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## LOVE SCENES IN PICTURES



A Love Stratagem. In this picture there is a clever subtlety of expression in the pose of the three figures, and a charming atmosphere of humour in the details of the painting.

*From the painting by G. A. Storey, A.R.A.*





## WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among many other subjects—

*Famous Historical Love  
Stories  
Love Letters of Famous People  
Love Scenes from Fiction*

*Love Poems and Songs  
The Superstitions of Love  
The Engaged Girl in Many  
Climes*

*Proposals of Yesterday and  
To-day  
Eloppements in Olden Days,  
etc., etc.*

## LOVE IN ART

By G. A. STOREY, A.R.A.

*Who is better able to speak on the fascinating subject of love in art than the painter who has made such his special study? Amongst the names of artists of this genre that of George A. Storey, A.R.A., is indeed a household word to the art-loving public of his native country. To his vocation of artist, Mr. Storey adds the profession of teacher, and many and brilliant have been the pupils who have profited by his guidance. Readers of EVERY WOMAN'S ENCYCLOPÆDIA will welcome the opportunity afforded them in this specially contributed article of learning the views, and, incidentally, acquiring some of the ripe wisdom, of this famous master and painter*

To treat of love in art in its widest sense would require an essay far exceeding in length the limited space now at my disposal, for art is as old as history.

According to tradition art is born of love, and hence love is its very essence, or, as Schlegel puts it, "Deep feeling is the only true source of lofty art." In the old, old story which is sometimes told as the origin of art, a young shepherd was in love with a potter's daughter, but they had to part, and were passing their last evening together when the girl, seeing the shadow of her lover's profile cast from a lamp on some wet plaster on the wall, took a metal point—perhaps some sort of iron needle—and traced the outline of the face she loved on to the plaster, following carefully the lines of the features, naturally being anxious to make it as like as possible. The old potter, the father of the girl, was so struck with her performance that he began to ornament his

wares by similar devices, which gave them increased value by the novelty and beauty thus imparted to them.

There are two loves in art as in poetry—the ideal and the real, the sacred and the profane—and these are frequently contrasted, both by poets and painters.

Michael Angelo in one of his sonnets, referring to the former, says :

This love is primal stage to holier things,  
Teaching a deep, sweet sorrow to the soul,  
Which to escape, it spreadeth out its wings  
And upward soareth to its heavenly goal.  
But yet the love that I do bear for thee  
Admitteth only thoughts that are divine,  
No passion's heat, no base iniquity  
Mingles, sweet lady; with thy love and mine;  
This guides to heaven, that to dust degrades,  
This hath its habitation in the mind,  
That in the senses unenduring fades,  
Being to one poor selfish end confined.

Nor need I remind the reader that in Dante's "Vita Nuova," and throughout his





"CAUGHT!"

*From the painting by G. A. Storey, A.R.A.*



poems, this subject is beautifully treated. In Titian's celebrated picture of "Sacred and Profane Love," the two loves are represented; the beautiful nude figure, one of the purest in all the range of art, holds up the lamp which typifies the soul, and is the emblem of Psyche. This is the sacred love of the spirit, and as though to emphasise this idea a church steeple or tower is seen in the distance. The mundane passion is exemplified by a beautiful woman in all the panoply of gorgeous dress and rich silks, with Love's own flower, the rose, held in her hand, whilst Cupid himself is dabbling in the clear fountain, on each side of which these two divinities are sitting. But apart from this interpretation, which some critics dispute—although it is quite in accordance with the spirit of the time in which the picture was painted, and answers to the emblems and details introduced—the real love in the picture, the real beauty of it, is in the art itself—in the fine tone and colour and drawing, in the harmony of the composition, the oneness or unity of the design.

#### The Position of Art

Whatever subject the true artist has to treat, he always puts art first. The subject itself may be an elevated one, as in the case of Titian's poetical picture, and the ideas raised in the mind by its contemplation may suggest the grand or lovely forms of the figures and the harmonious lines of the composition, but however excellent the subject may be, if rendered by commonplace and indifferent art, although dexterously done, it can never be a great picture, because it is without that deep feeling, that consummate and mysterious craft which alone can make it acceptable to real connoisseurs.

On the other hand, there are many persons with a natural taste who enjoy good art and take an intelligent interest in it, though they could not produce it themselves, simply because they feel the beauty of a thing by a sort of instinct. Or is it that the love in the art communicates itself to them in some mysterious way? For art would fail in its mission if it appealed only to the few, and could only be enjoyed and understood by a narrow clique. Art is for all the world and for all time. Like a beautiful poem it calls us back to it again and again, and the more we contemplate it the more we enjoy it, because it possesses the spirit of love in its truest sense.

Even a simple or domestic subject, if possessed of this element, will produce the same effect upon those who are real connoisseurs. A small canvas by De Hoogh, Vermeer, Chardin, Terburg, Metz, etc., will endure and be a joy to look upon for ages.

(NOTE. There are excellent, though small, reproductions of these and other great masters of painting to be obtained in small volumes at 6d. each which are really valuable as art teachers.)

In treating love subjects a certain amount of subtlety and humour and a knowledge of human nature is required. We must also be sympathetic, for the tender passion requires tender treatment; to move others we must be moved ourselves.

#### Love Subjects

The intense feeling shown by our modern pre-Raphaelites, such as Rossetti and Millais, etc., must have come from their hearts. The wrung face of the girl in the latter's "Huguenot" and the expression in Rossetti's numerous female figures, such as "Beata Beatrix," "Francesca da Rimini," "Lady Lilith" and others, appeal to us as living individuals, nor do we ever forget them.

It is difficult to write of my own performances, but since several reproductions of them are here presented, I feel bound to say something about them.

In my younger days I was much taken with the phase of art above alluded to, and among my early pictures I may mention "The Widowed Bride," "The Bride's Burial," "The Closed House" (an incident of the great plague of London), "A Song of the Past," and "News from the War," in all of which the note of sadness predominated.

#### "Caught!"

But this is a note which the British public does not particularly care for, so I began to treat the subject of love from a different point of view, and perhaps have touched it somewhat lightly, as in "Caught!" where a young damsel in Watteau costume is leaning over a garden wall which abuts on a river, and has thrown her line, which has somehow got entangled with the line of another fisher, who may be supposed to have thrown his tackle from a punt just below. His head appears above the wall, and, with a grave expression, he seems to say, "Fair lady, you have caught a human fish this time." And we may suppose that, in answer to her apology, he tells her that he is only too glad to be the victim of such sweet sport. But perhaps this subject lends itself more to verse than to painting, and is treated at some length in an old poem called "Cupid Fishing," where two damsels consult the God of Love on the art of angling, when he asks them:

Which kind of fish would ye beguile?

And then goes on to say:

May be some youth ye would decoy,  
For though in shape I am a boy,  
I'm older than the Siege of Troy,  
And see through sly inventions.  
When pretty maidens seek me out,  
To learn the angler's art I doubt,  
And then I guess the sort of trout  
They have in their intentions.

But a picture is a song without words, and the chief endeavour of the artist is to make use of the story or motive only as an excuse or a sort of peg to hang his art upon. His consideration is the grace of the girl, the lines of her dress, the place she holds on the canvas, the picturesqueness of the old





"Lessons of Love." A charming idyll of mother and child  
*From the painting by G. A. Storey, A.R.A.*



brick wall, the trees and hedges on the other side of the river, etc., and to form all these separate things into a complete unity and to make them true to Nature.

**"The Shy Lover"**

When this and several other pictures of the same character were painted, it was a kind of fashion (for even art has its fashions) to select some subject of a more or less dramatic character, and work it out as if it were a scene in a play, and so arrange it and adapt the expression of the characters that the story might be made evident to the general public. Certainly in those days the galleries of the Royal Academy were crowded, and a great deal more interest was taken in the exhibitions than at present.

The art in some respects may not have

in the same vein; for we can imagine our shy lover having been admonished not to be dismayed replying, "No, she shall not dismay me; I care not for that, but that I am afraid." And the young lady saying to herself:

"This is my father's choice!

Oh, what a world of vile ill-favour'd faults

Looks handsome in three hundred pounds a year!"

But the story, such as it is, is left to tell itself; the style of dress being chosen for its colour and picturesque arrangement, and the trees and background to add to the decorative quality of the picture.

**"A Love Stratagem"**

Here, again, the artist has invented the little drama or comedy; his actors are three in number. A lover who pretends to be a



"The Shy Lover."—A clever study of attitude and expression  
From the painting by G. A. Storey, A.R.A.

been so good, but the show generally was much more attractive to the multitude. The critics, at the bidding of the "Art for art's sake" propagandists, denied to the artist the right to introduce the literary element into his work. Was it because they failed to see or to appreciate the relationship of beautiful thought with beautiful form and colour? I don't know; but it is certain that much stranger notions of art have cropped up since then, and it strikes me there is not much love in them.

In this little picture of the "Shy Lover" I have introduced two characters that might be taken to represent Mistress Anne Page and Master Slender. Although the picture was not painted as an illustration to Shakespeare's "Merry Wives," yet it is conceived

doctor, a loved-one who pretends to be an invalid, and a friend or sister who may be acting as nurse or companion, but remains in an ante-room in the distance, to make things proper without interfering with the doctor's visit, at the same time keeping watch so that no intruders may interrupt the consultation, for evidently she also is in the plot. If it is a flimsy one, or an old-fashioned one, it matters little, for it is not likely to ruin an actor-manager. At all events, it lends itself to pictorial treatment, and as such it is admissible; and if true to human nature, so much the better. The only question which concerns us is—is it a work of art? Is that its *raison d'être*? As far as the author is involved, I can only say that he endeavoured to make it so by



careful painting and the rest of the craft that goes to the making of a picture.

If the literary or dramatic element does not interfere with the art, but even suggests it, why should that be an objection? Why narrow art down to that point which would make it "much ado about nothing"? Why insist that art should have no more interest for the mind than the pattern of a Turkey carpet? No doubt all these ideas may be old-fashioned—at all events, they belong to a long period, and to a view of art that has been taken from the time of Giotto to the present day, and we must admit that our own Hogarth, notwithstanding the dramatic element in his work, was not only the first, but one of the greatest, masters of the British school.

But it is not my intention to enter here into the discussion about modern phases of art; no doubt they have their meaning and their purpose. So let us turn to the picture of the doctor and his patient. Although he

is feeling her pulse, and pretending to count its beating by the big watch in his hand, his eyes are inquiring of the lady where the pain is greatest. And she, in her turn, is indicating by the action of her left hand that it is near her heart. I may mention *en passant*, that the watch in the doctor's hand was painted from a fine old specimen lent me by the late Stacy Marks, R.A., who had a collection of old timepieces. I am glad, too, to call to mind an old friend, who certainly had the faculty for telling a story on canvas, into which he infused a certain dry humour entirely his own.

I cannot more fitly end this note on the subject of love in art than with mention of the group, a mother and child, which I call "Lessons in Love." For, although all great art is inspired by a love of the beautiful, the love which gives charm to our work is that human love which Nature alone can teach us.

## FLIRTATION

By EILEEN FITZGERALD

Playing at Love-making—The Truly Charming Man and Woman—The Weapon of a Pretty Woman, the Shield of a Plain One—Men Flirts—The Subtle Flattery that Sometimes Breaks Hearts

IF one looks in the dictionary hoping to find a correct exposition of the word "flirtation" one is likely to meet with disappointment. It is described therein as "playing at love-making," which is both inadequate and incorrect.

Inadequate because it means so much more than this, incorrect because the term "love-making" is, in itself, a misnomer.

Love is one of those things which is born, not made.

### A New Definition

Had I the compiling of a dictionary there are so many ways in which I would describe flirtation. It should be the "art of attraction," "the deliberate use of allurements," "the weapon of a pretty woman, the shield of a plain one"; they might probably be all open to objections, but surely they would be more comprehensive than "playing at love-making."

All charming men or women have something of the flirt in their composition. It is a gift, not an art, and, like all other gifts, it can be cultivated and enlarged. The word "flirt" has a great many meanings, and it is only by the intonation that they can be distinguished.

Sometimes it is so spoken as to convey the idea of strong disapproval, and at other times it is used in such a way that one smiles when one hears it spoken, and perhaps one's mind travels back to a certain evening in the dead past, to a conservatory where the scent of the gardenia hung heavy, and a great palm drooped its leaves protectingly over two chairs placed side by side, where the sounds of music came floating down the

long vista of rooms, and someone—but then, is there a man or a woman living who doesn't know, and the memory is dismissed with a smile and half a sigh.

Perhaps there is no pastime which has suffered more abuse than this "art of attraction," both in its use and in its reputation.

In itself it is an innocent recreation, open to all, practised, broadly speaking, by all, requiring no special talents, no great amount of intelligence, only youth and health and the joy of living.

The danger is that it can be turned into a menace to society.

A little wine is a good thing, but too much wine maketh a man drunk.

So it is with flirting; a little dash of it makes a plain woman attractive, a pretty one irresistible. Too much of it makes a plain woman something to be avoided, while a pretty one becomes a real danger to the community.

Flirting may be divided into two distinct kinds, the innocent and the deliberate.

### The Innocent Flirt

Under the former heading comes the pretty girl who is full of the joy of youth, and health, and high spirits, who appreciates all the good things of life; who takes a delight in the society of both her fellow men and women, but probably has a predilection in favour of the former. She takes pleasure in pleasing and accepts the admiration men offer her in the same spirit in which she accepts the other good things of life. She delights to wear a pretty hat because she knows her blue eyes look well under its brim, and when she smiles she is pleasurably



conscious that there are delightful dimples in her cheeks.

Probably she admires them in herself just as much as if they belonged to someone else.

She is not ashamed of liking men, and why should she be? The girl who asserts that she "hates men" is either a hypocrite or an anomaly.

A nice man is one of the Creator's two finest works, and a good woman is the other, and the honest, straight-hearted little flirt enjoys the society of the former, and is not ashamed of it.

She does not lay herself out specially to attract man, but it is as natural for her to flirt with him as it is for birds of the air to fly, and very often with the birth of love all desire to flirt ceases, or, perhaps, *nearly* ceases, for the old Eve dies hard.

Then there is the type of girl who cares for nothing else than the attentions of the opposite sex.

Other women bore her, and she is dull and listless in their company; the society of men is the breath of her life, their admiration the salt which savours it.

She lays herself out to attract, and attract she surely does. The society of men seems to make a different creature of her, she who was dull and apathetic becomes full of life and energy, her eyes sparkle, and a little inviting smile seems to play about her lips.

"Only a man's woman," generally means a woman of this type. Of this kind of woman are made the flirts who are dangers to society.

Then there is the vulgar flirt, of whom other women are ashamed, and of whom, when they speak, men smile. The type of girl who is not chary of her caresses, who allows herself to be kissed, and thinks it no shame

to have a man's arm round her waist and rest her head upon his shoulder.

Behaviour of this sort is also called flirting, but it would be better if another word were coined for it.

There is no doubt about it that an individual totally devoid of the instinct of flirtation seldom makes a charming companion. She may be interesting, intellectual, elevating, anything you please, but she will not be charming, and the gift of charm is one of the most delightful gifts in the world.

The dangerous flirt has the power of making the individual with whom she is flirting feel that there is no one else in all the world of any consequence.

It is a kind of subtle flattery which is most alluring, it needs no words, just a look, a touch, a tone. When women exercise this power, men would willingly die for them; when men make use of it, women break their hearts because of it.

Sometimes one hears it said that flirting is going out of fashion, and all unconsciously the time-worn query seems to come uppermost, "Can the Ethiopian change his skin?" But there is certainly a new type of girl growing up who, while she gains in some things, loses in others. Her brain may be better stored, her intelligence more developed, her intellectual capacity far greater, she will probably make a better citizen; but I doubt if she will ever be so charming a woman—her dimples will never interest her, her hats need not necessarily be becoming, her eyelashes may be long, but it will never strike her to droop them on her cheek.

Of course, of the two she will be the better article. But is there anyone who really likes the "modern improvement"?

## LOVE PROVERBS OF MANY LANDS

*Continued from page 5073, Part 2*

**For love must not be drawne, but must be ledde.**

*Edmund Spenser ("Colin Clout." Line 129).*

**Gather ye rose of love whilst yet is time.**

*("Fairie Queen." Book II. Canto 12. Stanza 75.)*

**Love with gall and honey doth abound.**

*(Book IV. Canto 10. Stanza 1.)*

**Dearer is love than life, and fane than gold.**

*(Book V. Canto 11. Stanza 63.)*

**Faint heart faire lady ne'er could win.**

*("Britain's Ida." Canto 5.)*

**Love laughs at locksmiths.**

*G. Colman, Junior.*

**Love is the salt of life.**

*John Sheffield ("Ode on Love." Canto 5).*

**Such is the poesie love composes,**

**A stinging-needle mixed with roses.**

*Brown.*

**Love is love, in beggars as in kings.**

*Davison ("Rhapsody").*

**The springtide of the year, when love walks amongst**

**the flowers, and comes a step nearer what it seeks**

**with every dawn. Without love, spring is of all**

**seasons cruel; more cruel than all frost and frown**

**of winter.**

*Ouida ("Friendship." Chapter 31).*

**Love to the onlooker may be blind, unwise, un-**

**worthily bestowed, a waste, a sacrifice, a crime, yet**

**none the less is love, alone, the one thing that, come**

**weal or woe, is worth the loss of every other thing;**

**the one supreme and perfect gift of earth, in which**

**all common things of daily life become transfigured**

**and divine.**

*(Chapter 35.)*

**In a great love, the eyes are blinded, the lips closed,**

**the ears deaf; only beholding one, breathing for one**

**other life out of all the millions upon earth; and**

**nothing short of this is love.**

*(Chapter 45.)*

**Given or returned. Common as light is love,**

**And its familiar voice wearies not ever.**

*Shelley ("Prometheus Unbound." Act II. 5).*

**Fame is love disguised.**

*("An Exhortation.")*

**Young lovers whom youth and love make dear,**

**Wrapped and filled by their mutual atmosphere.**

*("To the Sensitive Plant.")*

**Whose love**

**Believes the impossible.**

*Elizabeth Barrett Browning ("Aurora Leigh." Book V.).*

**Two human loves make one divine.**

*("Isobel's Child.")*

**Who saith, I loved once?**

**Not angels whose clear eyes love, love foresee,**

**Love through eternity!**

**Who, by to love, do apprehend to be.**

*("Loved Once." Verse 2.)*

**Love strikes one hour—love. Those never loved**

**Who dream that they loved once.**

*(Verse 8.)*

**'Tis better far to love and be poor, than be rich with**

**an empty heart.**

*Lewis Morris ("Love in Death").*

**There's no "to-morrow" in a woman's heart that has**

**its yesterday of joy or pain, whose savour lingering**

**on our lips to-day makes all the present half a**

**memory; the future all a blank.**

*Comyns Carr ("King Arthur").*

**Love is life, without love life is death. Love is a**

**mystery which God or the gods only can explain.**

**But of this I am sure—that if a man loves once and**

**truly, he must so love always.**

*Marie Corelli ("Cameos").*

**Love that hath the power to force apart**

**The bolts and baulk the sentinels of kings**

**Came o'er the sea, and in her April heart,**

**Folded his wings.**

*Alfred Austin ("Victoria").*

**Nothing can match, where'er we roam,**

**An English wife in English home.**

*(From "On Returning to England.")*

**Though wide the goodly world around**

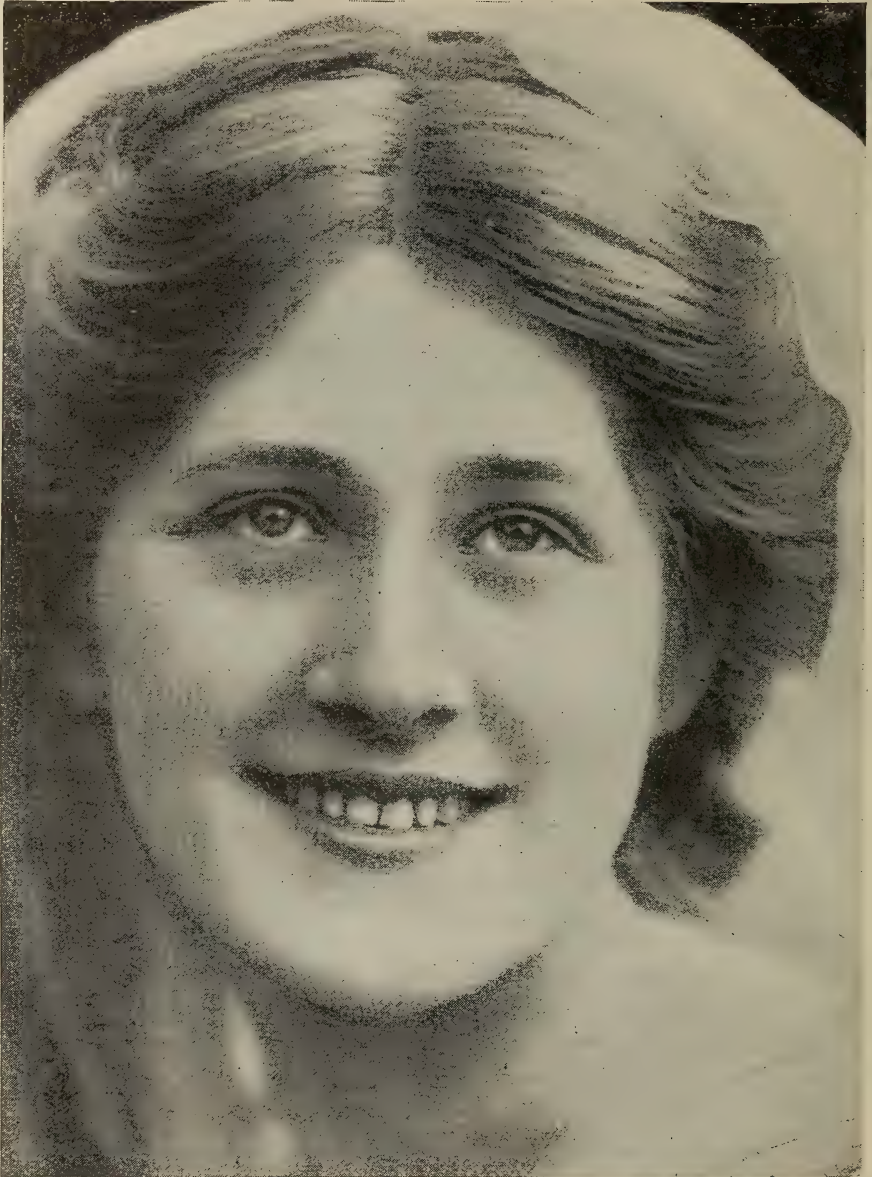
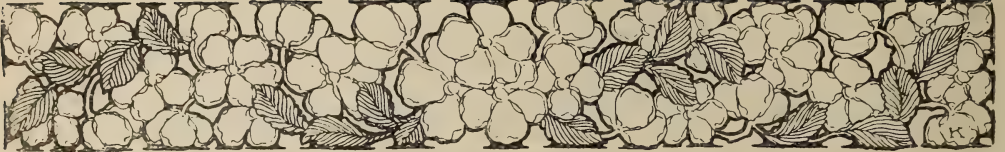
**Your fancy may have strayed,**

**Where was the woman ever found**

**To match an English maid?**

*To be continued.*





How does Miss Phyllis Dare preserve the beauty of her teeth? On the opposite page she herself explains, and really the secret is quite a simple one

*Photo, Foulsham & Banfield*







## WOMAN'S BEAUTY BOOK

This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

*Beautiful Women in History*  
*Treatment of the Hair*  
*The Beauty of Motherhood and Old Age*  
*The Effect of Diet on Beauty*  
*Freckles, Sunburn*  
*Beauty Baths*  
*Manicure*

*The Beautiful Baby*  
*The Beautiful Child*  
*Health and Beauty*  
*Physical Culture*  
*How the Housewife may Preserve Her Good Looks*  
*Beauty Foods*

*Beauty Secrets Mothers ought to Teach their Daughters*  
*The Complexion*  
*The Teeth*  
*The Eyes*  
*The Ideal of Beauty*  
*The Ideal Figure,*  
*etc., etc.*

## HOW I TAKE CARE OF MY TEETH

By PHYLLIS DARE

*Beauty, like true genius, is almost invariably innocent of conceit. For readers of "Every Woman's Encyclopædia," one of the most beautiful as well as talented of our younger actresses has contributed an article, delightful in its charming naïveté and lack of self-consciousness, on a subject of importance to every one of her sex. Miss Phyllis Dare, in spite of her modest and sisterly disclaimers, is more than well known to many thousands, who have never had the opportunity of enjoying her stage skill, from her pictured resemblance. And the distinguishing note of all her many charming photographs is her smile. And to smile prettily and naturally means a confidence in the smiler that her teeth are what they should be. How Miss Dare cares for Nature's priceless gift she is kind enough to tell us, and in so interesting a way that we feel the article to be all too brief*

To be asked point blank how I take care of my teeth is something in the nature of a shock to me. Honestly, it has never struck me that my teeth are particularly well worth taking any special care of.

If it had been my sister, why, that is a very different thing. Her teeth are, to my mind, infinitely better than my own; and I don't think this is a case of the common malady of desiring and admiring something belonging to somebody else! For, really, my sister's teeth are much better than my own. They are larger and set in such a way that they show plainly when she smiles. Mine do not; for I have discovered, through many photographic failures, that it must be a very pronounced, not to say exaggerated, smile on my part which reveals any teeth at all!

This, to photographers, seems to prove a fearful worry. For myself, I am rather glad to feel that I can smile without producing a liberal display of ivory; for, as I have said, I have no particular admiration for my own teeth. If I had been asked to say something about my hair, for instance, I should have felt on safer ground. My hair is my one weakness: for I cannot help knowing that it is long, and proving that it is extremely useful in stage work and private life. But, of course, I take no credit for that, because I have had nothing to do with it. It just "grewed," like the flowers, I suppose.

To return to teeth; it takes very little thought to realise that good teeth are a woman's most valuable asset. So many other features of a woman can be supplied



by artifice, and pass muster. But teeth, unless they are natural, are generally easy to detect; and bad teeth can ruin a girl's appearance—and her success in life—more easily than anything else.

On the stage this fact has special significance. Good teeth are an actress's most precious possession; and I feel most strongly that a stage player should spend time, and money, too, in keeping her teeth white and strong rather than in buying hats and gowns, which, after all, are only passing possessions. Teeth last, fashions don't, and a pretty smile goes such a long way on the stage.

#### A Word of Warning

How often people say, "Miss Blank? Oh, yes, quite pretty. But what *ugly teeth!* They simply ruin her." That is exactly what bad, discoloured teeth do, and it is a wise girl who realises this, and does her best to assist Nature in keeping her own teeth in fine condition, or in supplying the deficiencies of Nature with the aid of a clever dentist.

Actresses who sing should pay particular attention to their teeth, because every note they sing reveals them, more or less. So many girls seem to forget that it is their teeth which beautify or disfigure their mouths, and a pretty mouth is a thing every woman should desire. The most beautiful lips seem ugly when they reveal bad teeth; and lips that have no special beauty of shape or colour seem quite attractive when parted over pretty teeth, don't they? I'm sure everyone has noticed this at one time or another. Haven't you talked to a girl and *longed* to say, "My dear, do go to a dentist. You'll be plain before you're thirty, if you don't."

#### Good Teeth

*Having* good teeth does not mean *keeping* them. I don't wish to pose as an authority on dentistry, but I can't help realising the immense value of good sound teeth; and I know that the only way to keep them good and sound is to have them thoroughly overhauled *at least every six months*. "A 'stop' in time saves nine" should be everybody's motto in regard to teeth. I believe it is only a morbid fear of being hurt that makes people put off a visit to the dentist from month to month, being finally driven there with raging toothache, to find many teeth in need of severe treatment, which would have been "saved" by an earlier visit.

As to my own teeth, all I can say is they are very small, and unusually short—one of the reasons that I do not admire them personally. They are also divided very distinctly; and this, so I am told, is a sign of good luck. To be able to put a shilling between every tooth is to be the owner of good fortune, according to an old-world superstition. So I should be one of the luckiest of mortals, for I am able to perform this feat, though I cannot say that it has

brought me any definite good fortune. Still, when I think of my stage life and the many kindnesses extended to me by the public, I look at my divided teeth, and tell myself it is all due to them!

When it comes to a question of actually stating how I take care of my teeth, I find there is only one answer—I don't! At least, not conscientiously. Of course, I do not deliberately neglect them; but I cannot say that I go out of my way to keep them a good colour, or to prevent them from decaying, apart from visiting a dentist every few months. As a matter of fact, I forget all about them, except when unkind photographers make me remember by urgent requests for a "smile." It is then that I realise how lacking my teeth are in qualities that make up a good smile. At least, that is how I feel about it.

Of course, I take care to clean them regularly and religiously; but I really have no special preparations or powders to use for that purpose. I simply use whatever comes first to my hand, and find that *regularity* in cleaning one's teeth dispenses with the need for expensive powders.

#### Judicious Care

So long as they are cleaned, it does not matter much what is used for that purpose. Eating sweets is popularly supposed to spell ruin where teeth are concerned. But, really, if one started thinking like that, life would not be worth living, would it? Personally, I am very fond of sweets, and eat them just whenever and wherever I can, teeth or no teeth. So far, I have not found that chocolates or marrons glacés, or any other kind of bonbons, can hurt the teeth, and I hope I never shall.

Smoking, too, is said to be bad; and I suppose that nicotine does discolour the teeth in time. Actresses who value their teeth should not become immoderate smokers for this reason, unless they always use a holder, which protects the teeth. For myself, I am not particularly fond of cigarettes, though, if I had this failing, I should not be deterred from indulging in it *in moderation* by the thought that I might hurt my teeth. Doesn't it seem that *worrying* over a thing always leads to the arrival of the very thing that one dreads? I can't help feeling that to be perpetually fretting over teeth, or eyes, or hair, is so apt to lead to the "falling off" of these possessions out of sheer perversity.

A very celebrated actress once told me that she had kept her wonderful teeth in their present perfect condition by passing a piece of tape between each one every night and morning. She said that, for people with teeth set close together, this was an infallible method of preserving them from decay. Judging by her own teeth, she was right. I have never been able to test this statement for myself, as my teeth are separated; but I should strongly advise others to try the "tape" treatment, using it gently, of course, and see if it does not work wonders.



It is rather marvellous that I possess any teeth at all, for my brother did his best, when we were both children, to break them. When I was about two and he was four, my father used to throw me up, turn me over in the air, and drop me again. Seeing this performance, and my delight, my small brother thought, "I'll try this, and see what happens." He did; with the result that I fell crash to the ground, landing flat on my face. Of course, I ought to have broken the few teeth then in my head, but I didn't. I bumped my nose severely instead; and to this day I can feel a small lump on my nose—by hunting for it. Whenever I feel it I look at my teeth, and feel thankful they escaped.

I wonder why photographers are so keen on photographs that show a smile? To me any sort of grinning picture is ugly; but if camera men are to be believed, the public infinitely prefer a smiling to a serious picture. Hundreds of "smiles" are sold to one without a smile. That is why we are always asked to show our teeth at the photographer's. I suppose the world is so sad that people like to be cheered up when-

ever they can. But, for all that, a serious picture is usually far prettier and more artistic.

As if to prove the above paragraph false, I can give one example of a man who preferred serious photographs. One night I received an extraordinary and abusive communication from an unknown man, which ran somewhat on these lines, "Why do you always grin? *Can't* you be photographed with your mouth in its natural position? Who wants to see your teeth? If you will be photographed without a smile, I will buy 200 copies, and send them to all my friends, to prove that you can look nice, if you like." Well, I was so much amused, and the letter so clearly expressed my own feelings in the matter, that I showed it to a photographer, and a "toothless" picture was the result. The unknown man bought his 200 copies. And since then it pleases me to think that the public like my unsmiling pictures as well as those showing my teeth.

Have I said enough about teeth? I hope so; for it is hard to pose as an authority without being a dentist, isn't it?



### SACHARISSA

By PEARL ADAM

CHARMING and beautiful as she was, it has been said, with truth, that if Waller had not sung the disdainful charms of Lady Sunderland, and Vandyke had not painted her, we might never have heard of her.

What possessed Waller to call the lady "Sacharissa" it is difficult to imagine. Dr. Johnson says, in his *Life of Waller*, that "the name is derived from the Latin appellation of sugar, and implies, if it means anything, a spiritless mildness and dull good-nature, such as excites rather tenderness than esteem, and such as, though always treated with kindness, is never loved or admired."

In these days we should think it no kindness to endow a lady with a pet name so much like that of a certain digestive drug, but the sugary virtues have always been beloved of men and poets, and it has always been a point of honour with them to proclaim, when they were captives to loveliness intelligence, and coquetry, that they were engaged in worshipping meekness, sweetness, and fidelity. In this way they avoided giving bad examples to other ladies.

Lady Dorothy Sidney was the niece of the great Sir Philip, and of that Lady Mary Sidney whom Ben Jonson has, in the most famous of all epitaphs, called "the subject of all verse." She was brought up at Penshurst, that lovely place in the Kentish Weald which has been described by Sir

Philip as standing among hills and valleys, silver rivers, "meadows enamelled with all sorts of eye-pleasing flowers, thickets which, being lined with most pleasant shade, were witnessed so to by the cheerful disposition of many well-tuned birds: The house itself was built of fair and strong stone, not affecting so much any extraordinary kind of fineness as an honourable representing of a firm stateliness." It remains to this day much as it was then, when Dorothy, young, lovely, and adored, with dukes and earls and poets, and an unnumbered regiment of smaller fry, dispensed coquetry and wit and scorn and encouragement with equal hands.

It is only recently that anyone has discovered why Dorothy was so impervious to suitors, and why, on the other hand, her mother and her father, who idolised her, were so very anxious to have her married. It seems, from an old letter or two which have recently been found, that Dorothy, at the age of sixteen, and for six years afterwards, chose to be very much in love with Lord Mandeville, a gentleman whose five wives in quick succession stamped him as a budding Bluebeard. His extraordinary talent for killing off his wives no doubt made Lord and Lady Leicester anxious that their daughter should marry someone else.

But Dorothy, if she could not marry Mandeville, was certainly not going to be



easy to please with another suitor. She was very well content at home. Her father was one of the greatest scholars of the time, which suited a certain seriousness in Dorothy; her mother was one of the beautiful and accomplished Percys; and she herself was certainly the spoilt child of the family.

#### The Home Life of the Sidneys

About the only flaw in the home life was the way in which the memory of Sir Philip and the saintly Lady Mary was perpetually held up to the children. As a rule, saints, even in a book of saints, are sufficiently depressing examples to hold before the eyes of a high-spirited set of youngsters. Aunts, too, as domestic examples are a little awe-inspiring, but an aunt who was a saint, and has been dead for many years, so that no evidence of unsaintliness can ever be discovered, is really rather overpowering. And a deceased uncle of similar high qualities, whose example bids fair to render permanently melancholy one of one's brothers, is, perhaps, more likely to be esteemed than loved by a young niece, merry, beautiful, witty, spoiled, popular, and idolised.

The affair with Lord Mandeville never came to anything. In fact, he married one of Dorothy's aunts during the course of his weddings, which is enough to kill a romance in any healthy girl.

During these years a young man came to stay with some cousins near Penshurst, and made the acquaintance of Lady Dorothy. He was a rich young widower, twenty-nine years old, already a well-known poet, handsome, brilliant, accomplished, and, in everything but birth, a most eligible person. Perhaps if he had been less obviously eligible, Dorothy might have fallen in love with him. As it was, she was the one person who did not fall captive to him.

Lord Leicester himself was much attracted, and wanted him to marry one of his younger daughters, but Waller went mad on the spot, and only recovered his sanity after some time, thus showing that he was not to be trifled with.

Waller went on courting Dorothy without encouragement. He was only one of a large band who were doing the same thing. Among others, she rejected the famous Lord Lovelace. A marriage was suggested with Sir William Temple, but somehow this, and many others, failed to come off.

At last, despairing of Dorothy ever falling in love in the right quarter, Lord and Lady Leicester exercised their prerogative, and arranged a marriage for her with a man she had never seen, Lord Henry Spencer, a quiet and studious youth of nineteen. They were married in July, 1639, and, contrary to all romantic laws as to what should happen in an arranged marriage, they fell in love with each other, and were extremely happy.

The disconcerted Waller wrote a rather odd letter of congratulation, not to Dorothy, but to the sister Lord Leicester had wished him to marry, a letter in which, though wishing

her incidentally all happiness in this life, he seems far more interested in an aspiration that she and her lord may die together, and go "to that place where we are told there is neither marriage nor giving in marriage, that, being there divorced, we may all have an equal interest in her again."

The young couple spent several years with Lord Leicester in Paris, where a boy and a girl were born to them. But they were back in England before the outbreak of the Civil War, during the course of which Spencer, who had volunteered in the King's cause, was made Earl of Sunderland, an honour which he enjoyed only for a year, for he fell at Newbury.

Clarendon describes him as "a lord of great fortune, tender years—being not above three and twenty years of age—and an early judgment, who, having no command in the army, attended upon the King's person under the obligation of honour, and putting himself that day into the King's troop a volunteer, before they came to charge was taken away by a cannon bullet."

Dorothy's grief was very great. Indeed, it threatened her life when, a fortnight afterwards, a little boy was born. A very beautiful letter is extant from Lord Leicester to his widowed daughter:

"I know you lived happily, and so as none but yourself could measure the contentment of it. I rejoiced at it, and did thank God for making me one of the means to procure it for you. That now is past, and I will not flatter you so much as to say I think you can ever be so happy in this life again; but this comfort you owe me, that I may see you bear this change and your misfortunes patiently. . . . I doubt not but your eyes are full of tears, and not the emptier for those they shed. God comfort you. . . . Remember how apprehensive he was of your dangers, and how sorry for anything that troubled you. Imagine that he sees how you afflict and hurt yourself. . . . He may censure you, and think you forgetful of the friendship that was between you, if you pursue not his desires in being careful of yourself, who was so dear unto him."

#### Gathering Clouds

For seven years Lady Sunderland lived quietly at Penshurst with her father. During this time the little boy who had been born at such a sad time, died. On the very day of his death the house was entered by armed soldiers, and Lady Carlisle, Dorothy's aunt, was carried off to the Tower on a charge of complicity in a conspiracy to restore the monarchy.

A little while afterwards the two younger children of Charles I. were sent to Penshurst. The Sidneys were forbidden to call them by their titles, but as it was they did too much for the welfare of the heartbroken children, who were soon afterwards taken away to Carisbrooke, where Princess Elizabeth died of sorrow not long afterwards.

Lady Sunderland then spent some years at



Althorp, her son's seat, where for ten or twelve years she devoted herself to her family, and to aiding distressed clergymen whose lives had been convulsed by the civil troubles. It was she who planned the great staircase at Althorp.

When she had been for nine years a widow, she married Sir Robert (then Mr.) Smythe, or Smith, an old admirer, and a connection of the family. Lord Leicester did not go to the wedding, although it was held at Penshurst. He seems to have disapproved of it.

Dorothy Osborne, who had never quite forgiven Lady Sunderland for having nearly married Sir William Temple, writes on this occasion to her husband :

"I am altogether of your mind, that my Lady Sunderland is not to be followed in her marrying fashion, and that Mr. Smith never appeared less her servant than in desiring it; to speak truth, it was convenient for neither of them, and in meaner people had been plain undoing one another, which I cannot understand to be kindness of either side. She has lost by it much of the repute she had gained by keeping herself a widow; it was then believed that wit and discretion were to be reconciled in her person that have so seldom been persuaded to meet in anybody else. But we are all mortal."

Lady Sunderland seems to have been guilty of the violently bad taste of saying that she married Mr. Smythe out of pity. If she did so, it was no wonder that Dorothy Osborne finds it "the pitifullest saying that she ever heard," making him so contemptible that she (Dorothy Osborne) would not have married him for that reason. The same shrewd critic, during the courtship, writes :

"At this present we do abound in stories of my Lady Sunderland and Mr. Smith—with what reverence he approaches her, and how like a gracious princess she receives him, that they say 'tis worth going twenty miles to see it. All our ladies are mightily pleased with

the example, but I do not find that the men intend to follow it."

Although she was very happy with her second husband, this marriage also did not last long. In 1663 we find her at the seat of her son-in-law, Lord Halifax, taking care of her grandchildren after the death of their mother. She was now the sober great lady, her high spirits stilled by many griefs. And yet not quite killed, for we find her asking Waller if he will not write poems to her again.



Dorothy Sidney, Countess of Sunderland, immortalised by the Stuart poet, Waller, as "Sacharissa"  
From the painting by Vandyke in the collection of the Right Hon. the Earl of Egremond

Waller, with the bluntness of a discarded suitor, now married to another lady, and with thirteen children, replied that he would write poems to her again "when you are as young, madam, and as handsome as you were then." A retort which would have been best repaid by a touch of the horsewhip.

The close of her life was sorrowful. The brother who had been so affected by the memory of his uncle, the great Sir Philip Sidney, was executed. A daughter died, and the political intrigues in which she had involved herself seemed doomed to failure. It rather spoils the reputation of the stained-



glass Lady Sunderland, the saccharine "Sacharissa," that in later years she was a confirmed gossip. But, after all, if she had been nothing but sweet and scornful, and devout and sorrowful, she would have been a very intolerable kind of person, instead of one who all her life was loved and honoured.

She was so beautiful that painters were never tired of painting her. Vandyke has given her to us as a shepherdess, with a broad, turned-up hat, a crook, a bunch of roses, and a rose at her breast. At Penshurst there is a charming miniature of her in blue, with a white rose in her hair.

Steele wrote in the "Tatler": "The fine women they show me nowadays are at best pretty girls to me, who have seen Sacharissa when all the world repeated the poems she inspired."

As for Waller, his poems are full of

references to "those curls where a hundred Cupids sit"—most restless of head-dresses! He requests the beeches to tell her that if they were all burned in one big bonfire

It could not equalise the hundredth part  
Of what her eyes have kindled in my heart.

Perhaps his most famous poem inspired by her is "Go, Lovely Rose," but certainly the finest is that written in after years, when, recalling the tempestuous and painful pleasure of the time when he was in love, and contrasting it with his present calm, he wrote the famous verse:

The soul's dark cottage, battered and decayed,  
Lets in new light through chinks that Time hath made;  
Stronger by weakness wiser men become  
As they draw near to their eternal home.  
Leaving the old, both worlds at once they view  
That stand upon the threshold of the new.



Why One Looks One's Worst on Special Occasions—Wise Preparations for Special Toilet—"Beauty Bags" for Daily and Special Use—Brilliantines—About Mirrors—Milk of Roses—The Complexion under Artificial Light

THERE are some women who, unless under some special stress which upsets their daily lives, always look at their best.

These are women of leisure, counting their toilet as one of the most important duties of the day. But, on the other hand, there are a greater number of women who have to put many considerations before that of toilet, and who are perforce content with making a brief toilet during which the best result has to be obtained at the least possible expenditure of time. Long practice makes perfect, and in spite of all the toilet experts' advice to perform the toilet leisurely, it happens that often the busy woman looks at her best after her brief daily toilet. At any rate, she often finds that on the rare occasions when she makes a special effort she only succeeds in looking at her worst.

There are some very sufficient reasons for this. To begin with, when the busy woman wants to look her best she starts proceedings by altering the fashion of her coiffure, or her dress, and generally sacrificing habit (and comfort) to appearance. The first consideration is to feel comfortable and at ease, and so far as one is uncomfortable, or not at ease, so far is one towards looking one's worst.

Then the busy woman, in order to find time to devote to a more elaborate toilet, makes the mistake of hurrying over the tasks which have to be done first. She ends by feeling more worried and tired than on ordinary days.

For the purposes of this article we will suppose that the woman who wishes to perform a special toilet for some especial occasion on which she wishes to look her best is a business woman. The busy woman at home has a further disadvantage here in never being able to call any time her own; she must, therefore, determine to put herself on at least the same basis as the business woman, and so arrange household duties that she has, with the business woman, time for preparation beforehand, and ample leisure on the day itself.

Much depends on the preparation being done thoroughly, so as to avoid rush at the last moment, and allow time to dress leisurely. Everything should be tried on beforehand, buttons and loops getting an examination. Shampoo the hair at least a few days beforehand, so as to allow it time to regain the life and elasticity which is so often lost by the application of soap and water. As the



natural oil begins to flow again to the roots of the hair, it ceases to be unmanageable, and can be dressed so as "to stop up."

For at least some days before evening dress is worn—the woman who "dresses" every day will always give her neck and shoulders special attention—soft, scented water will be used for the daily ablutions. If the skin is discoloured, a paste made of oatmeal cooked in milk should be used as often as possible, leaving it to dry into the skin, and washing off just before dressing. The following mixture softens and scents the water. A tablespoonful is to be put into a little bag, which has then to be dropped into a quart of very hot water :

Powdered borax	.. ..	$\frac{1}{2}$	ounce
White Castile soap	.. ..	$\frac{1}{2}$	"
Orris-root	.. ..	2	"
Wheatflour	.. ..	2	"
Almond-meal	.. ..	3	"
Oil of bitter almonds	.. ..	5	drops
Oil of bergamot	.. ..	1	drachm

Mix thoroughly, fill some little bags. Use one each day, and wash in the prepared water when it is cool.

#### A Word on Dressing the Hair

If the hair is accustomed to being arranged in some particular way, do not expect it to make a change of habit without remonstrance. It partakes of the body's dislike of interference with habits, and unless, like the woman of leisure, you have got your hair into the habit of not falling into a habit, so to say, by dressing it a new way very often, expect trouble when you *do* essay a change. Therefore, practise any new style of hairdressing on those days when you can afford to look your worst.

For, apart from the fact that one's hair is one's greatest ornament, or one's greatest detraction, unless it be dressed with a view to enhance one's particular style or good point, the best laid plans, if not well carried out, are, in hairdressing, bound to go wrong. Whatever style is chosen must be practised thoroughly, so that it is effected smoothly and well, and is modified to suit the individual.

It is neglect of these considerations that makes a woman look her worst—or at least not her best—even when she submits her hair to the manipulation of an expert hairdresser. He, of course, chooses a style to suit the lady's features and expression. He knows that a woman with large features should allow her hair to fall with natural carelessness around her forehead, and that it should not protrude from the profile. He understands that women with small faces should show as much forehead as possible and dress the hair loosely at the sides so as to give more importance to the head. He also knows how to choose a style that will "go" with the dress and be suitable to the occasion. But what he cannot do, being merely human, is to put in those little individual touches and changes which, as every woman knows, makes all the difference

between a perfect coiffure and a coiffure which suits perfectly. He can only do such a service to a regular client, and a woman can only do it for herself after experiment and practice.

#### The Dressing-room

Now make arrangements that your dressing-room, for at least this special occasion, shall be warmed and comfortable. More spoiled evenings are due to the fatal mistake of dressing for them in a chilly bedroom than at first sight appears, and the recorder of not a few disappointments in love affairs might write, "Cause : a chill dressing-room," if the truth were recognised. For the body never really recovers its good temper, and the nerves are irritable long after the warmth of a ballroom or theatre has dispelled the effects of a chill. The disadvantages of an uncomfortable dressing-room are not felt so much in summer, when the act of changing makes for coolness, and therefore comfort; but discomfort of any kind affects some nervous women in a special, and, under the circumstances, most unbecoming way. They flush, and when the flush fades their noses are red. Such women should avoid very hot or very cold drinks, and, at least on this one day, should avoid working the brain immediately after eating. They should also avoid "flurry."

The symptom might be checked for the time being by bathing the face in very hot milk, and precautions must be taken not to have any of the clothing or ornaments tight, especially round the neck, waist, wrists, and feet. Should the flush fade, leaving the cheeks pale and the nose red, then a little make-up becomes a necessity. For this a tinted "liquid powder" is best. There is nothing to be gained by powdering the nose alone, as this procedure merely calls attention to the defect which it is desirable to hide. In theatrical make-up, the nose can be either given prominence, or have attention diverted from it by make-up being applied to the cheeks.

#### A Beauty Bath

Before beginning to dress, on the day itself, take a special beauty bath, or failing that, a sponge bath, prepared in the same way.

Fill loosely a large muslin bag with bran. On to this turn the hot water, until a milky appearance is given to the bath. To this add the cold water, and as much eau-de-Cologne as you like ; or, what is as good and inexpensive, though a little more trouble, a little cloudy ammonia and one of the following "aromatic" bags. The bag is of muslin, and only big enough to hold in the hand to use as a flesh-brush. The filling can be obtained for nothing from an old country garden, or for a few pence from any herbalist.

Mix equal parts of lemon-scented thyme, marjoram, verbena, and tansy. If not found irritating to the skin, a handful of powdered orris-root may be added to these herbs for the sake of its violet perfume.

The tonic effect of eau-de-Cologne on the



skin is well known, and a bath as above gives one an indescribable and delicious sense of freshness and youth. The effect of the herbs is stimulating, and after use the skin feels firm to the touch and looks young and vital. A cold shower or sponge should follow this bath, if possible, but, where the health is not good, a rest in bed afterwards is of greater value. Take a warm drink of milk, Bovril, or cocoa, but not tea, and perhaps some light refreshment. Rest properly under conditions as much like those obtaining at night as possible, and make the mind a blank. This can be done by will-power.

Upon rising to dress, do not make the mistake of giving a special massage to face and neck. Your idea must be to make the best of things as they are; the skin must be soothed and dressed, but none of its troubles interfered with now. This mistake is one reason why some women, anxious to look their best, succeed only in looking their worst. It is possible to be over-anxious. Spread your favourite emollient cream on face and neck, and leave till the hair is dressed.

Should the hair be of that dank type which persists in lying flat, sprinkle it with orris-root, and brush out or rub the scalp with a small sponge dipped in eau-de-Cologne. Where, on the other hand, it has a tendency to stray from its position, and is dry and lifeless-looking, use brilliantine. A nice one is made by mixing four parts of oil of sweet almonds with one of essence of heliotrope. Another, giving a higher brilliance, is composed of two parts of petro-vaseline (liquid and clear vaseline) to one of eau-de-Cologne. This requires very well shaking before use, and is a tonic for the hair as well as a dressing.

#### The Truthful Mirror

The condition of the mirror is of more importance than it may seem. No mirror tells the exact truth, but the one nearest to this owning virtue is in a frame draped with soft white muslin, and stands with its back to the light. If only for this special occasion drape the mirror so that the frame is hidden in the full straight folds a plain muslin gives. Many mirrors are libellous, and the most flattering one does not show the reflection one has in human eyes. In actual life, grey hairs are, as the Irishman said, of no account as long as they can be counted. A face animated with interest has a meaning never told by a mirror calmly scrutinised.

When the hair is dressed, study the effect in the draped mirror after putting a plain white towel as background to the head. This device causes the outline to be accentuated, so that one can see plainly where a

curl or twist of hair is in an unbecoming position. Ugly blanks or stray hairs show up vividly against the towel.

Now wipe the face with a soft towel, and dab with lait virginal or cold water, to which has been added a few drops of toilet vinegar, or eau-de-Cologne. Milk of roses serves the same purpose as lait virginal. To make it, take a pint of rosewater and add to it ten drops of oil of almonds. Mix and then add ten grains of salts of tartar. A teaspoonful added to a pint of cold water is sufficient.

#### An Aid to Beauty

For evening wear, many women require a slight make-up, as even a beautiful complexion is tried in a brilliantly lighted room, especially under electric light, however it is shaded. For day-wear such aid is inadmissible, and nothing more should be used than a papier poudré, which quickly and unobtrusively freshens up the complexion.

If the arms and neck require whitening, try this lotion, to be used at the last:

Powdered borax	..	..	3 drachms.
Glycerine	..	..	4 oz.
Rosewater	..	..	12 oz.

Rub well into the skin with a bit of chamois leather and then powder.

The colour of the lips may come up with stimulation. Rub lightly with the pumice-stone and then apply a very little cream. Or suck a cayenne lozenge. Liquid rouge is the best for this kind of make-up, but a few drops of beetroot-juice may serve very well to heighten slightly the colour so as to counteract the pallor artificial light gives. For further simple make-up see page 2034, Vol. 3.

But however slight the make-up used, be very careful to remove traces of it or any superfluous powder before leaving the dressing-room. It is better to use none than be caught in the act by the censorious public gaze.

#### Three Simple Rules

This leisurely and successful dressing will give a feeling of well-being and comfort, both essential to a good appearance, because both help one to appear unconscious of self.

To be shy, nervous, and self-conscious is absolutely fatal to a good appearance, because the first rule in the art of being beautiful is to appear unconscious of one's appearance; the first rule in appearing well-dressed is to appear unconscious of one's dress, and the first rule for a charming personality is to count oneself last—or at any rate appear to do so. To be able to appreciate and practise these rules is the only way to appear at one's best.







This section of *EVERY WOMAN'S ENCYCLOPÆDIA* forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

*Embroidery*  
*Embroidered Collars and*  
*Blouses*  
*Lace Work*  
*Drawn Thread Work*  
*Tatting*  
*Netting*

*Knitting*  
*Crochet*  
*Braiding*  
*Art Patchwork*  
*Plain Needlework*  
*Presents*  
*Sewing Machines*

*Darning with a Sewing*  
*Machine*  
*What can be done with*  
*Ribbon*  
*German Appliqué Work*  
*Monogram Designs,*  
*etc., etc.*

## PANSIES IN DESIGN

"There is pansies, that's for thoughts."—*Shakespeare*

Designs from Nature—Value of Studies of the Flower in all Positions—The Beauty of the Pansy in Decorative Work—Suggestion for the Beautifying of a Workbag—Pansies as a Border—Pansies Appliquéd on to a Scarf

**P**RESENTS, like pansies, are always suggestive of "thoughts," and very charming presents can be evolved from this beautiful flower.

Start by making a finished study from Nature. Take the plant in all its phases. Do not be content with making a single drawing.

Sketch in the blossom in profile, the bud, a single leaf, even the seed vessel. They may all prove most useful. Such data is simply invaluable. And, as in the case of the bag and the tie-end illustrated, the same design may, with very slight alterations, be adapted for two purposes. Moreover, it can be worked out in entirely different mediums

### A Workbag

The workbag was made of cream linen, the design being worked in mallard silk. It would look equally well if carried out in artistic shades of Harris thread.

Bags should be long and narrow, rather than short and broad, as the former will be found the more useful shape.

The bag can be finished off by a deep hem, with a second row of stitching to provide a slot for inch-wide satin ribbon strings. If the bag be of linen, no lining will be necessary. When the strings are drawn up, the hem forms a frill.

The tie-ends illustrated were appliquéd on to a long white muslin scarf, after being

worked in English point, with braid and thread-work stitches. The two stitches used are commonly known as spider-web and buttonhole. The fancy border and the "rounds" can be bought separately, and fastened on. This saves much time and labour. Black, cream, or coffee-coloured materials can be used, if preferred.

The lamp-mat (a corner of which is shown) was planned out on a coarser scale, but proved extremely effective.

The threads employed were thick, but were particularly suitable for the large, bold pansies. These pansies were most effective in terra-cotta, with black centres. The French knots were pink, and the hearts had pale green borders. Black was again repeated for the central trellis-work.

### Some Useful Trifles

Pincushions and penwipers can be designed the exact shape of the natural flower in silks or satin tacked firmly on to white cardboard. Two pieces seamed together form the pincushion; the penwiper is made on the same system, but, in place of being seamed together, the two sections are separated by several thicknesses of cloth, and the whole is secured together by means of a button (preferably one with two or four holes) sewn down through all the layers of material. In making a penwiper, the cardboard may be omitted with advantage.





Pansies lend themselves well to a natural arrangement for embroidery. The design here given can be traced direct from the page, or can be transferred by means of carbon paper if the material used is not transparent.



The pansy flower is specially adaptable for stencilling or for poker-work, but whatever medium you make use of, let it be borne in mind that the graceful form of the flower must not be lost sight of, or the beauties of the intricate plant growth forgotten.

No flowers will better repay a careful and detailed study than the medley of purple, yellow, bronze, and multi-coloured heartsease that decorate our gardens during the summer months.

The rich colours alone make any variety of the species fascinating for decorative work, and if no plants are obtainable at the moment arbitrary colours can always be used, as in the case of the terra-cotta pansies with the black centres suggested for the lamp-mat.

An argument in favour of this conventional rendering of natural flowers is that a frank conventionalisation of Nature is infinitely superior to a bad imitation from memory, which is possibly defective for lack of

careful training. Moreover, a few well selected harmonious shades are more restful to the eye than a reckless mingling of colours which is a travesty on nature.

This applies particularly to repeated patterns. Any design that has to be repeated gains much from harmony, symmetry, and simplicity of line.

Many objects, such as carpets and rugs, are absolutely unsuitable for natural renderings of plant form.

Nothing is more uncomfortable to the beholder than a carpet covered with festoons of natural roses; it produces the feeling of trampling down vegetation. This applies equally to pansies or any other flower.

Sprays and bouquets look well on such articles as table-centres or afternoon tea-cloths, if placed at the four corners, and connected by trails of foliage.

A very successful scheme for the decoration of a table-centre was carried out on the following plan: Each corner was filled with



Tie-end for working in English point lace. Trace this design from the page on to tracing cloth on which the work can be carried out. When finished the ends are applied on to a fine net-scarf





Linen work or slipper-bag embroidered with pansies in their own natural and variegated colourings

a fancy basket, containing pansies of every hue, and the handles were tied with pretty bows of narrow ribbon. The medium employed was oil paints on white satin, but the very same design could have been equally well executed in washing silks, lustrine, mallard floss, or flax threads on almost any material.

Conventional designs generally look well outlined with black or brown. Natural designs are better without this finish.

The tie-end illustrated would be charming if

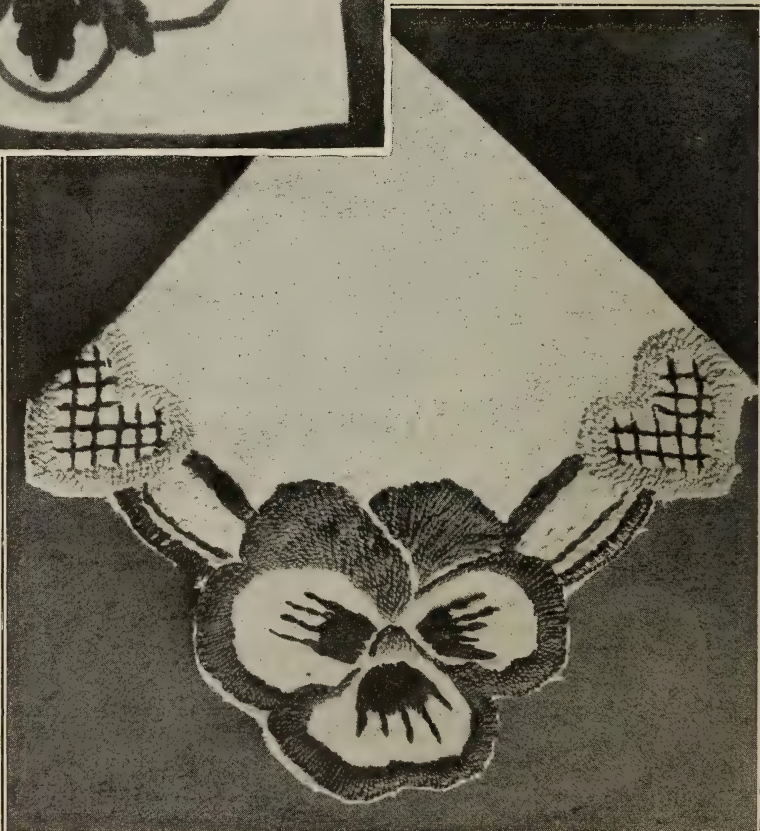
reproduced in water-colour painting on either chiffon or muslin. When painting on these or kindred fabrics, always place blotting paper underneath to absorb the moisture from the paints.

This same tie design can also be traced off for work or shoe bags with scarcely any alteration. This may be verified by comparing the two patterns which are almost identical.

In this way a pattern can be utilised over and over again.

The design above mentioned, for instance, is well adapted for a tray-cloth if reversed to form the two ends, and connected by simple lines or stalks. A handsome table-centre could be evolved by repeating the pattern in cross form. Again, the pansies might be traced separately and used as a border.

Numerous ideas will suggest themselves to the earnest and careful craftswoman who seriously takes in hand that most useful, profitable, and pleasurable occupation—applied design.



Conventionalised pansy design suitable for the corner of a mat or table-centre. This flower offers a wide choice in the colours employed



# BEETLE-BACK EMBROIDERY

By EDITH NEPEAN

The Egyptian Scarab—The Scintillating Beauty of Beetle Backs—How to Use Them Effectively in Embroidery—Combination of Gold and Silver Threads—Use as Dress Trimmings—Their Application in Millinery

TO those who have not seen the scintillating glory of the beetle's back, the words "beetle-back embroidery" may not sound altogether suggestive of things beautiful. But the exquisite green, gold, and lemon colourings which sparkle on the living beetle's back, when it is dead, make a charming adornment for our clothes, and are truly delightful things.

In days long ago the Egyptians showed much veneration for the beetle. With the progression of modern thought, and the desire to know the mysteries of past ages, not a few of these scarabæus beetles have been brought to light.

The scarab gem, quaintly engraved upon its dull blue surface, is a thing at which we gaze in wonder. The Egyptians, no doubt, superstitious and mystic, placed some value on scarabs as luck bringers, but, apart from this fact, their decorative qualities are undoubted.

But our gay beetles are not of the past, they are frivolous, glittering things which can be bought at most embroidery depôts at sixpence a dozen. Some of them have tiny holes already pierced for use, whilst others come to us without any perforation.

It is quite easy to pierce the beetle backs at the top and bottom, just where we desire to sew them down upon our material. Some people prefer to place the point of their needle in the flame of a candle for a moment, so that the piercing operation is more easily performed, but in either case it is a simple matter.

The most exquisite embroidery for evening gowns can be made by the combination of beetle backs and gold thread. The Indians are extremely skilful in these methods of embroidery, and such embroidery looks particularly lovely on chiffon.

A very beautiful design is one of lotus flowers worked in gold thread and beetle backs. The embroidery forms the pretty baby sleeves, and a wide panel which runs down the centre of the dress, the bodice, and skirt. The embroidery is carried around the skirt to form a pannier on the chiffon. This beautiful pannier tunic of glittering gold, with its touches of scintillating green, falls softly over a satin underskirt.

The beetle-back trimming would also make a delightful adornment for the fashionable taffeta silk which will rule our affections for some time to come.

The design shown gives a simple but effective idea for a dress or blouse

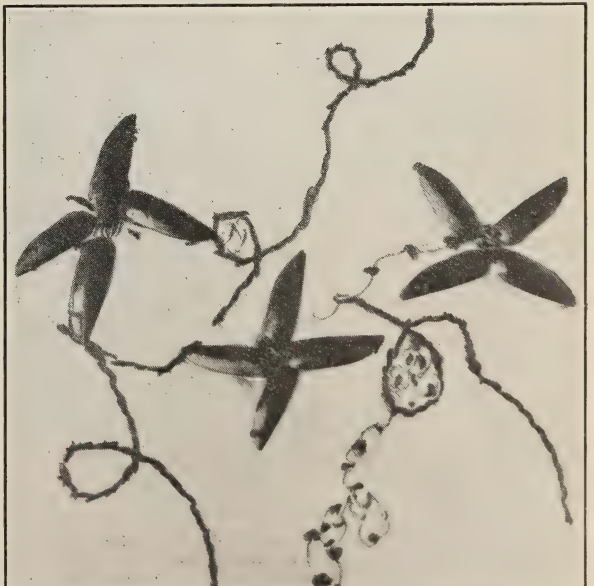
decoration. Simply place the silk which you desire to embellish *over the design*, and trace the leaves and sprays with a soft lead pencil. By placing your silk at odd angles or by moving it upwards or downwards you can easily duplicate this beetle-back embroidery design to any length. The dark portion of the design shows where the wings are to be placed.

This design would make an exquisite trimming for a sailor collar of taffeta silk. The actual embroidery could be carried out in soft Oriental colourings or in gold thread, which is also delightfully suggestive of the East.

## Application of the Design

There are several ways and means of using this gold thread, either of which will be found most effective when used in conjunction with the relucient emerald of the beetle's wing. There are those who prefer a rather coarse gold thread. When this is used, it is not worked *through* the material, but it is "couched" or laid in the *shape of the design on the surface of the material*. It is secured in position by sewing down with gold or red silk at regular intervals. Sometimes these little stitches, or "the couching," as it is more correctly termed, forms a delightful design on the gold thread.

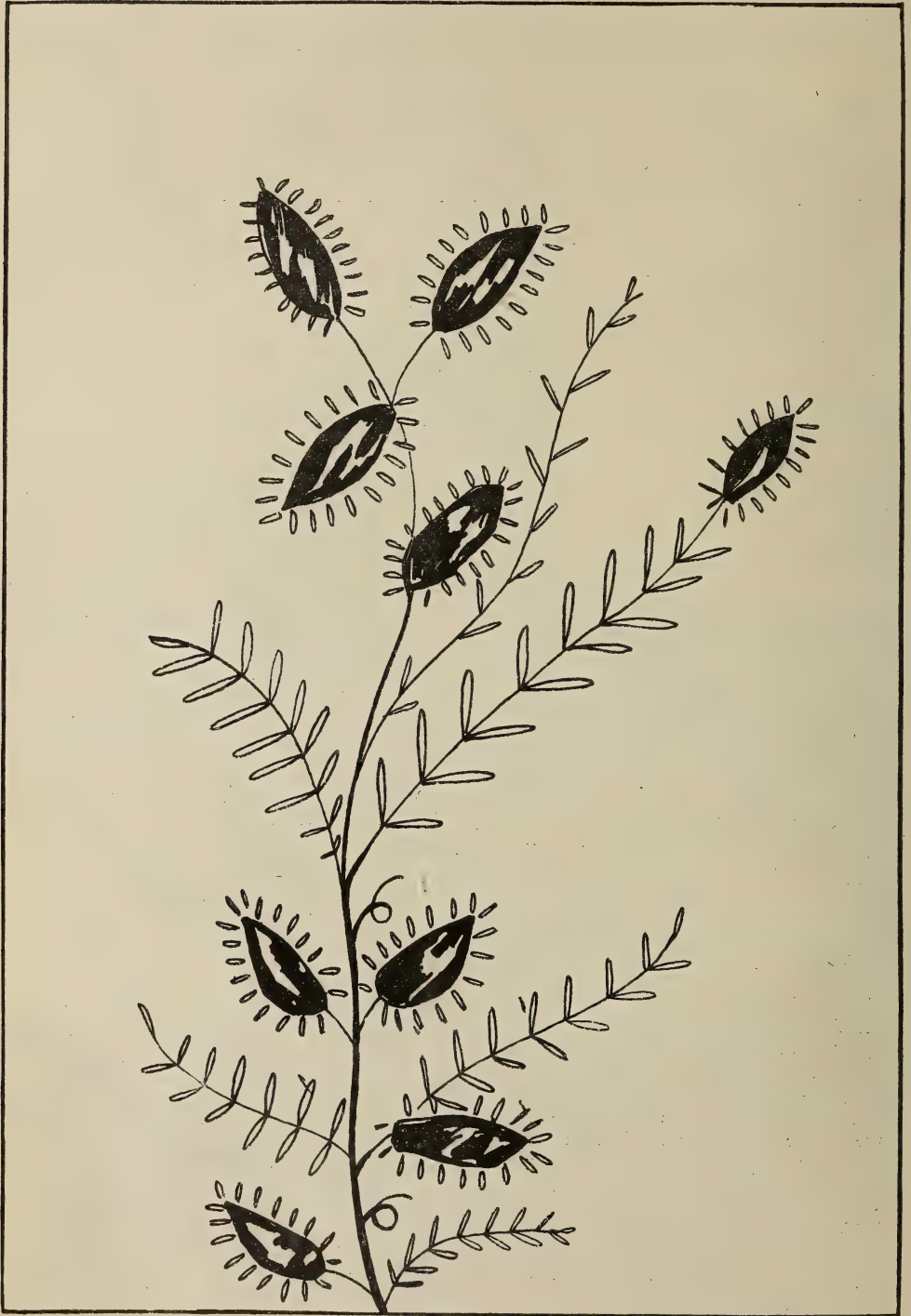
We will suppose that a leaf in gold thread is to be further embellished with the gorgeous greens of the beetle's back. The gold thread follows the outline of the leaf; the thread is carried backwards and forwards without



Iridescent beetle backs, in combination with gold and silver thread, or silks in Oriental hues, are most effective for embroidery



## FULL SIZE DESIGN FOR BEETLE-BACK EMBROIDERY



Full size design for beetle-back embroidery. If the material is sufficiently transparent, it can be laid over this page and the outlines traced over with a pencil. If this is impossible, lay a piece of carbon paper on the material, then the page, and go over the design with a blunt point.



being cut. It commences with two threads at the top of the leaf, and as they are shaped to form the outline, the ends are eventually hidden in the base of the stem of the leaf. The silk used for the "couching" is of the green or gold of the beetle's back. It is effective when it forms a green line of close stitches around the edge of the leaf. The beetle backs finish off each point of the leaf.

This would make a particularly handsome trimming for a navy blue taffeta silk collar to be worn with a navy blue coat and skirt. Turned-back cuffs to match would look delightful. This taffeta collar, with its gorgeous Eastern embroidery, would be extremely smart cut with a deep "V" at the back, and finished off with a handsome navy blue silk tassel. A tassel composed of gold thread navy and emerald green silk would give an extremely *chic* touch to the general *tout ensemble*.

#### In Millinery

As a hat adornment, the beetle-back embroidery is most effective. It looks particularly beautiful on a soft velvet. The actual design should be worked in many shades of the colour of the velvet, and this will heighten the smart contrast of colour given by the beetle backs.

A black and white creation becomes distinctly novel with these brilliant green touches; the hat may be black, and the embroidery design which is given in this article could be worked on black satin ribbon in black and white mallard floss, the beetle backs giving the contrast of colour.

The ribbon would be effectively edged with a narrow black Valenciennes lace. Made up into a *chic* bow, this method of using the beetle-back embroidery would be most becoming and effective.

This embroidery also makes the most enchanting of table-centres. The design, when used for this purpose, looks particularly lovely worked on white muslin, if transparent table-centres are in favour, or, if the sheen of satin is preferred, white satin is ideal. The actual design should be worked in silver thread.

When *fine* silver or gold thread is used, it can be worked in exactly the same manner in which ordinary silk is used—that is, *through* the fabric, to form the leaves of the design.

#### Suitable Subjects for the Work

The embroidery can also be used for a wide border for a satin *portière* for a door, and would be particularly effective in a room in which an Eastern idea predominates. Our clothes, millinery, and countless artistic pieces of needlework for the home can be adorned in the most fascinating manner by the aid of beetle-back embroidery.

Perhaps one of the most original applications of this form of embroidery would be to add a clever touch of *bizarre* beauty to a pair of black suède or satin slippers. In combination with a filmy black evening gown on which the same *motif* appeared, the effect would be just that distinctive one so prized by the woman to whom dress is indeed a fine art, the expression of her individuality, not a mere matter of buying and wearing expensive clothes.



White satin theatre-bag, decorated with beetle backs and gold thread embroidery. The effect is rich and uncommon.



# PLAIN NEEDLEWORK

*Continued from page 4795, Part 40*

Necessary Requisites—Hemming, Sewing, and Felling—French Seam—Gathering and Stroking—Sewing on Buttons—Buttonholes and Fancy Stitchings for Underclothing

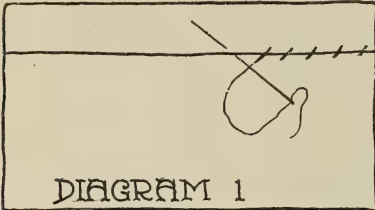
NEEDLEWORK is one of the useful arts, and plain sewing the foundation of every kind of needlework.

Few tools are required by the worker: 1, needle; 2, thimble; 3, scissors; 4, inch tape; 5, bodkin. Short needles, called "betweens," are the best for white work,

eye carrying the tape or ribbon, the rounded knob making the way.

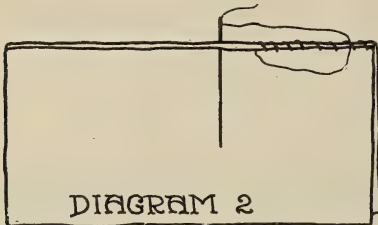
Hemming is the first stitch to be learnt; the material must first be cut quite straight. For a hem half an inch in width, turn down a quarter of an inch of the raw edge, and then fold over again, making it double; the stitch is to fasten down the fold on to the material, to make a strong border or edge. It is sewn on the wrong side, and the size of the stitch must be regulated by the texture of the material used, and the shape must be slanting both on the right and wrong side of the work.

Seaming or oversewing is sewing over the edges of two pieces of material placed together



Hemming, for which the raw edge of the material must be turned down, and then again folded to the required depth of the hem

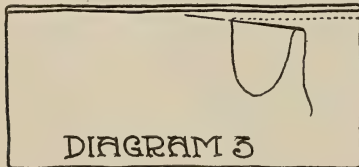
and should always be a little thicker than the cotton. Never use a bent or rusty needle. The cotton must not be too long—twenty inches is sufficient for most stitches in plain work. The thimble should be of steel, or, better still, steel plated, being lighter. Silver thimbles are often too thin and not



Seaming or oversewing, in which the edges of two pieces of material are joined together

deeply enough marked to keep the needle from slipping. Small scissors, with sharp points, and a large pair, for cutting out, with a blunt and sharp point, the latter being held downwards, are indispensable for the work-table.

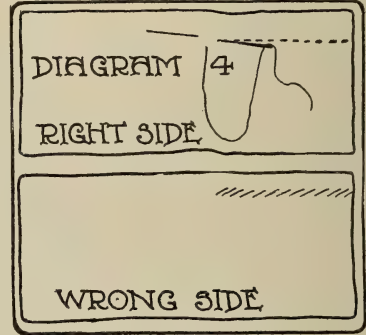
An inch tape, with clear, black numbers on



Run-and-fell seam. When the line of running is completed the upper folded edge is turned over and hemmed

a coloured ground, beginning from the left hand, marked off into sixty divisions, each inch stamped into eighths, is necessary to measure lengths and widths correctly.

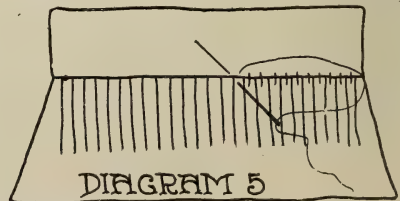
The word bodkin means "a small sword." It is used to make a passage through a band or hem of material or trimming—the long



Backstitching, diagram showing the stitch both on right and wrong side of work

in order to join them, such as two selvedge edges. The sewing should come on the right side of the garment or material, the stitches slanting and an equal distance apart, and the same amount of both edges taken up each time; the cotton must not be drawn too tight, so that when the seam is finished the work may be opened out and flattened with the thimble.

Run and fell Seam. Felling is hemming two pieces of material together in order to

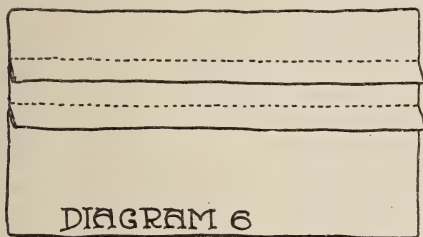


Gathers when put into a band should be evenly stroked and each fold secured by a felling stitch

join them. Run and fell is used to join the back and front of a garment, the seam of a sleeve, etc. The width of seam must depend upon the texture; if coarse material, the seam should be a quarter of an inch in width, but if fine, one-eighth of an inch. Place the material with the right side of the



garment towards you, turn down the raw edge a little less than the width of seam, place over this the other edge of the material which is to be joined (wrong side towards you), so that the raw edge does not show beyond the folded edge. Then make a running line, just below the raw edge turned in, through the double thickness. To make a perfect stitch only one should be made at a time, and the distance between should be the same length as the stitch. The line must be straight as the seam depends upon the line of running. When this is finished the two pieces should be opened, and the folded

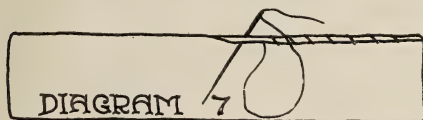


In tucks the stitches should be seen distinctly and the tucks should not overlap

edge turned over to be felled, proceeding as in ordinary hemming.

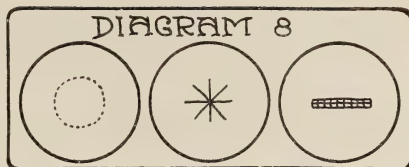
A French seam shows no stitches on the right side of the garment. Place the two raw edges together on the right side of the material, and make a line of running about one-eighth of an inch from the edge. Then turn the material to the wrong side, press up the edge and run through the double thickness just below the turned in raw edges.

Stitching or backstitching is not used as much now as formerly, as feather stitching, knotting, and other fancy stitches take its place in ladies' clothing. Stitching is now mostly employed in the making of men's garments to improve the appearance and to make firm the edge of wristbands, collars, false hems, folds, and gussets. The stitch is always worked on double material, and on the selvedge way, and where possible one thread or strand is drawn out. When the



In whipping, the raw edge of the material is rolled between the left thumb and finger and the needle inserted from the back

double fold is arranged, the needle should be passed through the double thickness, under four threads of material, unless the texture is very fine, working from right to left. Draw the needle through from beyond the fourth thread, then carry it back two threads, and pass it out two threads in front of the cotton. Care must be taken to point the needle slightly upwards to bring the stitch above the last, not through the cotton, or it will split, but at the same time the stitch must exactly follow the last to make a perfectly straight row of stitches on the right side.

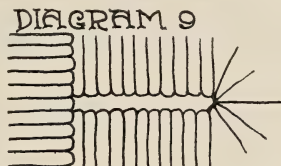


Three methods of sewing on linen buttons

For gathering and stroking into a band put a running cotton through the material, taking up the material evenly and leaving it drawn up rather closely, and fix with a pin; then stroke, with the side of a needle between the thumb and first finger of the left hand, into straight folds, place the band over the running cotton, and fell each fold to it.

The word tuck means "to fold under." Double the material and make a straight fold, then put a line of running through the double thickness the necessary width from the edge. Fold again, and run so that the stitches just show beyond the edge in the preceding one. The stitches should be distinctly seen and sewn on the top; the tucks should not overlap. The space between varies, and should depend upon the width. If the texture is coarse the tucks will be wide, but in very fine material, lawn, nainsook, or madapolam, tucks should be run from one-eighth to less than one-sixteenth of an inch.

Whip stitch, taken from the word "whipcord," because it resembles the cord, was



Enlarged diagram of buttonhole for underclothing

used formerly to make trimming of frills for underclothing, pillow-slips, etc. At the present time it is a stitch greatly used in the making up of all fine work, in inserting lace, etc., and joining materials together. To make the stitch, place the material between the left thumb and finger and roll the raw edge down and under with the thumb until it is completely hidden. Place the needle in a slanting direction, from right to left, through the material under the roll, from the back of the work. The stitches must be an even distance apart. The cotton may be drawn up to arrange the fulness of material into even gathers, or left quite plain, and the edge may be oversewn to the folded edge of material or trimming.

The three correct ways of sewing on a button are: 1, to prick a circle well within the rim of the button, and to backstitch by passing the needle through backwards and forward; 2, by a star, working such stitch from the centre; 3, by a line of several stitches across the button, and when the line is made, bring the needle through the beginning of the line and buttonhole the



threads together. All buttons must be stemmed just before finishing off by passing the needle through the button and winding the cotton four or five times round the stitches rather tightly.

Buttonholes in underclothing should be worked with the outside edge rounded and the inner edge with a bar worked across. The rounded end must come on the outside, because it lies flatter under the button; the hole must be cut straight, just the size of the button, and worked from the left, beginning on the inside. The rounded end is made by plain stitches, simply sewn over, without the knotted edge. The bar across must have the buttonholed edge on the inside, and the stitches taken through the double material should be the same length as at the sides. Chain, coral, feather, and other fancy stitches make a pretty finishing and inexpensive trimming for any garment. They may be worked in different designs.

I. Chain stitch is made by bringing out the thread through the material, insert the needle again at the same place, leaving a little loop, and bring it out

three or four threads below the last stitch.

II. Coral stitch is worked backwards and forward, keeping the cotton under the point of the needle for each stitch.

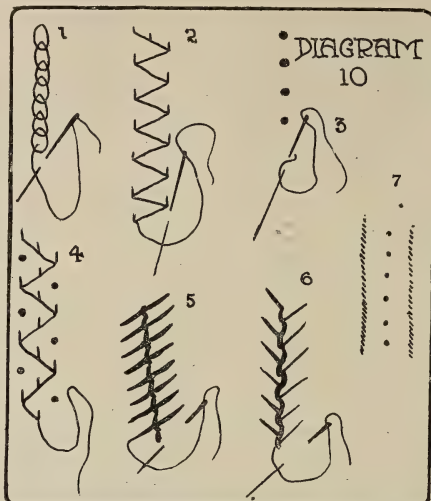
III. Knotting is made by inserting the needle through the material, and twisting the thread two or three times over and under the point, then draw out the needle through the twist, holding it in place with the left thumb, and insert the needle again close to the knot.

IV. Feather stitch, ornamented with knots, is worked as coral stitch, the knots worked backwards and forward afterwards.

V. Roumanian stitch is a long stitch across the material, intersected with back stitching.

VI. Fishbone stitch consists of two long stitches, one to the right and one to the left, with a buttonhole stitch in the centre.

VII. Consists of two lines of stem stitching, with knots worked down the centre. Stem stitching is worked upwards by a long stitch, then insert the needle above half the length of the stitch, bringing it out half down the side of the previous stitch, keeping the cotton always on the same side of the needle.



1, chain stitch; 2, coral stitch; 3, knot stitch; 4, feather stitch; 5, Roumanian stitch; 6, fishbone stitch; 7, stem stitch with knots

## KNITTED WOOLLIES FOR AN INFANT

The Advantage of Woollen Garments for Young Children—Good Wearing Qualities of Knitted Work—How to Knit a Cap for a Baby Boy—A Cosy Bonnet for a Girl Baby

THE present day might well be described as the Flannel Age, for it is generally acknowledged that woollen garments afford the best protection against chills, and the sensible plan of wearing woollen garments extends even to young infants, who are not able to endure sudden changes of temperature.

Many infantile ailments can be kept entirely at bay if young children are suitably clothed with woollen garments. White wool is daintiest for an infant's wear. If the garment is knitted with white wool it will bear repeated washing in lukewarm water with mild soap; whereas if worked in crochet it will become unshapely as soon as wetted.

### Pretty Hat for a Baby Boy

Required:  $1\frac{1}{4}$  ounces of white single Berlin wool, a pair of No. 12 steel knitting needles, 2 yards of  $1\frac{1}{2}$ -inch white satin ribbon, and a cap front of pleated lace.

Cast on 6 stitches. Knit 1 row plain. Turn.  
2nd row: Loop knitting. Insert the needle in the 1st stitch, twist the wool 4 times round the 1st and 2nd fingers of the left hand, so that it passes also over the right-

hand needle. Draw the 4 threads of wool thus on the needle through the 1st stitch, and take away the left-hand fingers from the loop. Knit the other stitches of the row in the same way.

3rd row: Plain knitting. See that the needle passes through all the loops, and in the direction from left to right. From right to left is easier, but does not make such a firm knitting.

Repeat the 2nd and 3rd rows alternately until there are 44 rows of looped knitting; or, if for an older child, until the loop is long enough to fit comfortably round the child's head. Cast off, and sew the two ends together with the loops outside.

For the Crown. Cast on 44 stitches; or, in the case of a larger hat, a number equal to that of the rows of looped knitting.

1st row: Plain knitting.

2nd row: 2 plain, 2 purl to the end.

3rd row: Plain knitting.

4th row: 2 purl, 2 plain to the end.

Repeat these 4 rows until a square piece of knitting has been made. Cast off. Fold the square across the middle, and join the edges



together on either side. Sew the free edge to an edge of the looped knitting, and, lastly, catch down the points at each side. Sew a cap just inside the looped border, sew on the strings, and ornament the hat with a white satin bow on each side.

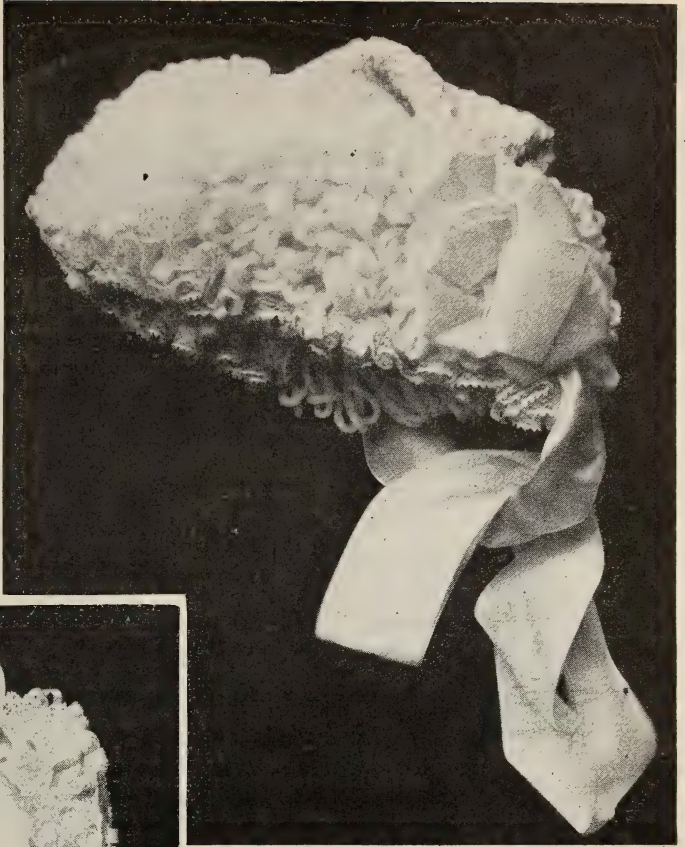
#### Cosy Bonnet for a Baby Girl

Required: 1 ounce of single white Berlin wool, a skein of white embroidery silk, a pleated lace cap front, 2 yards of  $1\frac{1}{2}$ -inch white satin ribbon, a pair of No. 12 steel knitting needles, and a pair of No. 16 needles.

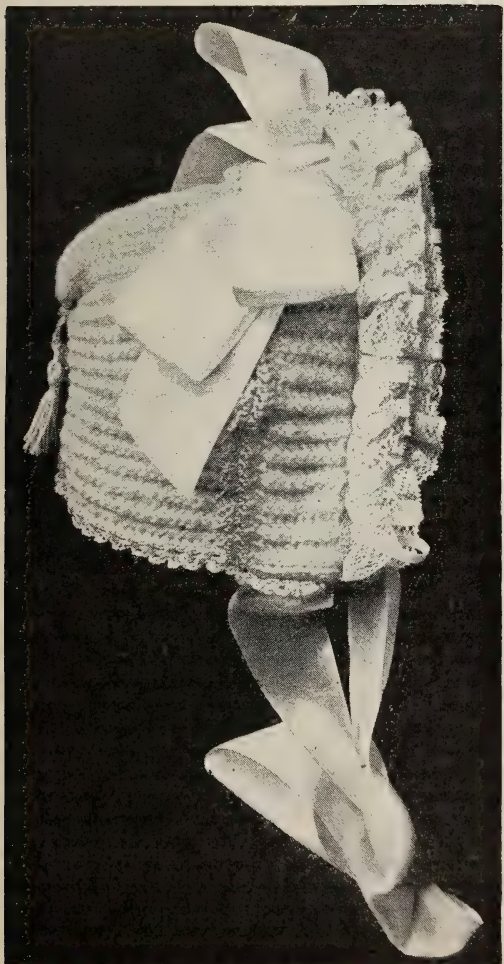
With No. 12 needles cast on 99 stitches.

1st row: Knit plain.

2nd and all following rows: Bring the wool to the front as though getting ready to make a purl stitch, slip a



Quickly worked cap for a baby boy



A cosy woollen bonnet for a baby girl. The bows and strings should be of white satin

stitch, knit 2 together, passing the wool to the back again over the slipped stitch. Continue to the end of the row.

Knit 72 rows of brioche stitch, which will give lines of 36 loops on either side, since the knitting must be worked forwards and back again to increase it by a row of loops. Change to the No. 16 needles. Knit 36 rows of brioche, which will produce 18 rows of loops. Cast off, fold the cast off edge, and sew it to form the back of the bonnet. Crochet an edging into the knitting, using the skein of white embroidery silk.

1st row: Double crochet into each stitch of the knitting.

2nd row: 3 chain, 1 double crochet into the alternate stitches of the 1st row.

3rd row: 1 double crochet, 3 chain, 1 double crochet into each loop of the 2nd row.

Turn the front edge of the bonnet back for  $1\frac{1}{2}$  inches, and sew the cap front just under the folded edge. Use 1 yard of ribbon to form the strings, and the remainder as a bow to be sewn at the top of the bonnet. Fasten down the point at the back of the bonnet, so that it shall fit comfortably over the head, and keep it in position by sewing on two small tassels made from the embroidery silk.

For a child of one year, double Berlin wool knitted according to these directions with Nos. 9 and 14 needles would make a cosy bonnet, but no cap front need be sewn in,





## WOMAN'S DRESS

In this important section of **EVERY WOMAN'S ENCYCLOPÆDIA** every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

### Home Dressmaking

*How to Cut Patterns*

*Methods of Self-measurement*

*Colour Contrasts*

### Boots and Shoes

*Choice*

*How to Keep in Good Condition*

*How to Soften Leather, etc.*

*Home Tailoring*

*Representative Fashions*

*Fancy Dress*

*Alteration of Clothes, etc.*

### Furs

*Choice*

*How to Preserve, etc.*

*How to Detect Frauds*

### Millinery

*Lessons in Hat Trimming*

*How to Make a Shape*

*How to Curl Feathers*

*Flowers, Hatpins, Colours, etc.*

### Gloves

*Choice*

*Cleaning, etc.*

*Jewellery, etc.*

## SUMMER RAIMENT

By MARY HOWARTH

The New Flower Fabrics—One-idea Hats—Frocks for Little Children—The *Débutante's* Choice—What Dowagers are Wearing—Pleated Dresses

THE matron and the maid are sharing most of the thin materials for summer wear, but there are differences made in their suitability for women of various ages. Moreover, the girls of the community will keep to themselves, apart from the dowagers, the fine white lawn embroidery frocks, which they will wear to admiration with blossom-laden hats and piquant little silk mantelets and sashes.

Children now wear most of the fabrics their mothers and elder sisters choose, but again with a difference.

Taffetas is for them the accepted coat and hat material, brocade merely forms the crowns and brims of bonnets, and they have their fullest complement of the embroidered lawns, and, with the rest of femininity, look charming in the linens and piqués, the canvas materials, and the cottage prints of the primitive lilac, pink, and blue colourings.

The year 1912 will be remembered as one in which Fashion is in a very public-spirited mood, sanctioning a multitude of modes, but drawing a distinct line between what the *débutante* and her mother shall wear, for it is no longer the little girl vogues that rule with the tyranny of an autocrat, causing all and sundry, even though they have left girlhood far behind them, to struggle to look well in them.

We shall recollect this year also as the one in which many languishing trades were

revived as a result of Fashion's change of front. There was great wailing in 1911 because of the loss to the manufacturers of materials owing to the tight straight frocks which required so little fabric to compose them.

The makers of underskirts suffered also, because women discarded those garments in their anxiety to look slim. But now that the time has come for wearing light weight and gossamer materials the underskirt will be revived; and as for the dresses made, ocular demonstration proves without a doubt that much more material is required for them under the mode's new *régime* than was needed twelve months ago.

It was delightful to see a very smart girl the other day wearing the housemaid's skirt and full corsage of long years past. The essential characteristic of the gown is that it is gathered all round into the waistband. What a change from the skimpy, tube-like arrangements of last year!

The dress was made of lilac mousseline de soie over a satin foundation of exactly the same shade, and the corsage had full draperies over a satin background, and was very simply finished by a little round collar of the finest white lawn, embroidered by hand and edged with a narrow lace ruffle.

The sheer simplicity of this design will not appeal to the matronly woman, for whom there are other vogues equally alluring and more becoming. A cool and very smart





A pleasing form of the pannier toilette, reminiscent of the Victorian period in design, but modified on lines of grace and beauty



toilette can be made of taffetas and voile used together, the taffetas for the pannier draperies and the bulk of the corsage, and the voile for the underskirt, ruffled with taffetas, and the kerchief folds on the bodice as well as the sleeves thereof.

I find amongst the smartest dressmakers a conviction that the chameleon, or shot, taffetas will not survive the plethora of patronage that has been accorded to them, but that the self-coloured silks, including faille and the figured and striped ones,



A dainty summer frock for a child. It is of fine white embroidered lawn.  
A Lehigh hat with ribbon strings should complete the costume

which are indeed irresistibly pretty, will be welcomed and worn gladly.

Anything daintier or more attractive than the flowered taffetas I cannot imagine. The designers had Nature in their minds, and their eyes had feasted long and lovingly upon the colours of the woodlands and the blossom parterres when they elaborated them. Linden green and the shades of wallflowers, roses of every tint, the sweet carnation, old-fashioned larkspur and mignonette—all are represented upon black,

dove, clove, silver, and fawn backgrounds. For the stately beauty who wants a more majestic and mysterious scheme of colouring, there are the dull tints, such as ginger and jasper, Persian brown and red, and the Durbar dyes—amongst others, old gold, a glorious blue, crimson, and a rich purple.

Not only in silks, amongst which foulard has, of course, arrived, but in gauzes and voiles—of the cotton as well as the silk persuasion—do we welcome these charming and radiant colours. Little frocks for nursery children made of sprigged muslin in colours of the baby type—wild-rose pink, speedwell, and forget-me-not blue, and the soft musk yellow—will be a most attractive addition to the usual blue and pink zephyrs and the pure white which the darlings always affect.

To talk of silk cretonne is, of course, a contradiction in terms, but the new silks are patterned in cretonne designs, with big fat roses, dahlias, and even rhododendrons, and some are striped faintly, as well as bunched with little blossoms.

All these materials, and that exquisitely soft silk, so glossy and lissome, called fleur de soie, will be very useful as well as highly ornamental in the company of the unpatterned fabrics, and when a suspicion of patterned silk is needed as a foil, what more charming for the purpose for big flopping revers upon a mantelet for a sash or a panel could there be than these exquisite materials?

Just as the smartest tailor-mades are composed of two tints of one colour, even when tussore is used, so the afternoon toilettes are varied by flounces and pleated bands, *bouillonnées*, buttons covered with patterned silk or gauze, in union with unpatterned marquise, silk, or any other material that happens to be chosen.

Anyone who wants to be reconciled to the pannier toilette has only to see how innocent the draperies may be of the balloon effect, which is naturally rather alarming, and how altogether pretty they will look developed in blossom silk of the softest quality over a rather more substantial taffetas or muslin, to become their devoted ally.

The figure will need to be very carefully corseted this summer, as more ample skirts and kerchief corsages are to be worn, but happily it is not necessary to be encased in iron bands that compress the body and make it overwhelmingly hot.

The art of the corset is one that has been thoroughly mastered of late years, and the new line of the waist, which gives it an appearance of symmetry, can be secured without compression.

Corsets made of perforated linen, worked in the *broderie anglaise* manner, are cool, and the Indian gauze ones are very light and dainty. Some have a flower spray worked in silk across the front—a quaint conceit, but one scarcely to be wondered at in these days of flower trimming, when even the modish scent-bottle is decorated with a bunch of the blossoms indicating





A charming tub frock in linen and broderie anglaise



those from which the aroma has been expressed, and scented in some wonderful manner with the natural aroma.

Looking like their own grandmothers when they were young, the season's *débutantes* are dancing in tulle frocks with lace flounces caught up beneath clumps of roses, lilies, and other simple flowers, and the babies amongst us have the most bewitching air in their blossom-bunched caps. It is really amusing this modern method of making little women of the tiniest damsels by giving them raiment ludicrously like that of their elder sisters, or even their mothers, but it has a charm that is certainly most fascinating.

Their big flopping Leghorn hats are in all details a copy of the Lamballe and Marie Antoinette shapes so bewitchingly charming for sweet seventeen, wreathed with field flowers, and finished with ribbon velvet streamers. But they are not wearing the bowler shapes. These are the prerogative of damsels in their late teens and their twenties.

Made of chip-straw or the rice or braid varieties, they are a copy of the man's hard "bowler," with a brim rather larger, in some cases, than the original, but in others just as curtailed. In another way they differ from the masculine prototype—namely, by having a feather rising from a cockade in front or a beanstalk of flowers and foliage.

It is a hat that tries the beauty of its wearer, but those whom it suits look bewitchingly piquant in it.

One-idea hats have established a great reputation. I call them by that title because they are trimmed with commendable simplicity and by means of one form of decoration only.

In some cases ribbon is used, sparingly to make an "aigrette," or lavishly to compose a crown drapery and a huge bow with flat outspreading loops. Or it may be that feathers or flowers will be preferred; but if they are, then it must be realised that no feathers mate with flowers and no flowers with feathers, and the ribbon decorations have the field all to themselves.

Crowds of little oddments are to be found in the wardrobes of the woman of fashion, and the *débutantes* possess just as many, if not more, pretty etceteras. With the studiously simple morning shirt of twilled silk the Byron collar is worn, a loose and limp affair, revealing the neck, and finished by means of a limp scarf tied in a bow or knotted in the Jack Tar manner.

The pleated pierrot frill hanging from a black velvet band is a very well patronised finish to a frock, and it is modish to add a triple necklace of beads, with amber ones a first choice.

I am reminded to remark here that

pleated effects are being brought before our notice in other ways, and amongst them in parasols and in the old dress design, comprising a pleated petticoat and a pannier overskirt, or a fish-wife drapery, modified to suit present-day taste.

The mode is available for batiste and lawn frocks, only I must admit that it is a less easy one to launder than a plainer design.

Children's sailor serge skirts, worn with drill jumpers, and a like toilette for girls in their teens, can be made in this mode.

One of the most popular forms of juvenile



A pretty tunic suit for a child which could be carried out in white or coloured linen

dress, suitable alike for boys and girls, is the tunic suit, a pretty modification of which is here illustrated. It is a supreme favourite with the little wearers on account of its lightness and the freedom of movement it permits, and its simplicity of line is admirably in keeping with the slim, straight lines of childhood. It looks well carried out in any of the multitudinous shades of linen or cotton, or in the lighter makes of woollen goods, for inter-season wear. The note of originality can be imparted by a touch of hand embroidery.



# FOUR PARISIAN GOWNS

By EDITH NEPEAN

Latitude in Dress—Bracing Effect of Dressing Well—Some Practical Suggestions from Paris—The Charm of Variety—Trend of Fashions—The Smartness of Simplicity

SURELY there never was a time when Madame La Mode allowed more latitude than to-day. The more varied and original our frocks and frills, the more does this exacting lady smile upon us. To be per-

fectly frank, Dame Fashion wisely says, "Dress as you please, but always strive at artistic effects." The "dress as you please" advice is invaluable to all women who desire to look their best, and it is the duty of all women to make this doctrine one of their aims in life.

"A doctrine of vanity!" some may exclaim. Exactly; and also a doctrine of self-respect, for, as a rule, a well-turned-out *tout ensemble* denotes a well-regulated mental outlook upon life.

Who has not felt the exhilarating effects of the putting on of a smart new gown when one is "down in the dumps"?

We may feel extremely below par, depressed, and not at all in tune with the world, then a kind, a really kind, friend comes along and suggests a concert, a theatre, or perhaps a walk. We demur. "Oh, do put on a pretty frock and come out!" insists our friend.

We yield to the voice of the charmer, and the pretty frock and a new hat are donned.

It is a curious but subtle fact that the entire mental and physical outlook can be changed by these simple methods. A new hat means very much to a woman, even in these days of advanced theories. It is a welcome sign as long as a woman cherishes her love of dainty and refined clothing; she will not lose her greatest charm, and that is her womanliness.

The Parisienne always seems to manage better than any other woman in the world to combine smartness with natural and artistic results. What could be more charming and quaint than the delightful little gown for outdoor wear shown in the first illustration? It is a soft mousseline dress, carried out in the daintiest of blush rose colourings.

The bodice is still cut with a decided tendency to the Magyar style, but the deep



Fig. 1. A delightful gown for outdoor wear in mousseline of a soft blush rose colour and satin of a deeper shade. An original and quaint hat in taffetas completes the toilette

Photos, Henri Manuel





Fig. 2. An outdoor toilette for a tall and stately figure. It is of green cloth, lace, and taffetas, with a chic Cavalier hat in Tagal straw. The tout ensemble forms the last word in smart simplicity



V in front gives it a distinct and novel effect. It will be seen that the V and sleeves of the bodice are composed of the rose mousseline, and from the waist drawn up over the bust are two wings of satin in a shade darker than the mousseline. These satin wings or folds are edged with the narrowest dull gold braid. The rose satin also finishes off the sleeves, and the sleeves, which are cut in an upward V, betray an under sleeve of white chiffon; a little chemisette of white chiffon also finishes off the collarless corsage.

There is a particularly attractive sash made of the satin around the waist, and it is finished off with a satin buckle at the side. The long ends of the sash are decorated with the dull gold embroidery, or rucked satin, which give a delightful appearance to the end of the sash. Two wide bands of satin complete the skirt. Delightfully simple is this exquisite Parisian gown, yet it bears the true hall mark of elegance.

We must not forget to glance at the quaint hat worn with this gown. It is of shot taffetas silk in rose and gold shades.

Drawn taffetas for millinery is extremely decorative, and the first burst of sunshine will prove how extremely fashionable and smart will be these shot taffetas silks. It will be worn in the brightest of hues by all those who wish to be *chic* and well-turned out. As shown in the illustration

shot taffetas silk is so becoming that the hat will require no other trimming.

Another very beautiful outdoor gown is shown in illustration No. 2. Just as the first gown would be particularly effective for

the *petite* woman with a girlish figure, this second gown would be perfection for the tall and statuesque woman. Notice the novel loose panel at the back of the skirt. This is certainly an echo of days gone by. See

how seductively it is gathered with its dainty gauging into the waist, and how distinctly smart is the frill effect above this. The Nell Gwynne collar is perfectly charming. Also note the dainty little sleevelets, with their touch of taffetas silk and the exquisite fairylike frills of the finest net.

How extremely *chic* is the Cavalier hat of Tagal straw when worn with such a gown. The osprey, finished off with its knot of velvet, is the last word in smart simplicity.

To return to the gown itself, it is composed of green cloth, and the elegant muslin collar is embroidered in shades

of the softest green, which exactly tone with the material of the dress. It is finished off around the edges with an exquisite scalloped design of Puy lace.

It will be seen that the sleeves are so placed in the armholes as to give a distinctly drooping effect to the shoulders. The sleeves are finished off with a little taffetas silk piping, a green silk cord girdle with a handsome tassel hangs rather well forward from the

broad belt around the waist to the bottom of the skirt.

An exquisite dinner gown is shown in the third illustration; it also presents a charming idea for the renovation of a plain satin



Fig. 3. A beautiful dinner dress of satin veiled with beaded mousseline, the skirt being in the form of a double tunic, edged with fringe. This toilette presents a charming idea for the renovation of a plain satin gown



gown (Fig. 3). The dress is veiled with beaded mousseline, but the skirt has a novel double tunic edged with a deep fringe. The bodice of the dress shows the daintiest of beaded chiffon sleeves edged with sequins. The draped beaded mousseline bodice folds over an underbodice of white chiffon, which is gathered into a becoming fold around the waist, and at the back it develops into a careless butterfly bow with a long sash-like drapery, which is caught in another butterfly bow at the bottom of the skirt. This drapery is finished off with a heavy fringe.

Draped backs, sashes, panniers, and gauged panels are some of the distinctive features of the fashion of the moment. The white satin skirt is veiled around the hips in a softly gathered white chiffon tunic cut with a slightly pointed effect in front, and from this falls the second tunic composed of exquisitely beaded mousseline. It is edged at the top with sequin trimming, and at the bottom with the same handsome fringe, which finishes off the chiffon sash-like drapery at the bottom of the skirt.

This example clearly shows what an exquisite creation may be obtained by veiling a plain white satin dress with filmy chiffon and scintillating mousseline.

For a ball gown nothing could be more exquisite than the fourth illustration. It is a white satin dress covered with beaded tulle. The bead embroidery designs shown on page 4789, Vol. 7, of *EVERY WOMAN'S ENCYCLOPÆDIA* will give many ideas for embroidering tulle or chiffon for a gown of this style.

It is cut with rather a high-waisted princess effect. Notice the panel which comes from the bust to the bottom of the skirt, and it forms a wide border around the skirt. It is a particularly beautiful and effective idea.

The bodice is cut low on the shoulders with a cape-like frill of beaded tulle. It is finished

off with a wide bead trimming and crystal fringe. A little chemisette of tulle adds a softness to the skin. It will thus be seen that these charming Parisian confections will present many ideas for our new clothes, for renovations, and up-to-date additions to our chiffons. Beads most certainly, when allied

to the softness of satin, will remain in our affections for some time to come. But many women have a leaning towards embroideries in silks for their evening clothes. A dress as shown on this page presents delightful opportunities for hand embroidery.

We will suppose that we have chosen a soft satin of the new amber shade for our gown. We will replace the beaded panel and the bead embroideries at the side with "Iris" embroidery.

Obtain a good bold design of this exquisite flower. It should be arranged up the centre of the gown, around the sides and edging the chemisette. Embroider the flowers in the very softest shades of amber, with occasional darker touches. The stems and spiked leaves should be worked in the same colours. Indicate the centres of the iris with pearl or gold beads. Crystal beads, used for edging an occasional petal, would also be delightful.

Dewdrop effects are always pleasing on embroideries. For this purpose a single crystal bead is often ideal.

If you look once again at the exquisite Parisian model you will notice a tracery of beads or sequins which outline the panel and lower portions of the skirt. For the amber gown this tracery of sequins might be replaced by a modish ruche of the satin. A

tiny ruche edging the panel would be delightfully chic, and as it trails away around the sides of the gown it gives a smart pannier effect. The deep crystal fringe around the shoulders could be replaced by a heavy silk fringe, or a fringe of crystal and pearl beads.



An exquisite ball gown of white satin covered with beaded tulle. The gown is cut with a high-waisted princess effect and the bodice is finished with wide bead trimming and crystal fringe





## WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

*Practical Articles on Horticulture*

*Flower Growing for Profit*  
*Violet Farms*  
*French Gardens*

*The Vegetable Garden*

*Nature Gardens*

*Water Gardens*

*The Window Garden*

*Famous Gardens of England*

*Conservatories*

*Frames*

*Bell Glasses*

*Greenhouses*

*Vineries, etc., etc.*

## NURSERY GARDENING FOR WOMEN

By A. C. MARSHALL, F.R.H.S.

*Author of "Small Holdings," "Flower Culture," "Fruit Growing," etc.*

Examples of Successful Lady Gardeners—The Question of Capital—Where and How to Start—Biennials and Perennials—How Customers are Secured

WOMEN and nurseries are so much part of one another that it seems by no means illogical to go a step further and place a lady in a pretty nursery garden where her daily labour will consist of the care and mothering of baby forms of trees, shrubs, and, more particularly, of flowering subjects.

### Mothers to the Amateur

At first glance the idea of a lady conducting a nursery garden may appear to be a new one, were it not for the fact that there are so very few new ideas nowadays and also that many lady gardeners have made household names for themselves by supplying the wants of the amateur. First, there is Mrs. Gardner of the Priory House, Stroud, whose advertisements are known to every student of amateur gardening publications. Mrs. Gardner has been established no fewer than twenty-six years in this business. Near Peterborough there is another lady who has owned a large nursery undertaking for twenty-two years. In the Thames Valley there are two or three ladies in partnership for the supply of Alpine and rockery plants, and at a rural spot in Middlesex there are two sisters who most admirably conduct a general nursery. In Ireland there are ladies who grow daffodils, ferns, and other subjects.

These, by the way, are ladies who are well known to every gardener through the media of their advertisements. There are undoubtedly dozens of other "nursery-women," to coin a word, who dispose of their wares under local patronage, and whose names are not known to the world at large.

At any rate, the fact that two ladies have for more than twenty years conducted thriving nurseries is proof that ladies can enter this particular field of industry—a field that, without a doubt, is extending its borders every year as the race of amateur gardeners increases and multiplies.

Obviously, the lady nursery gardener must be a woman of marked ability—that goes without saying. Primarily, she must have an inherent love of flowers and plants. To this attribute she must add clever business instincts, instincts that will enable her to gauge just what the public requires, how to make known to the public the wares she has for disposal, and not only how to secure customers, but also how to retain them. She will want all her generalship to arrange supplies and to create demand.

The æsthetic view of nature will not make for financial success. Plants must be considered warmly and sympathetically, of course, but also commercially. Because a nursery gardener personally loves a certain flower, it does not follow that she can popularise it if it is unpopular. On the other hand, the gardener must anticipate fashion and demand, and be ready to meet it with supplies; she must watch the trend of popular taste, and eagerly snatch opportunity.

### The Law of Individualism

There is no rule of three in the matter. Each nursery is a law unto itself, individualistic just as its owner is. It is impossible to say what profits are to be earned, what capital is required, or what land should be



taken. Everything will depend upon the individual. That nursery-gardening can be made to pay handsomely, however, there is no doubt at all.

As with every other form of gardening for profit, a small beginning is the best. Certainly, an acre or so of ground would be ample, provided one had an option for taking more. As for its situation, the more sheltered and sunny it is, the better, but it may be mentioned that Mrs. Gardner's nursery faces the north, and is in quite a bleak spot. This she turns to account in her advertisements, pointing out that young stock reared in such a position must naturally be hardy.

#### Mail Order Business

Proximity to rail and post-office is an important point of view of despatch, and the soil itself should be good, rich loam. Light, hungry land should be avoided, but nursery ground should be moderately high and dry, so that there may be no fear of the soil becoming waterlogged or flooded in the winter. If a postal business is to be worked up, one had far better be in the open country where land is cheap and labour inexpensive, but the fact remains that on the fringe of a growing suburb an attractive nursery commands very desirable local and ready-money patronage.

Having obtained an acre of ground or so, the next step is, of course, to provide one's initial stock-in-trade, and to make definite plans as to what one will grow. For the first two seasons at least, matters in this direction must be largely experimental. It may be advisable to specialise, and, generally speaking, the specialist can do with less ground than the grower with a mixed nursery.

#### Pages in the Price List

There are ladies who specialise in sweet-peas, in violets, in daffodils, in Alpine and rockery plants, in chrysanthemums, and so on. In such cases, however, there is the risk inevitable to placing one's eggs in one basket, and, moreover, cash is only being received for a limited period each year. On the other hand, with a large general stock the work is increased, the price-list is enlarged, and there is the possibility of trying to please with everything and satisfying with only a proportion.

In her catalogue, Mrs. Gardner prints the following candid statement, which is well worthy of attention: "No pretence is made to grow general nursery stock. Attention is directed towards a few specialties, and concentrated upon them." And Mrs. Gardner has been established twenty-six years!



A scene in the nursery garden at the Priory House, Stroud. Mrs. Gardner uses this photograph in her advertisements

*Photo, Elliott*



Unless one is absolutely specialising, however, a start may very well be made with hardy herbaceous plants, with border shrubs, with Alpine and rockery subjects, and with popular climbers. Roses may well be left till the garden is in complete working order, and so may fruit-trees, and bushes, forest trees, and similar subjects that take some time to mature.

Hardy biennial and perennial plants present the fewest difficulties to the beginner, and give a quick return. Take wallflowers, for example, which are invariably treated as biennials. The seed is sown during May and June either in seed-trays, or in nursery beds in the open ground. As the seedlings appear they are pricked out so that each has ample space in which to thrive, and a further transplanting takes place later to ensure the bushy, fibrous roots required. Thousands of plants may be raised from a comparatively small packet of seed, and, if they are of a good variety and quality, they will retail at one shilling or more a dozen.

The perennials, hollyhocks, lupins, delphiniums, anemone japonica, coreopsis, poppies, and gaillardias to name a few, are raised from seed sown in June; the seedlings are twice transplanted, and sold the following spring, whilst those that remain unsold are disposed of in the ensuing autumn at increased prices. The cultivation is a comparatively simple matter, and, provided the ground is kept clean and the transplanting is done carefully, there is not much to go wrong when working with reliable seed. As for the return, half-a-crown a dozen is a low price to ask for good perennials, and the majority command far more than this sum.

Border shrubs are usually propagated from cuttings or layerings, work that will be explained later in these articles, but the



Another striking photograph of *Lilium auratum*, largely used by Mrs. Gardner in her advertising matter  
Photo, Merrett Brothers

mere labour of propagation need not bewilder any lady with a fair knowledge of the rudiments of gardening.

If it were only the mere question of propagation, nursery gardening would be almost child's play. To be successful, one must introduce novelties, one must take prizes at flower shows, one must make it known that one can be creative and original. Nor must this be for one season. Each year as it comes round must carry its own new creation, its *pièce de résistance*.

The drawing up of the advertisements is in itself a task of the utmost importance. In these days of stress and competition the appeal must be so lucid, so striking, so convincing, that it will not be denied. Each advertisement is worthy of an idea to itself, and the majority of our largest nurserymen employ special advertising writers.

*To be continued.*





## WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with:

### The House

*Choosing a House*  
*Building a House*  
*Improving a House*  
*Wallpapers*  
*Lighting*  
*Heating, Plumbing, etc.*  
*The Rent-purchase System*  
*How to Plan a House*  
*Tests for Dampness*  
*Tests for Sanitation, etc.*

### Housekeeping

*Cleaning*  
*Household Recipes*  
*How to Clean Silver*  
*How to Clean Marble*  
*Labour-saving Suggestions, etc.*

### Servants

*Wages*  
*Registry Offices*  
*Giving Characters*  
*Lady Helps*  
*Servants' Duties, etc.*

### Furniture

*Glass*  
*China*  
*Silver*  
*Home-made Furniture*  
*Drawing-room*  
*Dining-room*  
*Hall*  
*Kitchen*  
*Bedroom*  
*Nursery, etc.*

### Laundry

*Plain Laundrywork*  
*Fine Laundrywork*  
*Flannels*  
*Laces*  
*Ironing, etc.*

## AN IDEAL HOUSE

From an Interview with Mr. REGINALD C. FRY

*Winner of the "Daily Mail" £1,000 Prize for the Best Design for an Ideal House*

A Not Impossible Task—What Constitutes an Ideal House—Three Rules to Observe—The Separation of Domestic and their Employers—Choosing a Site—Aspect of Rooms—Cost of an Ideal House—A Home Isolation Hospital—The Banishment of the Basement—A Quaintly Contrived Boxroom

DESIGNING an ideal house is not such an arduous business as might be imagined. But before starting thereon, it is necessary that the designer should be perfectly clear in his own mind as to what constitutes an ideal house, whether guided by laid-down laws or his own inclinations. Mr. Fry confesses that, during the past three years, while he has been the principal architect at Parklangley, the Garden Estate in Kent, he has been able to test his ideas as to the planning and building of ideal houses, for all criticisms on his buildings are brought to his ears.

### A Delightful Surprise

Before entering for the "Daily Mail" prize, he had never gone in for an architectural competition. So his surprise and delight at finding himself the winner out of 780 competitors may easily be guessed. His success led him to feel that, after all, the ideas he had been working out at Parklangley and elsewhere were not so very far wrong—in fact, that winning the "Daily Mail" prize seemed a delightful reward for years of hard work.

And what constitutes an ideal house?

A great many things, when they are all written down in detail. But, actually, an ideal house can be summed up in one short sentence. It is a building which contains all the necessary component parts of a home grouped together within the closest possible area. On these lines, Mr. Fry contends it is possible to arrange rooms, whether for a large or a small house, without destroying the perfection of the plan. Working on such a system, the rooms can be of any size or any number, while each apartment has its proper place in regard to the points of the compass.

"The necessary component parts" of a house are easily explained. To achieve the perfect arrangement of certain portions of the building the following rules must be observed:

### Essential Points

(1) That from the kitchen there is direct access to the front entrance without using the "living" part of the house or lounge hall.

(2) That the dining-room is reached from the kitchen by means of a small lobby or passage, thus ensuring the shortest possible distance for food to be carried. This lobby



is ventilated in such a manner that no smell of cooking finds its way into the house.

(3) That progress from the kitchen to the upper parts of the house is achieved by means of a *back staircase*, which permits the servants to go about their work without coming into contact with the residential portion of the family. In fact, the "staff" becomes practically invisible, and appears to do its work by magic powers!

Without these three essential qualities a house becomes a muddle of servants and family; carpets are worn out by constant treading to and from the front door, and dinners are cold after long journeys from the kitchen to the dining-room table. Planned after the method thus outlined, work is minimised, and a thrifty housewife has the satisfaction of knowing that she is adding to the comfort and privacy of family life, while protecting her possessions from unnecessary hard usage.

#### A Primary Point

One of the first essentials to consider in arranging an ideal house is *avoiding the use of the hall as a traffic centre*. This contingency is provided against by the scheme already outlined, and surely one cannot insist too strongly on this point as making for comfort, peace, and the smooth working of a house—large or small. It is the greatest help to the servants to be able to do their work and get about the house without constantly running into visitors or family, while the comfort ensured the family is beyond description.

Most young couples, when they marry,

are frightened even to inquire the cost of building a house for themselves. They choose a suburb or country place, and "set up" in a house that makes things trebly difficult for a young, inexperienced wife by reason of its lack of "ideal" qualities.

Building is not so expensive as people imagine. Mr. Fry's advice to those about to be, or already married, is, "Build your own house if your income is fixed, and likely to increase." For if a house is built on a sensible plan, it is possible to start with one sitting-room and very few bedrooms, *and add year by year*—always provided the house is planned in the right way, and contains the already mentioned parts, properly arranged for additions to be made, as was the case in the "Daily Mail" Ideal House at Olympia.

For instance, a little house, such as the one reproduced in Fig. 1—from a special design by Mr. Fry for *EVERY WOMAN'S ENCYCLOPÆDIA*—could be erected for £450, and would not require one-tenth of an acre, including a moderate garden. Land in many parts of the country, and even within reasonable distance of London, is not ruinously expensive. And the cost of furnishing such a house, in the style that the building and planning demands, should work out at about *half the cost of the house*.

In choosing a site for an ideal house, aspect is the first thing to be considered. A view is desirable, of course, and the house must be designed in such a way that sun and light are made the most of, falling on those rooms which need them most. For example, a house with the kitchen facing

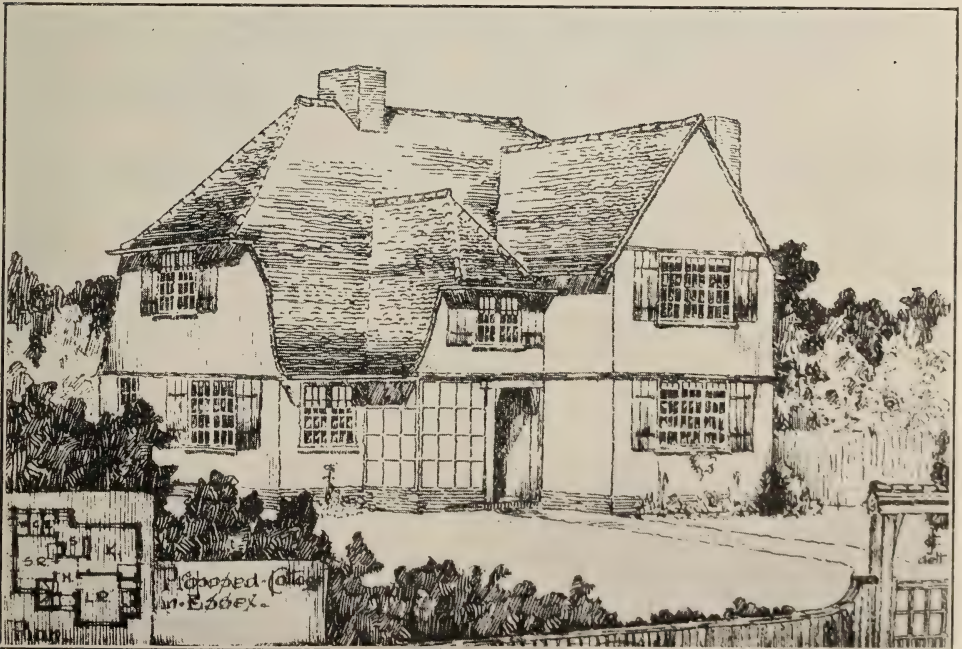


Fig. 1. An ideal house, in conception and execution, which would cost about £450 to build upon a plot of about one-tenth of an acre in extent. The necessary component parts of the house are grouped together into the closest possible area  
An original design for *EVERY WOMAN'S ENCYCLOPÆDIA* by Reginald C. Fry, architect



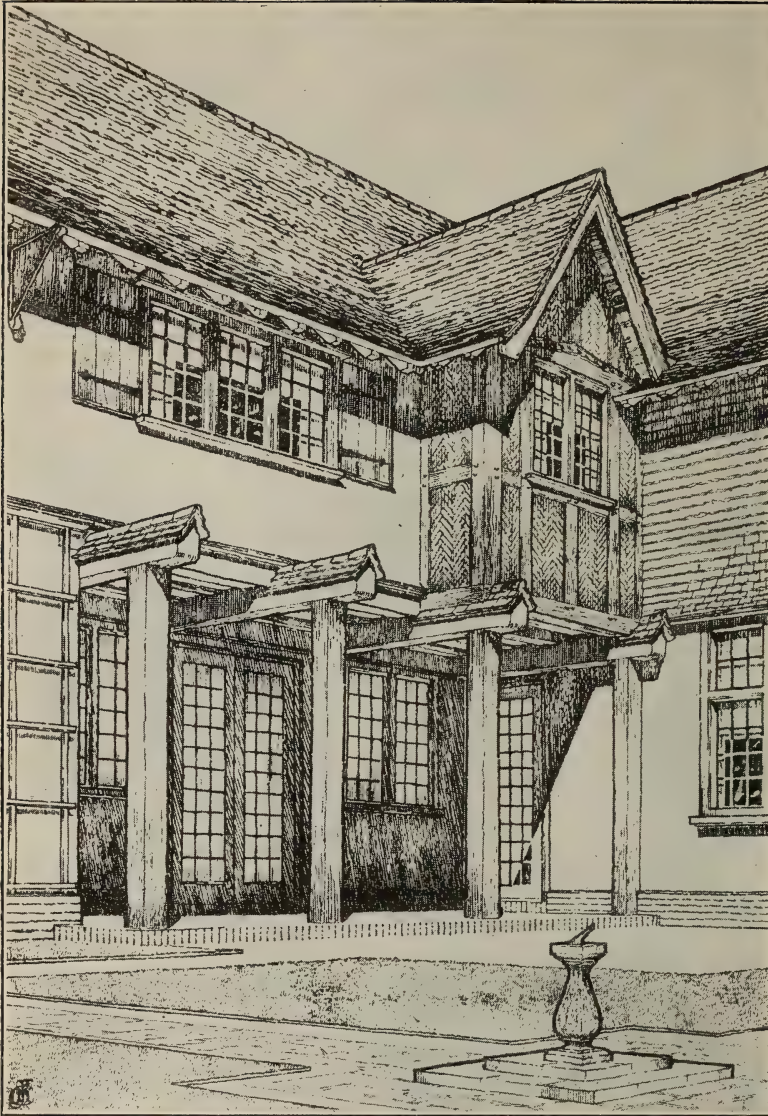


Fig. 2. The loggia on which the hall opens, the beams of which come from the hall ceiling. Here meals may be taken without undue fear of cold or draughts

south or south-west, and getting every particle of sun, would be anything but ideal.

#### An Ideal Embodied

The "ideal house," as built at Olympia, embodied Mr. Fry's ideas in this respect. The entrance faced north, and so did the kitchen, pantry, scullery, etc., thus allowing coolness in the hottest and least inhabited parts of the house. The hall faced due south, and opened on a loggia, which, when included in such a plan, should always be protected from the east and west winds, so that meals can be eaten there without annoyance from wind and draughts. (Fig. 2).

"Living" rooms should always face south in small houses; the dining-room, if possible, having windows also on the east

side, so that it catches the beams of the early morning sun.

The principal bedrooms should be over the hall and "living" rooms, so that they obtain the same aspect. Indeed, the great thing is to place the rooms most in use in the pleasantest position. The bathroom may well face north, and so may linen cupboards and boot cupboards.

There is one point in which truly the "ideal home" is unique. That is, the use of the servants' bedroom as a nurse's bedroom in the case of illness. The room is fitted with an interoven stove, which looks like an ordinary fireplace, but contains an oven and a pot for boiling purposes. This room communicates directly with another bedroom by the removal of the back of a double cupboard, leaving a narrow way through a door. In this way a perfect isolation hospital is obtained with a minimum of labour and expense.

Everyone knows the value of sunshine in the early morning—it makes the horrid task of getting up seem quite pleasant. For this reason, every bedroom in a perfect house should contain at least one window facing south-east. Who can blame the man or girl who misses a morning train through sleeping in a sunless bedroom?

#### The Exterior

In designing the exterior of an ideal house, one's affections may lean towards a special style, be it Queen Anne, Jacobean, or the like, but however a house is designed, the whole appearance must be in perfect proportion.

It is no good to put huge windows quartered in the usual way on a low wall with a gable above.



Ideal windows are diamond-paned, or divided squarely, as in old-world houses. One of the first essentials in a living-room being the admission of "light," it is necessary that there shall be plenty of windows to admit it. Often a pretty ingle-nook can be obtained by having a window on either side of the mantelpiece. Then, above the mantelpiece, reproduce in looking-glass the diamond shaped or square-paned windows—making the wall look as though the window continued from end to end across the fireplace.

#### Elevation

The ideal house, moreover, should be only two storeys high, and without a basement.

A basement kitchen is fatal, both to food and servants. Many ladies are afraid to have their kitchen too near the dining-room because of smells which must arise. But by means of the most modern form of ventilation, to which reference has already been made, such fears are banished.

By means of two trunk ventilators running over the low ceiling of the sideboard recess direct ventilation is afforded through one for the lobby between dining-room and kitchen, while the other serves the kitchen ventilators above the dresser, and these literally "trap" all smells as they rise in the kitchen, and transfer them direct into the garden, which, surely, is something new.

#### An Ingenious Boxroom

Every house should have a boxroom, and in a small house of two storeys space is, naturally, precious.

To overcome this difficulty, a boxroom can always be built in the roof. An invention of Mr. Fry's, now working in many houses, provides a sliding trap which, by the pulling of a rope, slips back, and lowers, simultaneously, a pair of steps. When the boxes have been taken up or brought down, the pulling of a second rope hauls up the

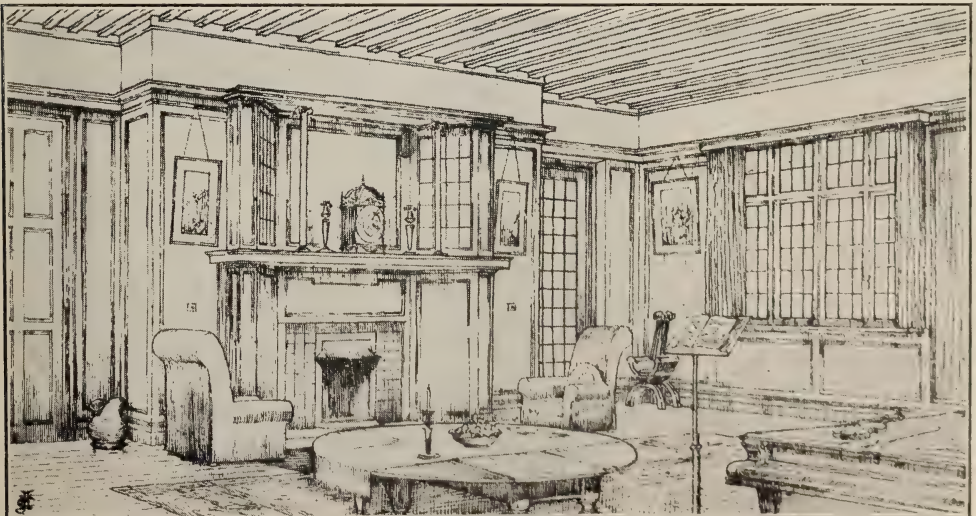
steps, slides back the trap, and no one would ever guess that a boxroom lurked above. Those who have had experience of a "box-roomless" house will appreciate this novel and ingenious arrangement. Nothing is more unsightly in a dainty bedroom than the owner's railway impedimenta, yet such a harrowing contingency is contemplated apparently with indifference by most modern builders of otherwise charming little houses and flats, so that the harassed housewife sighs regretfully for the ugly Victorian house which at least had cupboards and a boxroom.

Ideal houses form a practically inexhaustible subject. The one thing which should be impressed upon the public is the oft-forgotten fact that small houses can be ideal as well as large ones. In miniature, with fewer and smaller rooms, the man earning £500 a year can have as perfect a house as the man worth £60,000. And, what is more, he can increase his domain, always keeping its original perfection, if properly designed in the first instance.

#### What to Ensure

Aim at light and air, remember the value of a back staircase, and let the aspect of each room synchronise with the value of that room in everyday life. Then you will have an ideal house.

And in these days of stress and strain a house which can be said in any sense whatever to approach the ideal is almost a prime necessity. Not alone to the tired worker wearied with the press of work in the busy city, but also to the modern housewife whose struggle with the servant problem and personal efforts to maintain a high standard of comfort and sanitation in her dainty dwelling is more than half accomplished if the architect has planned her home on the lines laid down in this article. In everyday life, it is often the (apparently) little things that matter most.



The drawing-room, a unique feature of which is the window effect above the mantelpiece obtained by means of looking-glass. Abundant light is one of the first essentials in a living-room



# THE ROMANCE OF OLD CHINA

By MRS. WILLOUGHBY HODGSON

*Author of "How to Identify Old China," and "How to Identify Old China Porcelain"*

## WHIELDON WARES

Whieldon's Earliest Work—Tortoiseshell and Clouded Ware—Cream Ware—A Fine Collection Lost by Fire—"The Vicar and Moses"—A Human Document

THOMAS WHIELDON worked at a factory in Staffordshire known as Little Fenton, or Fenton Low, from 1740 to 1780, and here he made a great reputation for himself.

selves in this industry. It is impossible to say how much of Whieldon's reputation for skill was due to the assistance of these men, but his wares have always been

looked upon as masterpieces of their kind, and are, in these days of epicurean taste, eagerly sought after and command extraordinary prices.

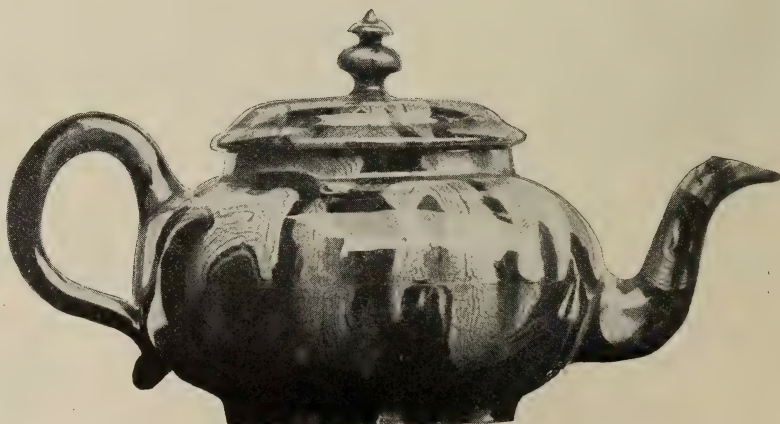
Whieldon's earliest work consisted chiefly in the making of knife handles—of which the crab-stock shape was the favourite—toys, snuff-boxes, chimney ornaments, and plates with decorated rims. These articles were of agate, clouded, combed, and tortoiseshell ware. He also made black ware

with a bright glaze, such as is in these days attributed entirely to the Jackfield Pottery. Of this ware he manufactured tea-services and coffee and chocolate pots, a favourite shape for pots being one mounted upon three small feet, the handles and spouts frequently



A beautiful teapot of cream-coloured earthenware with double sides, probably made by Thomas Whieldon, the famous Staffordshire potter of the 18th century  
*From the South Kensington Museum*

As I have already said on page 2505, Vol. 4, of EVERY WOMAN'S ENCYCLOPÆDIA, Whieldon was at one time assisted by Josiah Wedgwood. The partnership lasted from 1753 to 1759, when the young Wedgwood, finding the methods of the older man somewhat too conservative for his taste, started business on his own account. Whieldon was lucky in his assistants, amongst whom, besides Wedgwood, were Aaron Wood, the block-cutter and brother of Ralph Wood, whose excellently modelled figures are now so much prized; Josiah Spode, and other potters who were in later years to make great names for them-



A teapot in agate ware. Such examples of Whieldon's manufactures command high prices from collectors  
*From the South Kensington Museum*





A fine basin in Whieldon cauliflower ware. Such pieces are of excellent modelling and pleasing colours  
*From the South Kensington Museum*

taking the form of crabstocks or leaves.

Agate, tortoiseshell, and other variegated wares must not be attributed to Whieldon alone. He was certainly the most successful maker; but Wedgwood and several other potters manufactured them, though it is doubtful if any of these produced a body so fine and light or such beautiful glazes as those of Thomas Whieldon.

Tortoiseshell or clouded ware was produced by covering the cream coloured body with oxides put on with a sponge. These when fired produced irregular patches of brown, green, blue, and yellow, according to the way in which the oxides had been applied. Sometimes the colours were splashed on thinly over relief ornaments; at others they took the form of broad washes; or, again, blended together into a rich mottling suggestive of tortoiseshell.

Agate ware was produced by the blending together of clays of various colours covered by a fine lead glaze, to which a pinch of cobalt was sometimes added, with the object of bringing the colours into harmony. In order to obtain the desired effect the clays were placed one upon another, and from the alternating strata thin strips were cut with a wire, exactly as we see cheese cut in shops to-day. The slices were then pressed into moulds, and during the process became twisted and blended into wavy, marbled patterns, alike both inside and out, thus differing from tortoiseshell or clouded ware, on which the colour appears upon the outside only.

Combed ware was a survival and

improvement upon the old seventeenth century slip ware (see p. 3341, Vol. 5, of EVERY WOMAN'S ENCYCLOPÆDIA). It differs from the agate ware in that there were two clays used, each of different consistency, the one being slip, and the other soft, plastic clay. The effect was produced by dragging a comb—such as is employed by the house painter to-day—over the soft surface, which caused a marbling, or graining, such as the house-



"The Vicar and Moses," one of the most interesting Staffordshire groups modelled by Ralph Wood, brother of Aaron Wood, who was at one time associated with Whieldon

*From the South Kensington Museum*





A very fine specimen of Neale's agate ware with moulings, medallions, and garlands in white and gold  
*From the South Kensington Museum*

unusual width, moulded in basket-work and other designs. These plates were made in two sizes,  $8\frac{3}{4}$  inches and  $13\frac{3}{4}$  inches in diameter. It is interesting to know that old documents are still in existence showing that the price at the factory of the large plates was 8s. the dozen.

One of the finest collections of Whieldon's wares was stored at the Alexandra Palace, and perished in the disastrous fire there in 1873. The collection comprised a miniature dove-cote—one of which may be seen at the British Museum—with pigeons upon it, and the inscription impressed, "A New Pavilion." Other specimens were teapots, sweetmeat and pickle trays, baskets, cornucopie, jugs, and plates; some of which bore the impressed words, "Success to the King of Prussia and his forces," with or without the date, 1757.

Pineapple, melon, cauliflower, and maize wares were also manufactured by Thomas Whieldon, each being designed to represent the fruit or vegetable after which it was named. The third illustration shows a fine basin in cauliflower ware with base of green leaves, the original of which may be seen in the South Kensington Museum. The modelling of such pieces will be found to be excellent and the combination of colours very pleasing.

When judging these wares it is always well to test their weight. The old Staffordshire potters copied one from another so closely that it is only by their feather-weight

decorator produces upon the door he sets about to grain.

In addition to these wares, Whieldon manufactured cream ware of exceptionally fine and light quality, which he frequently decorated with splashes of green, brown, and purple combined, and with a brilliant glaze. His cream-coloured statuettes and animals may be found with a plinth of tortoiseshell or clouded ware, or with a few splashes of these colours upon drapery or the bodies of animals. A combination of these wares may be seen in the first illustration, in which the beautiful teapot has an inner body of fine cream ware, with an outer perfected covering of mottled or tortoiseshell ware in green, yellow, blue, and manganese purple. The teapot in the second illustration is of agate ware.

Many of Whieldon's tortoiseshell plates were octagonal in shape, with flat, ringless bottoms and rims of



An excellent example of Ralph Wood's humorous figures, representing "The Vicar and Moses" returning home in hilarious mood. The subject was a favourite one of this potter



and the beautiful polished appearance of the glaze that the products of Thomas Whieldon can be identified, and this applies equally to his cream, tortoiseshell, agate, and other wares. When a piece is found badly glazed, drawn out of shape, clumsily modelled, or heavy in weight, it must not be attributed to Whieldon.

#### A Pathetic Relic

Some of the finest pieces are decorated with raised foliage in relief. Such pieces are the covered tureen in the Schrieber collection at South Kensington, and a teapot in the Holburne Museum at Bath. The first of these is entirely covered with a trellis of vine leaves, and has twisted rustic handles; the second is ornamented with raised vine leaves and shells, and has a crabstock handle and spout.

A pathetic little "human document" may be seen amongst the many interesting exhibits in the ceramic section at the Concord Museum of Antiques in the United States of America. This is a delicate tortoiseshell mug, light in weight, with fine lead glaze and rich colouring, attached to which is a label bearing the legend in ink, faded by the sun of many summers, "Jonas Potter, born Feb. 6, 1740; married Dec. 30, 1766; died March 7, 1821." A life's record; or, one might almost say, a monument to an unknown man. This little mug was made in Staffordshire, at Fenton Low, by Thomas Whieldon.

In addition to other wares mentioned, Whieldon was an extensive manufacturer of salt glaze ware; but as he used no distinguishing mark, it is not possible to identify his productions.

Amongst other makers of agate ware may be mentioned the firm of Neale and Co., of Hanley, who were also well known as imitators of Wedgwood's basaltes and jasper ware. This firm were at work in 1775, and their goods were of a high standard of excellence. Their fine green glazed ware, slightly gilt and well modelled agate ware, became very popular.

In one of the illustrations may be seen a very perfect specimen of agate ware made

by Neale and Co. This is a vase and cover of elegant shape, with ground of blue marbling, adorned with a wide moulded border round the shoulders in cream ware, from which depends an oval plaque with finely modelled figures in relief. The body is wreathed with festoons of raised cream ware leaves, slightly gilt, hanging from handles shaped as eagles' heads. The cream-coloured moulding is again introduced on the neck and base of the vase, which is surmounted by a dome-shaped cover with acorn knob. This, and other specimens of a similar kind, may be seen in the South Kensington Museum.

The illustration "The Vicar and Moses" shows one of the most interesting Staffordshire groups modelled by Ralph Wood. This man was the brother of Aaron Wood, at one time associated with Whieldon. He was born in 1716, and died in 1772, and was the son of a miller of that name.

Ralph Wood's figures are well modelled, and are remarkable for their quaint humour. The earliest versions of the "Vicar and Moses" were made of a fine white ware, and were decorated with broad washes in characteristic Whieldon colours—yellow, green and brown-purple, covered with a fine bluish glaze, small details being touched in black. Such pieces are frequently marked: "R. A. Wood, Burslem."

#### An Individual Touch

The faces of all Ralph Wood's statuettes have a peculiar cast characteristic of this modeller. Later on the group illustrated was copied by other potters, but these products were more brilliantly coloured, were rather clumsily modelled, and lack the Wood expression of countenance. Another version of the "Vicar and Moses" returning from a drunken bout may be seen in another illustration. This particular group is of later date, being made at the end of the eighteenth or early in the nineteenth century.

Tortoiseshell ware was rather extensively manufactured at Liverpool. It is altogether heavier than that of Whieldon, lacks the fine glaze characteristic of his wares, and has a dull, uninteresting appearance.

## SWEET-PEAS AND HOW TO ARRANGE THEM

By LYDIA CHATTERTON, F.R.H.S.

The Popularity of the Sweet-pea—Some Designs for Table Decorations in Sweet-peas—Varieties that Will be Found Useful

SWEET-PEAS are some of the most useful and beautiful blossoms for home decoration, and, since they can be obtained in many lovely shades, any colour scheme can be arranged with them.

Rapid strides have been made recently in the art of growing them, and it is easy to obtain large blooms, long, firm stalks, and almost every colour desired. Some complain that they lack beautiful foliage, but

surely the quaint tendrils and grey-green leaves are just what is needed to show their beauty to perfection. Nature invariably knows how to dress her children suitably, and the decorator who smothers her sweet-pea blossoms with sprays of fern makes a fatal mistake. What could be prettier or more artistic than a vase in which much sweet-pea foliage has been used and only a few blossoms?





A cut glass finger-bowl looks charming filled with sweet-peas. The flowers should be cut of varying lengths and a glass support should be used

The vase should be a dull shade of green, with a design of pale pink. It should be filled with sweet-peas of two shades, a pale pink known as Apple Blossom and a pale blue-mauve Lady Griseld Hamilton—a delightful combination.

A vase filled in this way forms a charming room decoration or centre for the dinner-table. If intended for the latter purpose, fill four smaller vases also in the same way, and connect them with the centre one by tying double bows of ribbon of the shade of the flowers, and draping it from vase to vase.

with flowers of a deeper shade of the same colour, and continue, each bowl of flowers being a deeper shade than the last, those in the centre of the table being deepest of all. This idea can be carried out in pinks, mauves, blues, or reds.

For instance, for a scheme in red, place at each corner of the table a bowl of pale pink Gladys Unwin, next a bowl of a slightly deeper shade, as Countess Spencer, then a medium shade, as Duke of York, using for a yet deeper tone, John Ingman, and finally, for the centre bowls, the brilliant King Edward.

Sweet-peas look very well arranged in cut glass finger-bowls. The flowers, of course, must be arranged erect. This is easily done by the aid of a round glass support perforated with holes, which, being transparent, is invisible when in the bowl.

Place the sprays of blossoms in the bowl one by one, using short ones for the edges of the bowl and tall sprays in the centre. A pretty idea is to place a bowl in front of each guest, and then form lines of sweet-pea blossoms on the cloth from the base of each bowl to the candelabrum in the centre of the table. Any colour scheme preferred that harmonises with the room itself may be chosen. A very effective design can be arranged as follows. At each corner of the table put a bowl filled with blossoms of a very pale shade, follow it by one



Mixed sweet-peas in low white china vases form a beautiful table decoration. The flowers can be embedded in silver sand or put in lead supports



See that this shaded colour sequence is carried out in all the little details of the table service. Tie the menus and guest-cards with ribbon that shades from pale to deep tones.

Make the candle-shades of crinkled paper or chiffon on asbestos frames, starting at the base with a narrow ruche of pale colour, and graduating the colours to the top, finishing with a deep full shade.

For the sweetmeats, cover soufflé-cases in the same way, make handles for them of ribbon wire, twine the handles with shaded

Bend the strips into small flutings, making them as nearly as possible the shape of the vases.

Having placed them in the vases, hide them with a little moss, add sufficient water, and arrange the flowers lightly in them with some sprays of their own foliage.

Arrange them on the table, and put a tall candelabrum in the centre if there is not a light above the table.

A charming table decoration is also portrayed that can be carried out in the bright rose sweet-pea, Marjorie Willis.



A pretty scheme for a sweet-pea table decoration. The ribbons attached to the vase should be of the same colour as the blossoms, clusters of which should be placed by each guest. Each table lamp should be surrounded by a ring of flower heads

ribbon, and trim with a cluster of real sweet-peas.

Mixed sweet-peas look very effective in white china vases; and in a set of low table-vases, as shown in one of the illustrations, form an ideal table decoration.

The vases consist of two crescent and two oblong pieces. Low vases are being largely used for table decoration, and are deservedly popular, as when they are used it is easy to converse across the table. The flowers need support, otherwise it is not easy to arrange them with good effect.

For low-growing flowers moss is sufficient, but sweet-peas require something more than this; silver sand is successful, but many prefer lead supports, the use of which entails less work. For these low vases long strips of lead of a narrow width will be required.

The centre piece is a tall, slender vase, filled with blossoms, from which droop six strands of ribbon of the same colour. These are tied with pretty bows to tiny pink-and-gold baskets filled with fondants. Between each guest place, and at the corners of the table, clusters of sweet-peas are laid on the cloth.

The table is lighted by glass fairy lights, with shades of fluted pink silk. Each fairy light is placed in a circle of sweet-pea blossoms, stripped from their stalks. This design would look brilliant carried out in the scarlet sweet-pea, Queen Alexandra, mixed with Etta Dyke, a beautiful waved white. Or an artistic combination of colour could be obtained by using yellow with pale pink, in such varieties as the Hon. Mrs. Kenyon and Gladys Unwin.







Lady Churston, who, under her professional name of Miss Denise Orme, was so well known to the theatre-loving public  
*Photo, Bassano*





## THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

*Presentations and other Functions*

*Court Balls*

*The Art of Entertaining*

*Dinner Parties, etc.*

*Card Parties*

*Dances*

*At Homes*

*Garden Parties, etc., etc.*

*The Fashionable Resorts of Europe*

*Great Social Positions Occupied by Women*

*Etiquette for all Occasions, etc.*

## From Stage to Peerage

### FOOTLIGHT FAVOURITES WHO HAVE WON TITLED HUSBANDS

Romances of Famous Families—Gay "Polly Peachum," a Coffee-house Keeper's Daughter, who married a Duke—A Secret Marriage and its Sequel—An Actress who Married Two Peers—Latter-day Romances of Stage and Peerage

THERE are not a few people who are under the impression that it is only of late years, since the great vogue of musical comedy, that scions of our noble families have discovered matrimonial happiness across the footlights.

The story of the romances of stage and peerage, however, go back nearly 200 years—to the beginning of the eighteenth century, when blue-blooded aristocrats like the third Earl of Peterborough led the beautiful Miss Anastasia Robinson to the altar, a marriage which was followed in due course by that of the twelfth Earl of Derby to Miss Eliza Farren, and the third Duke of Bolton to Miss Lavinia Fenton.

And then there was Louisa Brunton, popular in her day as a singer and dancer, who was chosen in 1807 as his bride by the first Earl of Craven; while in 1813 Mary Bolton married Baron Thurlow. Again, in 1831, the Earl of Harrington married Maria Foote, and seven years later the Earl of Essex did similar honour to Kitty Stevens; while just over sixty years ago Lord Gardner led Miss Julia Fortescue, the manageress of the Lyceum, to the altar.

#### An Eighteenth Century Romance

And it is doubtful, even in the annals of fiction, if one can find more fascinating stories of love and romance than those connected with some of these early matrimonial alliances between stage and peerage. Take, for instance, the marriage of the Duke of Bolton, in 1751, to Miss Lavinia Fenton, whose portrait by Hogarth can be seen in the National Gallery. Miss Fenton was the original "Polly Peachum" in Gay's "Beggar's Opera," a work which it is said "made Gay rich and Rich gay." Although

she was the daughter of a coffee-house keeper in the Old Bailey, Miss Fenton was a born actress, and when she was at the height of her popularity the Duke of Bolton went to hear her, fell in love with her, proposed, was accepted, and married all in the course of a few days.

#### The Baroness Burdett-Coutts

Again, so deeply in love did the Earl of Derby fall with "the lovely and accomplished Miss Farren," that he made her his wife, in 1797, a little more than six weeks after his first wife died; while the story goes that Mary Bolton first attracted the attention of Lord Thurlow when she was playing the part of a chambermaid with a blackened face—proof at once of her fascination and skill.

The Earl of Peterborough secretly wedded Miss Robinson in 1724, the result of the secrecy being that many unwelcome attentions were paid to the beautiful countess. One of her admirers was a tenor whom the earl caned, and then compelled to beg her pardon on his knees. This act caused the Earl of Chesterfield to call his cousin of Peterborough an "old Don Quixote." Naturally, the words led to a challenge, but happily a duel was prevented by the civil authorities.

All these marriages proved exceedingly happy, a remark which also applies to that of Miss Harriet Mellon, who first married Thomas Coutts, the famous banker, and upon his death, in 1815, wedded the Duke of St. Albans. Coutts, who was then the richest commoner in England, left his enormous fortune to his wife unconditionally, and she in her turn left it to Coutts's granddaughter, who was created Baroness Burdett-Coutts by Queen Victoria.

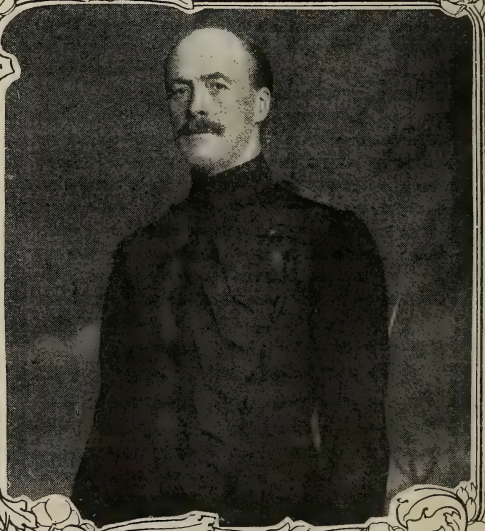


SOME  
ACTRESSES  
WHO  
HAVE MARRIED  
MEN  
OF TITLE



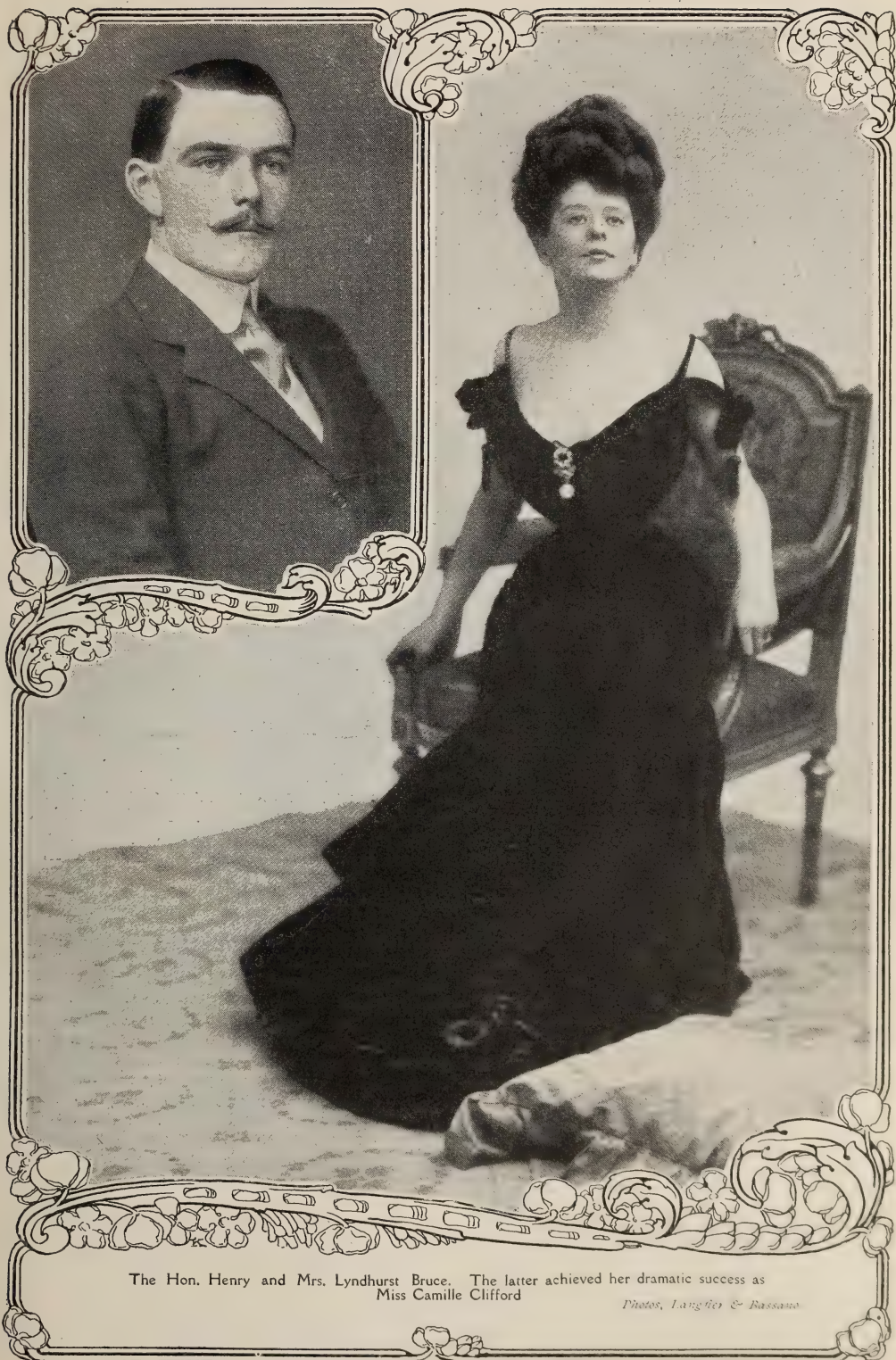
The Earl and Countess Poulett. Before her marriage Lady Poulett  
was Miss Sylvia Storey  
*Photos, Topical and Rita Martin*

The Countess of Clonmell,  
nee Miss Rachel Berridge  
*Photo, Langfier*



Lord and Lady Ashburton. Before her marriage Lady Ashburton acted under the name of  
Miss Frances Belmont  
*Photos, Langfier*





The Hon. Henry and Mrs. Lyndhurst Bruce. The latter achieved her dramatic success as  
Miss Camille Clifford

*Photos, Langley & Bassano*



Although, however, Harriet Mellon may be said to have acquired greater wealth, position, and rank by her marriages than any other actress, her matrimonial record is, in one sense, eclipsed by that of Miss Fanny Braham, the daughter of the great singer John Braham, who had, in her time, two titled husbands and two commoners. At eighteen she married Mr. Waldegrave; he died the same year, and twelve months later she married the seventh Earl Waldegrave. This was in 1830, and when he died, in 1846, she married Mr. George Granville Harcourt, the eldest son of the Archbishop of York. For fourteen years they lived together, and during that time she made her reputation as a great hostess; for, as Sir William Gregory said, "No great lady held her head higher or more rigorously ruled society." Mr. Harcourt died in 1861, and in 1863 his widow married Lord Carlington, with whose political career she identified herself. Indeed, her house at Strawberry Hill was, until her death, in 1879, one of the chief meeting-places of the Liberal Party.

#### Actress-Peeresses of To-day

Coming down to more modern illustrations of the remark someone made to the effect that "pirouetting was the stepping-stone to the peerage," one might mention Miss Louisa Fairbrother, who became, under the name of Mrs. Fitzgeorge, the happy morganatic wife of the late Duke of Cambridge. It was an extremely happy marriage, and the late Duke was devoted to his wife. It might be mentioned, by the way, that their sons, Rear-Admiral Sir Adolphus Fitzgeorge and Colonel Sir Augustus Fitzgeorge, bear their mother's name.

Then, again, it may be remembered that, in 1871, the Earl of Euston married Miss Kate Walsh, who died in 1903; while, in 1884, the fourth Marquis of Ailesbury took to wife, Miss Dolly Tester. And there are some readers who may remember the sensation which was caused, in July, 1888, by the announcement of the engagement of the Earl of Clancarty (then Viscount Dunlop), who had just come of age, to that beautiful singer and dancer, "Belle Bilton," who died in 1907. The then Earl of Clancarty strenuously opposed the marriage, which he survived only two years, and legal proceedings ensued. The youthful heir to the house of Poer-Trench clung, however, so resolutely and persistently to the motto of that house, "God for the Trench whoever may oppose," that the opposition was successfully resisted. "Belle Bilton" was the daughter of an ex-sergeant employed in the Woolwich Arsenal Dockyard, and was trained from her infancy in singing and dancing. She and her sister Florence had barely reached their teens before they became favourites in the London music-halls. After her marriage, however, she retired into private life, residing with her husband at Garbally Court, co. Galway,

where she proved a model wife, and successfully assisted her husband in the management of the estates which fell to him on the death of his father in 1891.

Two other Irish peers have married actresses—namely, Lord de Clifford, who met such a tragic death, in 1909, in a motor-car accident; and Lord Clonmell, who, in 1901, married Miss Rachel Berridge, the daughter of a Rugby farmer, who commenced her stage career under the tuition of the late Miss Sara Thorne. Lord de Clifford married Miss Eva Carrington, who made a hit as one of the Gibson girls in "The Catch of the Season," and thus the stage became united to a family which was powerful in the reigns of Edward I. and Edward II.

A particularly romantic marriage was that which took place, in 1908, at St. James's, Piccadilly, when Earl Poulett married Miss Sylvia Storey, daughter of Fred Storey, the well-known comedian and artist. The Countess was one of the "Girls of Havana" at the Gaiety Theatre when the earl first met her. The marriage was kept very quiet, so quiet, indeed, that when the news of the ceremony leaked out it came as a great surprise to the other actresses at the theatre. Lord Poulett is the peer whose claim to the earldom and estates was disputed by William Turnour Thomas, who was well-known in the London streets as an organ-grinder. On the front of his organ was a card on which he was described as Viscount Hinton. His claim to the Poulett title and estates was investigated by the Committee of Privileges of the House of Lords, and rejected, the committee holding that the bridegroom of 1908 was the rightful earl. Although she was only nineteen at the time of her marriage, Miss Storey had shown herself to be an extremely clever girl, and one capable of upholding the splendid theatrical traditions of her father's family.

#### The Gaiety Theatre

An extraordinary feature of these latter-day marriages between actresses and aristocrats is the number of footlight favourites who, during the past twenty years, have danced and sung their way to the hearts of men of title through the medium of musical comedy.

Take the Gaiety Theatre, for instance. Nearly twenty years ago Lord Orkney married Miss Connie Gilchrist, a charming Gaiety actress, who had great skill as a skipping-rope dancer; while that beautiful Gaiety dancer, the late Miss Kate Vaughan, became the wife of the Hon. Frederick Wellesley, son of the first Lord Cowley.

Then, again, the marriage sensation of 1901 was that of Miss Rosie Boote, who delighted all London with her singing of "Maisie" from the Gaiety stage, to the Marquis of Headfort; while Miss Camille Clifford married a putative peer in the Hon. Henry Bruce, son and heir of Lord Aberdare.

Particularly romantic was the marriage of



Lord Ashburton, who, in 1906, married in Paris one of the original girls in "Florodora," Miss Florence Donnelly, better known, perhaps, as Miss Frances Belmont, who also starred with Mr. Charles Hawtreay in "A Message from Mars." Miss Donnelly was studying in Paris when she first met Lord Ashburton at a supper-party, and he immediately fell in love with her. The marriage, as has already been stated, took place in Paris, and the French newspapers devoted columns to the wedding and details of the bride's trousseau. That Lady Ashburton was an extremely clever member of the

Captain Yarde-Buller was the eldest son of the late Lord Churston, who died in 1910, and Miss Smither was known professionally as Miss Denise Orme. The wedding was unique in the annals of stage and peerage alliances, in that it held the record as the marriage which was kept secret the longest. It is not an easy task, in these days of publicity, to keep such a matrimonial alliance quiet for several months; but Baron Churston and his wife, whom he first saw when she was appearing at Daly's in "The Little Michus," managed to do so. It was quite a love match, and has proved an exceedingly happy marriage. It might be mentioned, by the way, that Lady Churston, in addition to her success in Mr. George Edwardes's musical comedies, is an accomplished musician, and can play the violin and piano as well as she can sing, which is not a little. When she was only fourteen she gained a scholarship for singing at the Royal College of Music.

Mention of the marriage of Miss Denise Orme reminds one that her cousin, Miss Eileen Orme, in 1908, married the Hon. Maurice Henry Nelson Hood, the only surviving son of Viscount Bridport; while the following year Lord Blyth's grandson, Mr. Alan Hillier Gardner, married Miss

Violet Hollom, who had appeared with much success at the Strand Theatre.

Although she has not married directly into the peerage, this article would scarcely be complete without reference to the marriage of Miss Lily Elsie to Mr. Ian Bullough, the son, by second marriage, of Mr. John Bullough, the millionaire textile manufacturer of Accrington, and stepbrother of Sir George Bullough, the owner of the Island of Rhum, in the Hebrides, who is married to a daughter of the Marquis de la Pas-

ture. This matrimonial alliance, which took place in November, 1911, is particularly interesting for two reasons. In the first place, Miss Elsie is undoubtedly one of the most popular actresses in musical comedy, and has won thousands of admirers. And in the second place, she was the second wife of her husband, who, in 1909, married Miss Maud Darrell, another well-known musical comedy actress, whose tragic death, as everybody will remember, took place only twelve months later, as a result of blood poisoning.



The Marquis  
and Marchioness of  
Headfort,  
*nee*  
Miss Rosie Boote

Photos, Langfier and  
Maull & Fox

theatrical profession is evident from the tribute which Mr. Charles Hawtreay paid her talent. "Miss Belmont," he says, "was in my company in America for two years, playing leading parts. She was very bright and clever, and showed great promise in her profession. She was considered to be the prettiest girl on the American stage, and was very popular wherever she went."

It came as a great surprise to the public when, in August, 1907, the following announcement appeared in the morning papers:

**BULLER—SMITHER.**—On April 24, before the registrar, Kensington, Captain Yarde-Buller to Jessie, only daughter of Alfred Smither, Esq.





# KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

## Ranges

Gas Stoves

Utensils

*The Theory of Cooking*

*The Cook's Time-table*

*Weights and Measures, etc.*

## Recipes for

*Soups*

*Entrées*

*Pastry*

*Puddings*

*Salads*

*Preserves, etc.*

*Cookery for Invalids*

*Cookery for Children*

*Vegetarian Cookery*

*Preparing Game and Poultry*

*The Art of Making Coffee*

*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

## HOW TO MAKE SALADS

By M. ESCOFFIER (of the Carlton Hotel)

The Art of Making a Salad—The Use of Onion and Garlic—The Combination of Fruit and Vegetables—Some Novel Salads

**S**ALADS are of two fundamental kinds—simple and compound. Simple, or raw, salads always accompany hot roasts. Compound salads generally consist of cooked vegetables—two or more distinct kinds—and accompany cold roasts.

The true art of making a salad is not generally understood in England. From an artistic and decorative point of view alone, salads form an interesting branch of culinary art. They admit so much individuality in arrangement and in the blending of varied raw or cooked foodstuffs to form an agreeable whole.

The real secret of success in salad making is in being *daring*. It is the cook who adds a drop of sauce from this bottle, or a squeeze of flavouring from that, who makes a successful salad. Do not always stick rigidly to laid down rules when composing a salad. It is the curious and unconventional blending of many flavours and seasonings that leads to perfection.

Once upon a time, a certain fussy but wealthy lady lived in a big hotel in Paris, and partook daily of a salad which she pronounced delicious, and of a peculiar though delightful flavour. Now, it was her great boast that she never ate garlic in any shape or form, and could always detect it. After eating this delicious salad for many weeks, she asked the *chef* to reveal the secret of the peculiar flavour which rendered it unique.

"Madame," said he, "that is garlic." The lady was furious.

"Never will I eat garlic again!" she declared. "Your salad is abominable!"

"But, madame," he said, "you have eaten it for weeks, and marvelled at the flavour. It is only a *soupeon* of garlic that I use—as if a garlic had walked over the dish. With less discretion, such flavouring is, I admit, unpleasant to some palates; but used with care it is nothing but a wonderful improvement."

This true story may serve to point my meaning when I say that all seasoning in salads must be applied with the greatest care. Excess leads to failure, without a doubt, but flavourless salads are unbearable.

The seasoning of salads is most important. There are five distinct kinds of seasoning, all used under different conditions.

1. **Oil seasoning** may be applied to all salads, and is made up of three parts of oil to one of vinegar, with salt and pepper.

2. **Cream seasoning** is particularly well suited to salads of early season lettuce and cos lettuce, and is made up of three parts of very fresh, and not very thick, cream, to one part of vinegar.

3. **Egg seasoning** is prepared from crushed hard-boiled yolks of egg, mixed in the salad-bowl with oil, vinegar, salt, and pepper. The whites of egg, cut into thin strips, are added to the salad. This seasoning may also be a light mayonnaise sauce.



**4. Bacon Seasoning** is used especially for dandelion, red cabbage, and corn salads, and is little known in this country. In this case, the oil is replaced by the grease of the bacon dice, which are melted and frizzled in the omelet-pan or frying-pan. This grease is poured, while hot, with the bacon dice, over the salad, which should be in a hot salad-bowl, and already seasoned with salt, pepper, and the vinegar which has served in swilling the omelet-pan.

**5. Mustard with Cream Seasoning** is used particularly with beetroot or celeriac salads, and green salads wherein beetroot plays a major part. It is made up of a small tablespoonful of mustard, mixed with one-third of a pint of fresh, and somewhat thin, cream, the juice of a fair-sized lemon, salt and pepper.

I should like to point out that mayonnaise sauce must only be used in very small quantities in the seasoning of salads. It is highly indigestible to many constitutions.

#### The Use of Onion in Salads

With regard to onion and its use in salads, my vote is emphatically in its favour. But do not misunderstand me—onion in salad is not to be *eaten*. It is to add a perfume, a flavour, a *chic* to the whole affair; and there is no vegetable salad that is not improved by the judicious addition of a little onion. But it must be a little, and it must be skilfully added. Use it if you want a really good salad, but with the greatest moderation, in view of the fact that many people do not like it in large quantities. In any case, it must be finely sliced, and removed from the dish before it goes to the table. Onion is like salt, and without it a salad is really tasteless.

Simple salads are generally green salads, made from a single vegetable. Let me state emphatically that lettuces, or other green vegetables used in salad, should be *cooked*. From hygienic standpoints, this is the only safe course, as lettuces, in particular, are grown under highly forced conditions. Boiling alone can really remove and destroy those germs which bring typhoid fever and other illnesses in their train. True, the appearance of a lettuce is ruined by boiling, but surely that is better than loss of health. Personally, if I followed my own wishes, no green salad should leave my kitchen without being first *cooked*. But the sacrifice of appearances in this case proves hard.

**Lettuce Salad (plain).** Lettuce salad should really be eaten alone, except when egg is added to it. A good dressing for a plain lettuce salad is made by boiling an egg from six to seven minutes, so that it is not quite hard boiled, and mixing the yolk with an ordinary oil and vinegar dressing.

**Lettuce Salad with Egg.** Divide the white from the yolk of one raw egg, and drop the yolk into a salad-bowl already containing the yolks of two hard-boiled eggs. Beat these together till they form a thick paste. Add a tablespoonful of cream, some mustard, salt, pepper, and the usual proportions of oil and vinegar. Mix all these together, and drop

the lettuce into the mixture. Chop the two whites finely, and sprinkle over the salad.

**Tomato Salad**, when used as a simple salad, never attains perfection unless a tiny piece of garlic is added to the tomato. This alone brings out its *real* flavour. The garlic must be about the size of a small fingernail, and must be finely crumbled into the salad-bowl. Parsley should also be sprinkled over tomato, after the dressing has been applied.

**Compound Salads** are delicious, though rather more difficult to make; but they allow for artistic effects in colour combinations, borderings, and decorations of very red beetroot, gherkins, truffles, radishes, and other brightly coloured vegetables. Unless such salads leave the kitchen to be served *immediately* they must be dished without their constituents being mixed. As the latter are generally of various colours they are seasoned and dished in distinct heaps, in order to avoid the merging of one colour into another, and the muddled and messy effect gained by prematurely mixing different vegetables together. The simplest form of dishing is always the best; and fancifulness should not be indulged in beyond the arrangement of the vegetables in a pyramid, or some equally simple design.

**Lobster Salad** is always acceptable, and can be made with or without a mayonnaise dressing. Lobster, in conjunction with lettuce hearts and an ordinary dressing—minus egg—is delicious, and not often served. In preparing it in this manner, a great deal of licence may be allowed in regard to flavouring added to the dressing. Anchovy essence should always be included, and a drop or two of Worcester or “A 1” sauce will give a piquant taste which causes guests to ask, “What is this made of?” And the wise cook shakes her head, knowing that a *souçon* of lots of things has gone to produce the pleasing effect.

#### Combining Fruit and Vegetables

The combination of fruit with lettuce, or other vegetables, is little known to the average housewife—though ordinary *compôtes* of fruit, or fruit salads, are served with game and meat, both in England and abroad.

**American Salad** provides a unique and fascinating combination of fruit and lettuce. Take several good-sized lettuces, and remove the hearts. Place in a large salad-bowl, and add two fair-sized apples (diced), three bananas sliced in quarter-inch rings, and about two dozen grapes, skinned and stoned. This quantity serves for six people. The dressing for this salad is quite unusual. Put a tablespoonful of castor sugar in a bowl, and the usual quantities of oil and vinegar, with salt and pepper. Next add a large tablespoonful of cream; beat the mixture well, and finally add the juice of a lemon just before pouring it over the salad.

**Japanese Salad.** Here is an out of the ordinary salad, which I can strongly recommend. It includes the following ingredients:



Pineapple, oranges, tomatoes, the hearts of lettuces or cabbage lettuces, fresh cream, and lemon-juice. Cut the fruits and tomatoes into small cubes or thin slices, and season them *separately* as follows :

Slightly acidulate the pineapple with the juice of a lemon. Sprinkle the tomatoes with a coffeespoonful of castor sugar, a pinch of salt, and the juice of a lemon. The oranges do not require any seasoning. Place these prepared ingredients in a cool place until the dressing is ready.

To serve, lay a teaspoonful of the fruits and tomatoes inside the heart of a cabbage lettuce, or upon a lettuce cut in half lengthwise. Then pour over a spoonful of fresh cream, slightly acidulated with the juice of a lemon, and seasoned with a pinch of salt. A sauceboat of the same sauce should be served separately.

In a short article it is only possible to touch on a few of the inexhaustible vegetable salads at the disposal of cooks. I cannot conclude, however, without a word about that much-abused, vastly popular dish—fruit salad.

Many cooks are mistaken in thinking that fruit salad should be *cooked*. It should not. For choice, fruit salad is made of raw fruit only; cooked fruits make a *compôte*, not a salad. Again, the liquid applied to fruit salad should never be hot. Pouring hot syrup on a fruit salad ruins the flavour of the fruit.

## ECONOMY IN THE KITCHEN

### SOME WAYS OF USING UP REMAINS OF COLD SWEETS

Fruit Tarts and Moulds of Cream—Baked Custards—Milk Puddings

*A fruit tart* from which a few helpings have been taken is not a nice-looking dish to put on the table, but an exceedingly appetising sweet may be produced in the following way : Arrange the fruit from the tart in a glass dish ; cut the pastry into neat pieces, lay them on the fruit at even distances apart, fill in the spaces between each slice with some whipped cream, heaping it up slightly. This may be put on with a fork or forced on with a forcing-bag and pipe.

*A Mould of Cream.* Frequently the remains of a cream are put on a clean dish and served for lunch, not being considered worthy of a place on the dinner-table. This is a needless extravagance, for plainer, cheaper sweets do admirably for lunch, while the cream can be turned into a pretty and effective sweet for the more important meal.

Cut it up, and set it in a mould of clear jelly. (See instructions and illustration given in Vol. 2, page 1018, *EVERY WOMAN'S ENCYCLOPÆDIA*.) If no home-made, clear jelly is available, purchase a packet of lemon jelly of some well-known make. It can be diluted with water or, if desired, with sherry or Marsala.

*A Mould of Jelly.* If but little of a jelly is left, break it up in fair-sized pieces, and serve heaped up in custard-glasses; or, if there is sufficient time, melt it gently. Put

Do not use much "artificial" liquid. To my mind, a fruit salad needs very little juice; and that should be chiefly the natural liquid of the fruit, extracted by the use of sifted sugar, which draws the juice from the fruit. Some fruits give plenty of liquid, others not so much, in which case additional fruit syrup should be used. Water ruins the fruit, and makes it pappy. Liqueur should be added, kirsch or maraschino for preference, but only in moderation.

There is one fruit which is an exception to the rule about never adding hot liquid. Fresh peaches must always have hot syrup poured over them, in order that they may retain their colour. If left exposed to the air, or under cold syrup, they turn black; while hot syrup preserves their colour. For the same reason always add fresh peaches to a fruit salad at the last moment, just before serving, or they will be black before reaching the table.

**Macédoine of Fruit.** Take some fresh fruit of the season—strawberries, for example—peeled and sliced apricots and bananas, and add raspberries, cherries (stoned), white and red currants, skinned fresh almonds, etc. Mix all the fruits together, sprinkle with a cool syrup, flavoured with kirsch or maraschino, and let them *macerate* for an hour or so, taking care to toss them from time to time, so that all the fruit gets thoroughly soaked.

into a mould some pieces of banana or tinned fruit, such as apricots, then fill up the mould with the jelly. The quantity of fruit used must depend on the size of the mould and the quantity of jelly.

*Baked custard or custard caramel* can be broken up and served in custard-glasses.

*Queen Pudding.* Take off the meringue, which will probably be tough. Turn the pudding itself into a small dish, put it in the oven to heat the mixture. Meantime, whip the white of one or two eggs very stiffly, stir some castor sugar very lightly into them, allowing a tablespoonful to each white. Heap this meringue all over the top of the pudding, sprinkle the top with a little castor sugar; put the dish in a slow oven until the meringue is set and of a delicate biscuit tint, then serve.

*French Rice Pudding.* Press the pudding into a small mould or basin, which has been previously greased, and re-steam.

*Cold Milk Puddings.* Remove all the skin. Beat up the pudding with a little fresh milk and an egg, put it into a clean dish, and re-bake it.

Another method is to put a layer of jam or stewed fruit in a glass dish, spread the milk pudding over it, pour over a little boiled custard, or merely ornament the top with dots of red-currant jelly or some of the jam.



# MEATLESS MEALS FOR SCHOOLBOYS AND SCHOOLGIRLS

By MRS. EUSTACE MILES

I READ the other day these words: "Right feeding is one of the very few things in the world that really matter. We ultimately largely become what we eat and drink."

This specially applies to the feeding of schoolboys and schoolgirls, for it is too much the custom to imagine that meatless meals are only for "grown ups," and little or no thought is given to the diet of schoolboys and schoolgirls, whereas it is of the utmost importance for them to eat not only what satisfies them, but what they can assimilate. For it is only the food which we assimilate that nourishes our bodies.

In every school and in many homes there are some boys or girls who either have a distaste for meat or who cannot digest it, and who, in consequence, ought either not to eat it at all or, at the most, to eat it only once a day. I have often heard heads of schools say that it is next to impossible to have special meatless dishes prepared for any individual pupil who may be unable to eat meat. And yet, perhaps, this very pupil gets on badly with his lessons and with his games, and is looked upon in the school as a "failure" or as "peculiar," when, if he were only given the food he could digest and assimilate, the lessons would be no burden and the games would not be exhausting, as is often the case. Most likely the reason of the failure is that he is eating the wrong foods.

First and foremost in importance is the health of the body, for without that there can be no healthiness of the mind or success in work and play. Schoolboys and schoolgirls need as much, if not more, attention paid to their diet as to that of adults.

Amongst the mistakes in school meals is the way in which the vegetables are cooked. They are nearly invariably boiled in water until they are rags, and all the precious salts and juices are thrown by the cook down the sink, whereas those very juices would be a most valuable medicine, and

most likely would make it unnecessary for the boys and girls to take the usual weekly "dose" which is served to the scholars by the matron in many schools. I am here giving the recipe for the right method of cooking vegetables and preserving their juices.

Then boys and girls are not given nearly enough salads or fresh fruits when in season. These, and green vegetables, are the purifiers of the blood, and help to keep the body from becoming clogged. It is the clogging which so often makes boys and girls appear heavy and stupid or reckless and irritable.

Another mistake in school meals is the hurry in which they are eaten. Half an hour is the usual time allowed for meals, and, as a rule, the children have to go out for games or for a stiff walk immediately afterwards. All this is bad enough for those who can digest flesh foods, but for those who have a natural aversion for them, or who for some health reason ought to abstain from meat and meat juices, it is very serious.

I know the case of a schoolboy who hated meat of any description, but who ate it because his dislike for it was only looked upon as his "peculiarity." He had a severe headache and indigestion after every meat meal, and yet he had to join in the games just the same. One day, after a heavy midday meal, he dropped down dead in the playing-field, and it was found that the system was absolutely clogged with undigested food.

So this subject of the feeding of boys and girls, at home and at school, is of vast importance. The future of England depends upon the right feeding of the children. There are many pleasant meatless dishes that could be included in the ordinary school dinner menu.

The following recipes would be enjoyed by most boys and girls, and if one or two of these dishes were placed upon the breakfast or dinner-table they could then take their choice of meat or meatless dishes.

## A SPRING AND SUMMER MENU WITH RECIPES

### BREAKFAST

Savoury Scrambled Eggs  
Œufs sur le Plat  
Fried Tomatoes on Toast

### DINNER

#### *Soups*

Vegetable Soup or Sorrel Soup or  
Tomato Cream Soup

#### *Entrées*

Egg Fricassée or Lentil and Potato Pie or  
Buck Rarebit

### *Vegetables*

Green Vegetable with its Juices  
Spanish Onion and Spring Onions  
(cooked together)

### *Sweets*

Honey Pudding or Banana Pudding or  
Fruit Salad and Proteid Cream

### SALAD



**SAVOURY SCRAMBLED EGGS***Required:* Vegetable butter

Three eggs.  
Pepper and salt.  
Onion.  
Chopped parsley.

Melt a piece of vegetable butter in a pan, pour into it three well-beaten eggs, seasoned with pepper and salt, and a little braised onion and chopped parsley. Cook, stirring all the time with a fork, until nearly set. Serve on hot buttered toast. A little mushroom ketchup can be sprinkled on the top.

**ŒUFS SUR LE PLAT***Required:* Two eggs.

Pepper. Salt.  
Chopped parsley.  
Small piece of butter.

Melt a small piece of butter in a fire-proof dish, break two eggs into it; sprinkle with pepper, salt, and chopped parsley. Let it cook over the gas until nearly set. Serve in the same dish.

**VEGETABLE SOUP***Required:* Two onions.

One carrot.  
One turnip.  
One stick of celery.  
A bunch of herbs.  
A few butter beans and peas.

Put the above into a large stewpan. Simmer all for twelve hours, and reduce to about one pint of soup. Strain, add pepper and salt, if required, and serve with fried croûtons of bread, or with fine whole-meal biscuits. Pepper and salt to taste.

**SORREL SOUP***Required:* Two pounds of picked sorrel.

Two ounces of butter.  
One and a half ounces of flour.  
Four shallots.  
Two bay-leaves.  
One clove of garlic.  
Half a stick of celery.  
Three pints of water or milk.  
Pepper and salt to taste.  
One ounce of proteid food.

Melt the butter in a stewpan, and add a little sorrel, shallots, bay-leaves, garlic, and celery. Simmer for ten minutes, and then work in the flour and proteid food, and, lastly, add the water and sorrel and seasoning. Simmer for two hours, pass through a fine sieve, and serve with sippets of fried bread.

**TOMATO CREAM SOUP***Required:* Three onions.

Half a head of celery.  
Six large tomatoes.  
Two ounces of butter.  
One and a half pints of water.  
One clove of garlic.  
A little celery salt.  
Mignonette pepper.  
One tablespoonful of nutril.  
One ounce of proteid food.

Braise the onions, celery, and tomatoes in the butter; add the water, garlic, celery, salt, and mignonette pepper. Let it simmer for one hour, and add the nutril. Pass

through a fine wire sieve, then add the proteid food, and serve with fried croûtons.

**EGG FRICASSÉE***Required:* Three ounces of butter.

Three or four slices of cucumber.  
Three shallots, cut small.  
A little celery.  
One dessertspoonful of flour.  
One tablespoonful of proteid food.  
One pint of milk.  
A little ground mace.  
Salt and pepper.  
Six hard-boiled eggs.

Melt the butter in a saucepan, add the cucumber, shallots, and celery. Let this cook for ten minutes, then add the flour and the proteid food. Stir over the fire for a few minutes, then add the milk and let it simmer for fifteen minutes, stirring continuously; then strain, add the ground mace, pepper and salt, and one tablespoonful of cream. Cut the eggs into slices, stir into the sauce, and serve very hot with piped mashed potatoes.

**LENTIL AND POTATO PIE***Required:* Quarter of a pound of cooked lentils.

Two ounces of cooked rice.  
Two ounces of proteid food.  
One ounce of butter.  
One fried onion.  
A pinch of parsley.  
Thyme and nutmeg.  
One gill of milk.  
Two eggs.  
Half a pound of mashed potato.

Fry the minced onion in the butter, add the cooked lentils, rice, proteid food, milk, and seasoning. This mixture should be fairly stiff. Mash the potatoes, and mix with the eggs, pepper and salt.

Place the lentil mixture in a pie-dish, cover with a layer of mashed potatoes, and bake until well browned all over.

**GREEN VEGETABLES WITH A PROTEID SAUCE***Required:* Spinach.

Brussels sprouts.  
Spring cabbage, etc.  
Leeks.  
Turnip tops.

Any of the above vegetables are very delicious when conservatively cooked together or separately in a double-pan hot air cooker or paper bag.

A nourishing sauce can be made from the juices and from the proteid food to serve with the vegetable, and this, with fine whole-meal bread-and-butter, makes a complete meal. Here is the recipe for the sauce:

*Required:* One ounce of crème de riz (or flour).

One ounce of butter.  
One ounce of proteid food.  
Half a pint of the juice of the vegetables.  
A pinch of celery salt.

Melt the butter in a stewpan, add the crème de riz (or flour), and rub until smooth; add the juices of any vegetables that the sauce is to be eaten with, and the proteid food and the celery salt. Simmer for five minutes, stirring all the time. Pour over the vegetable just before serving. This sauce should be equal to cream in consistency.



**SPANISH ONION AND SPRING ONION**

Cooked together in the double-pan cooker, or casserole, or paper pag.

*Required:* One large Spanish onion.

Six spring onions.

Two ounces of butter.

One tablespoonful of water.

One tablespoonful of flour or cornflour.

One tablespoonful of proteid food.

Peel and place the onions in a double-pan cooker, or casserole, or paper bag, with the butter and the water. Let them simmer until tender. Make a nourishing sauce of the juices, thickened with the proteid food and the flour. Pour it over the onions, and serve. Pepper and salt to taste.

**HONEY PUDDING**

*Required:* Four eggs.

Three-quarters of a pint of milk.

One tablespoonful of honey.

One slice of bread.

Cut the slice of bread into cubes, and put in a buttered mould. Make a custard with the milk, eggs, and honey, and pour this over the bread. Allow it to soak for fifteen minutes, and steam very gently for one hour. When set, turn carefully out and dust with castor sugar.

**BANANA PUDDING**

*Required:* Four bananas.

Three eggs.

Two ounces of cornflour.

Quarter of a pound of castor sugar.

Half a gill of milk or cream.

Two ounces of soft brown breadcrumbs.

Cream the butter and the sugar, work in the yolks one at a time, add the cornflour and the breadcrumbs, then stir in the milk or the cream, and beat the whites of the eggs to a stiff froth. Peel the bananas, and cut into thin slices. Put them, together with the whites of the eggs, into the mixture, and stir

gently. Have ready a greased mould three parts filled with the mixture, and steam for one hour. Serve with sweet sauce. This pudding may be baked, if preferred.

**FRUIT SALAD WITH PROTEID CREAM**

*Required:* Every kind of fruit in season, including oranges, apples, pineapple, grapes, bananas, etc.

Fresh raspberries and cherries, if in season, or bottled fruit can be used.

Mix all in a basin, quarter the oranges, and slice the apples and pineapple and banana. Add a tablespoonful of maraschino liqueur and the juice of one lemon. Stand aside for two hours for the flavours to mix thoroughly, and serve with a few blanched nuts.

*Proteid Cream.* Mix some proteid food with hot milk or with cream to the consistency of thick Devonshire cream, and serve with the fruit salad.

**A USEFUL COOKED VEGETABLE SALAD**

*Required:* The yolks of two hard-boiled eggs.

Six tablespoonfuls of pure salad oil or nut oil.

One tablespoonful of lemon-juice.

One dessertspoonful of Tarragon vinegar.

A pinch of mustard.

Pepper and salt to taste.

Surplus cooked vegetables, especially white haricot beans.

Pile on a dish all surplus cooked vegetables, especially white haricot beans, and cover with a dressing made from the following: Yolks of two hard-boiled eggs, six tablespoonfuls of pure salad or nut oil, one tablespoonful of lemon-juice, one dessertspoonful of Tarragon vinegar, a pinch of mustard, pepper and salt to taste. Pound up the yolks of the eggs, add all the dry materials, then very slowly add the salad oil and vinegar and lemon-juice alternately, until a thick cream is formed.

**POULTRY RECIPES**

Cassolettes à la Carlton—Darioles of Chicken à la Vienne—Chicken with Tomato Sauce—Pilaff of Chicken—Bouchées of Chicken à la Lucie—Pigeons à la Monaco—Compôte of Pigeons

**CASOULETTES A LA CARLTON**

*Required:* Slices of bread two inches thick.

Six ounces of cooked chicken.

Three ounces of cooked ham or tongue.

A tablespoonful of chopped truffle.

One gill of white sauce.

Two tablespoonfuls of cream.

Salt, pepper, and nutmeg.

One egg.

Breadcrumbs.

(Sufficient for four.)

Take a cutlet-shaped cutter—that is, one tapering off to a point at one end—and stamp out the required number of bread cases. With a smaller cutter of the same shape or a sharp-pointed knife, remove the centres so as to leave hollow cases.

Dip each case for a second or two in milk so as to slightly moisten them; be careful they do not stay in long enough to become sodden. Brush them over with beaten egg, then cover them with crumbs; next fry

them a golden brown in hot fat. Drain them well and keep them hot. Chop the chicken and ham finely. Heat the sauce, put in the chicken, ham, truffle, and, if liked, four chopped preserved mushrooms. When the mixture is heated through, add the cream and seasoning to taste. Fill the cases neatly with this mixture, heaping it up slightly. Put a sprig of parsley on the top of each, and hand with them a tureen of tomato sauce.

**FOR TOMATO SAUCE**

See EVERY WOMAN'S ENCYCLOPEDIA, Vol. I, page 652.

**DARIOLES OF CHICKEN À LA VIENNE**

*Required:* Six ounces of cooked chicken.

Quarter of a pint of cream.

Quarter of a pint of aspic jelly.



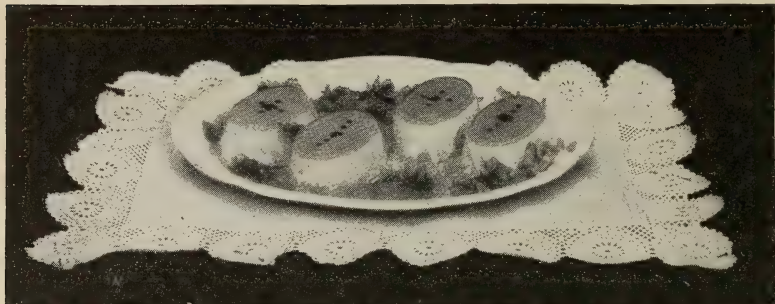
Three-quarters of a pint of white sauce.  
Half an ounce of leaf gelatine.  
Half a teaspoonful of grated lemon-rind.  
Salt and pepper.

*For the inside mixture :*

Two ounces of cooked ham.  
A little chopped truffle.  
About a tablespoonful of dice of white chicken meat.

Salt and pepper.

(Sufficient for four.)



**Darioles of Chicken à la Vienne.** This method of serving the remains of a cold chicken is excellent and forms a delicious cold dish

Rinse out four or more plain moulds in cold water. Warm the aspic slightly, pour a little into each mould, turning them about so that they get thinly coated with it. Let it set, then decorate the bottom of each with fancy shapes of truffle. Pour a few drops of aspic gently on the decoration and let it set, so that it keeps it in place. Then pour in more aspic to barely an eighth of an inch deep.

Remove all skin and bone from the gristle, chop the flesh finely; then pound it in a mortar. Heat the sauce, dissolve the gelatine in a tablespoonful of boiling water, then strain it into the sauce. Mix them together, then add them to the chicken; mix these together, then rub the mixture through a sieve. Next whip the cream and stir it lightly into the other ingredients, adding the lemon-rind, and salt and pepper to taste.

Line the moulds with this mixture, taking care not to disturb the decoration, and leaving a space in the centre.

Mix together the chopped ham, truffle, and small dice of chicken, season it carefully, and put a small teaspoonful into the space in each mould. Fill up the mould with the chicken cream, smoothing the top neatly with a knife.

Leave them until they are quite cold, then dip the moulds into warm water, and turn the contents on to a dish. Garnish it with chopped aspic jelly, and, if liked, a few sprigs of water-cress.

Cost, from 2s. 6d.

## CHICKEN WITH TOMATO SAUCE

*Required :* One chicken.

Half an ounce of butter.  
Half an onion.  
Half an ounce of raw ham or bacon.  
A bunch of parsley and herbs.  
Four peppercorns.  
Half a pound of tomatoes.  
Half a pint of stock.

Truss the bird as for boiling, and allow about two and a half hours to steam it. When ready place it on a hot dish, pour the sauce over it, and, if liked, put a ring of stoned olives round the edge of the dish.

*For the Sauce.*

Melt the butter in a pan, chop the onion, add it to the butter, also the ham cut in small pieces, the herbs

and peppercorns. Fry these gently for five minutes, then slice and add the tomatoes and the stock. Boil the whole gently for fifteen minutes, and then rub it through a sieve.

If not thick enough, melt one ounce of butter, stir in one ounce of flour, then pour it into the sauce and stir till it boils; it is then ready.

Cost, 3s. 6d.

## PILAFF OF CHICKEN (An American Recipe)

*Required :* A tender chicken.

Stock.  
Two ounces of rice.  
Salt.  
Half a pint of tomato sauce.

Cut the chicken into neat joints. Lay these in a stewpan with enough cold water or stock to half cover the pieces, put on the lid, and bring the water to the boil. Wash and add the rice, also salt to taste, and let all simmer slowly for about three-quarters of an hour, or till the bird is tender. Then pile the chicken and rice on a hot dish. Taste the broth, and see that it is nicely seasoned, and pour a little into the dish.



**Bouchées of Chicken à la Lucie.** Served with salad, these bouchées are very appetising in hot weather



Pour the tomato sauce over all, and serve.  
NOTE. Cold fowl may be used for this dish.

Cost, 3s. 6d.

### BOUCHÉES OF CHICKEN À LA LUCIE

*Required*: Six ounces of chicken.

One gill of Béchamel sauce.

Two ounces of ham or tongue.

Six small mushrooms.

Three yolks of eggs.

Salt and pepper.

A little aspic jelly.

A few pistachio nuts.

(Sufficient for four.)

Chop the chicken, ham, and mushrooms finely, put them in a pan with the Béchamel sauce, and stir the mixture over the fire for a few minutes, then add the beaten yolks, and salt and pepper to taste, and let it cook for a few minutes longer. Let it cool slightly, then shape the mixture neatly. To do this, fill one dessertspoon with it, smoothing it evenly over, then with a second spoon scoop it neatly out and lay it on a dish.

When all are shaped and quite cold, pour a little melted aspic jelly over each, and garnish with shreds of pistachio nut. When the aspic is set, place each shape in a paper ramakin case. Arrange these on a bed of any nice salad, and garnish with chopped aspic.

Cost, 2s. 6d.

For the Béchamel sauce, see EVERY WOMAN'S ENCYCLOPÆDIA, Vol. I, page 652.

### PIGEONS À LA MONACO

*Required*: Two pigeons.

Three sausages.

Three tablespoonfuls of chopped ham.

Salt and pepper.

Glaze.

Half a pint of brown sauce.

A few stoned olives.

(Sufficient for about four.)

Cut the pigeons in half through the back, so that they will open out like a book. Carefully cut out all the bones without cutting through the skin.

Scrape the sausagemeat out of the skins. Put it on a plate with the chopped ham. Mix well, and season it carefully. Next spread a thick layer of the farce on each pigeon; then roll up each bird like a roly-poly, keeping them as round as possible. Roll each up in a small pudding-cloth, and tie the ends securely with string. Put them in the stock-pot, and let them cook gently for about half an hour, or longer, if the birds seem old and likely to be tough. When done, re-roll them tightly in their cloths, and leave them until cold.

When cold, brush each over with a thick coat of glaze, then cut the rolls into thick slices. Put the sauce in a stewpan, lay in the slices, heat them gently through.

Arrange a neat bed of mashed potato down the centre of a hot dish; on it lay the slices, if liked brushing the edge of each with a little more glaze. Strain the sauce round and garnish with a few stoned olives.

Cost, about 3s.

For the brown sauce see EVERY WOMAN'S ENCYCLOPÆDIA, Vol. I, page 543

### COMPÔTE OF PIGEONS

*Required*: Three pigeons.

Four ounces of fat, raw bacon.

One pint of good brown stock.

One small carrot, turnip, and onion.

A stick or two of celery.

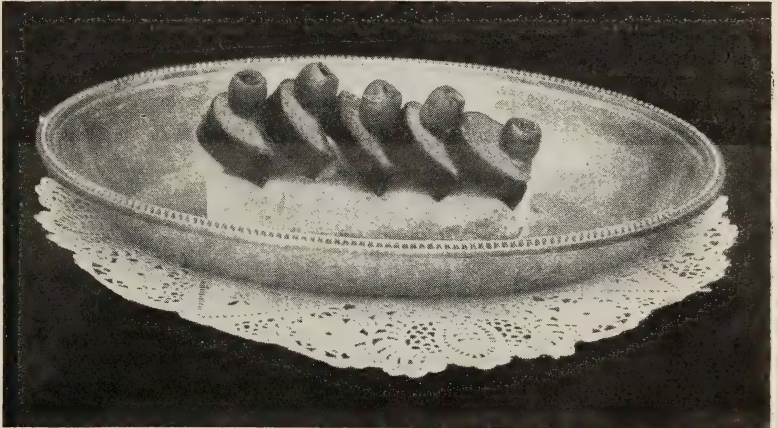
Three or four mushrooms.

A bunch of parsley and herbs.

One tablespoonful of flour.

Salt and pepper.

Claret or port wine (if liked).



Pigeons à la Monaco. Pigeons stewed in the manner given in this recipe are much liked

Cut the pigeons in halves, and tie each half neatly in shape. Cut the bacon into small pieces, put them into a saucepan, and fry them a pale brown. Next put in the pieces of pigeon and fry them brown on each side. Pour the stock into the pan, add the vegetables and herbs, put on the lid, and simmer for one hour.

Mix the flour smoothly with some extra cold stock or water, pour it into the other ingredients, and stir till it boils. Add a little colouring, if required, and a glass of claret or port, if liked. Season carefully.

Arrange a round, flat bed of mashed potato on a hot dish, leaving three inches of dish around. Untie and arrange the halves of pigeon in a circle on the potato, pressing them down slightly on it; then strain the gravy round and over. In the centre put a heap of bottled peas, warmed in a little butter, and very tiny balls, the size of marbles, made of some of the mashed potato, egg-crumbed, and fried a golden brown.

Cost 4s. 6d.



# EGG COOKERY

Egg Cutlets—Egg Darioles—Eggs à la Reine—Egg Pie à la Lorenzo—Eggs à la Francis—Eggs à la Cintra—Œufs à la Carlton—Eggs à la Philippe—Scrambled Eggs with Ham

## EGG CUTLETS

*Required:* Half a pint of good white sauce.

Two yolks and one whole egg.

Four hard-boiled eggs

Two teaspoonfuls of finely chopped parsley.

One large tablespoonful of chopped cooked ham or tongue.

White breadcrumbs.

(Sufficient for six persons.)

Season the sauce nicely with pepper and salt. Stir the two raw yolks into it, and then stir this over the fire till the eggs thicken the sauce, but do not let it boil, or the yolks will curdle. Now strain it into a basin through a fine gravy strainer.

Hard boil and shell the four eggs, put them into cold water for five minutes; then cut them in neat little dice, and put them into the sauce with the chopped parsley and meat. Mix this well; then turn it out on a plate, spread the mixture evenly over, and let it get cold.

Next, shape it into little balls, the size of a small hen's egg, using a little flour to prevent the mixture sticking to your hands,

forms a pretty contrast to the green and golden brown.

Cost, 1s. 6d.

## EGG DARIOLES

*Required:* Six eggs.

An ounce and a half of ham.

Two teaspoonfuls of chopped parsley.

An ounce of butter.

Buttered toast.

Brown sauce.

(Sufficient for six persons.)

Well butter six dariole moulds or small cups. Chop the ham and parsley finely; mix them together, and then coat the insides of the moulds thickly with this mixture. Break an egg carefully into each mould, and put a tiny piece of butter on each egg.

Put the moulds into a stewpan, with boiling water to come half-way up, cover them with a piece of greased paper, and put the lid on the pan. Let them cook gently till the eggs are just set.

Have ready some small rounds of buttered toast, turn out the eggs carefully on these, and pour over them some good brown sauce.

Cost, 9d.

## CREAM EGGS

*Required:* One egg for each person.

For six eggs allow:

One ounce of flour.

One ounce of butter.

Half a pint of milk.

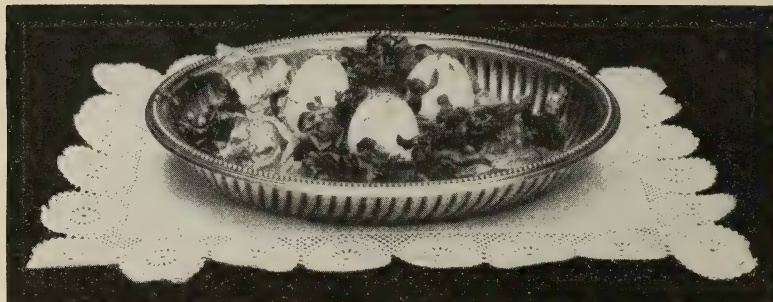
One gill of cream.

Chopped parsley.

Salt, cayenne, and nutmeg to taste.

Little rounds of fried bread.

(Sufficient for six persons.)



**Eggs à la Francis.** A highly seasoned dish that many people like, but can be varied to suit individual tastes

but do not use much, or it will cause the cutlets to burst when they are being fried. Flatten these balls into the shape of neat little cutlets.

Well beat an egg on a plate, and have plenty of breadcrumbs on a piece of paper. Lay each cutlet in the egg, paint it over with a pastry brush, and then roll it in the crumbs, pressing them on with a knife. Lay the cutlet on a baking-sheet or a dish lined with kitchen paper.

Heat a deep frying-pan of fat till a bluish smoke rises from it. Put in a few cutlets at a time, and fry them a golden brown. Lift them out and drain on kitchen paper.

*To Serve.* Arrange them round a flat bed of nicely cooked spinach, pressing them on it to keep them in position. Pile some more of the spinach in a pointed shape in the centre of the cutlets, and make it rough with a fork.

Pour round some tomato or brown sauce, the former by preference, as the red colour

Cut six rounds of bread about a quarter of an inch thick and one and a half inches across, and fry them a golden brown in fat from which a blue smoke rises.

Poach the eggs, and trim them neatly round. Lay each on a "croûton" of bread, as it is called, and pour over them a thick sauce. Sprinkle a little finely chopped parsley on each, and serve.

*To Make the Sauce.* Melt the butter, stir in the flour, and let it cook for a minute or two without browning; then add the milk and seasoning. Stir it over the fire till it boils, and then add the cream. Strain the sauce over the eggs.

Cost, 1s. 3d.

## EGGS À LA REINE

*Required:* Six hard-boiled eggs.

Six tomatoes.

Six neat rounds of buttered toast.

Salt and pepper.

Three-quarters of a pint of thick brown sauce.

A tablespoonful of capers.

(Sufficient for six persons.)



Shell and cut each egg into four thick slices, also the tomatoes. Have ready the rounds of buttered toast, take one round and lay on it a slice of tomato, then one of egg, and so on till each egg and tomato is used up. Finish the little piles with tomato. Do not use the two outside pieces of egg or tomato. The latter can go into the stock-pot and the former can be kept to garnish the dish. Season slightly with pepper and salt between each slice.

Put the rounds on a dish, put the dish in the oven, and heat it thoroughly for about ten minutes.

In the meantime, heat and season the sauce. When the eggs are hot, strain it over and around them, and sprinkle over all one tablespoonful of chopped capers and the chopped ends of the eggs.

Cost, 1s. 5d.

### EGG PIE À LA LORENZO

*Required :* Six hard-boiled eggs.

Six ounces of ribbon macaroni.  
Six tablespoonfuls of grated cheese.  
A tiny pinch of powdered saffron.  
One and a half ounces of butter.  
Three-quarters of an ounce of flour.  
Half a pint of milk and white stock mixed.  
One clove of garlic.  
Salt and pepper.

*(Sufficient for six persons.)*

Boil the eggs for twelve minutes. Break the macaroni into convenient lengths, throw it into boiling salted water, and boil till tender, which will take about thirty minutes.

Melt the butter, stir in the flour smoothly, add the milk and stock, and stir it over the fire till it boils. Add enough saffron to delicately colour the sauce, and season it well. Cut the garlic, and rub the inside of a fire-proof dish well with it.

Drain off the water from the macaroni, shell the eggs, and cut them in round slices. Put layers of the macaroni and egg into the dish, pour over them the sauce, and shake the cheese over the top. Put the dish into a sharp oven, and brown it well.

Serve at once.

Cost, 1s. 4d.

### EGG À LA FRANCIS

*Required :* Six hard-boiled eggs.

Two ounces of butter.  
Three level teaspoonfuls of curry paste.  
Two level teaspoonfuls of essence of anchovy.  
Pepper and salt, if needed.  
Watercress or salad.

*(Sufficient for six persons.)*

Boil the eggs fifteen minutes, then shell and cut them in half the round way of the egg. Take out the yolks, and put them into a basin with the curry paste, butter, and anchovy. Work all together well with a wooden spoon, and season carefully.

Pack this mixture evenly into the whites,

and then place the two halves together again, making the eggs look as far as possible as if they had not been opened. Cut off a small piece of the whites to make them stand steadily.

Arrange them prettily on a dish with watercress or salad around.

The quantity of curry paste and anchovy can be lessened to suit different tastes.

Cost, 1s. 3d.

### EGGS À LA CINTRA

*Required :* Four hard-boiled eggs.

Two ounces of fresh butter.  
One ounce of chopped cooked ham.  
One teaspoonful of chopped parsley.  
Half a teaspoonful of made mustard.  
Pepper and salt to taste.  
Two or more tablespoonfuls of breadcrumbs and cheese in equal quantities.

*(Sufficient for four persons.)*

Shell and halve the eggs lengthways. Take out the yolks carefully, put them into a basin, and while hot mash them well with the butter, ham, parsley, mustard, and seasoning.

Refill the cases neatly with this mixture. Arrange them in a buttered au gratin dish, sprinkle them over with breadcrumbs and grated cheese, and brown them in a quick oven.

Serve very hot.

Cost, 10d.

### ŒUFS À LA CARLTON

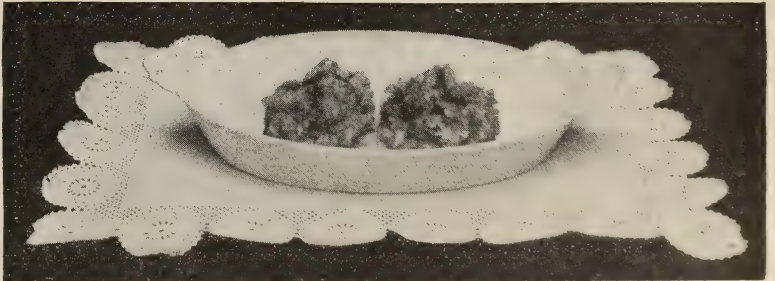
*Required :* Two ounces of cooked chicken.

One yolk of egg.  
One tablespoonful of milk.  
Salt and pepper.

*For the buttered egg mixture :*

Three eggs.  
One ounce of butter.  
One tablespoonful of milk.  
Salt and pepper.  
Toast.

*(Sufficient for three persons.)*



**Œufs à la carlton.** Cold chicken added to buttered eggs is the feature of this dish

Beat up the yolk of the egg with the milk. Cut the chicken into neat cubes, and add it, with a seasoning of salt and pepper, to the milk. Make this hot, and put it on one side till it is required.

Next break the three eggs into a basin, sprinkle a little salt and pepper over them, and beat them well. Put three-quarters of an ounce of butter into the pan, melt it slowly; then pour in the eggs, and stir them quickly till the mixture begins to



thicken. Now add the rest of the butter cut into small bits, stir till the mixture is lightly set, then add the milk.

Have ready some nicely fried pieces of toast, spread the chicken mixture on them, and as quickly as possible heap some buttered egg on each, and serve them immediately.

Cost, 1s. 2d.

### EGGS À LA PHILIPPE

*Required:* Five or six moderate-sized tomatoes.

Half a small onion.

Half an ounce of butter or dripping.

A little chopped parsley.

One teaspoonful of cooked ham or tongue to each egg.

Six eggs.

(Sufficient for six persons.)

Cut the tomatoes into slices and chop the onion fine. Melt the butter in a frying-pan and fry the onion till a pale brown, then add the tomatoes and seasoning. Cook quickly, stirring it all the time, the object being to boil away some of the juice of the tomatoes. When all is soft, rub it through a sieve.

Well butter a pie-dish, sprinkle a little chopped parsley on the butter, then pour in the tomato pulp. Make some holes in the pulp with a spoon, and carefully break an

egg into each hole. On the top of each egg put a teaspoonful of chopped ham or tongue and a little chopped parsley.

Put the dish in the oven, and bake till the eggs are just set. Serve very hot.

Cost, 1s. 6d.

### SCRAMBLED EGGS WITH HAM

*Required:* Four eggs.

One tablespoonful of milk.

Salt and pepper.

Rounds of buttered toast.

*For the ham mixture:*

One ounce of butter.

Two ounces of ham.

(Sufficient for four persons.)

Chop the ham, which must be lean, very finely. Melt the butter in a small pan, add the ham, and fry it.

Beat up the eggs, add to them the milk and salt and pepper to taste; but do not add too much salt, as the ham may itself be salty. Have ready some neat, small rounds of buttered toast.

Pour the egg mixture into the pan with the butter and ham, and stir it over a gentle heat till it is just set; then heap it up on the toast and serve it at once.

Cost, 10d.

## FISH: HOW TO DETECT THE GOOD AND THE BAD

By J. T. BROWN, F.Z.S., M.R.San.I., Editor of the "Sanitary Record," etc.

Nutritive Value of Fish—Points to Note when Choosing Fish—Signs of Disease and Want of Freshness—Oysters—Keeping Fish—Cured Fish—Tinned Fish

FISH is an excellent and nutritive food, mainly because it is quickly and easily digested, and without strain. Most kinds, however, are deficient in fat. Those naturally possessing fats, such as the salmon, mackerel, eel, are rather less easily digested than the white-fleshed varieties.

As regards nutritive value, if we take a piece of sound beef, neither too fat nor too lean, at 100, then salmon will stand at 107.9, herring 100.4, eels 95.6, mackerel 90.9, turbot 84.4. But, owing to the thorough and rapid assimilation, the true value is even higher.

Most salt-water fish, also salmon, trout, dace, and eels, are easily cooked, and lose very little of their value as food in the process.

As a set-off against these many advantages, we must take into consideration the facts that most fish do not keep well, that when they begin to go off they become really poisonous to the majority of people, that they are subject to many diseases, and that certain varieties become unfit for food if they have been living in polluted waters.

Let us first consider the diseases of fish as they affect its value for food purposes.

Salmon immediately after spawning get out of condition, becoming of a dark hue (skin and flesh), emaciated, and flabby. They are then known as "unclean," and are decidedly unwholesome, and very quickly

decompose. Not only is it an offence to offer for sale "unclean" salmon, but it is illegal to sell or offer for sale salmon between September 3 and February 18. Salmon are very subject in certain waters to a form of plague, due to a small bacillus which gains access through abrasions on the skin to the flesh. The fish then shows white patches on the scaleless parts, ulcers form, and the fish dies. The disease is not transmissible to man, but fish so attacked is unwholesome. All salmon with white patches, ulcers, or fins eaten away should be rejected.

Salt-water fish is liable to a kind of cancer. It is shown in the early stages by swelling of the under part of the jaw, then the gill rays are covered with small nodules, and as the disease advances the mouth, head, and neck are attacked. Apparently the disease is not transmissible to man, but the diseased fish is in poor condition, and unwholesome.

Parasitic diseases are not uncommon. Nematodes, or round worms, attack plaice, lemon soles, cod, smelt, mackerel, herrings, and other fish. It is usually found in the intestines, but occasionally in the flesh. Other worms, including thread worms, are found in fish, the mackerel being especially susceptible. If merely present in the intestines in moderate quantities there is no



cause for suspicion, but if the parasites are very numerous, or present in the flesh itself, the fish should be rejected, not because the parasites could be transmitted to man in their full-grown form or as germs, but that their presence betrays unwholesome conditions of the fish.

Small crustacean parasites (*copepods*) are sometimes found on the gills of fish, particularly the cod. They interfere with the breathing and feeding of the fish, and therefore are detrimental to its health and wholesomeness.

However, the fact that parasites do exist in fish shows that thorough cooking is necessary in all cases (oysters excepted). Moreover, this thoroughness of cooking is an imperative safeguard against the possibility of the transmission of cestodes, or tape-worms, which are present in many fish, and rather common with skate and dogfish (sometimes sold as "white flake"). It is also present in turbot and pike.

The tapeworm is of the broad or pit-headed variety, attaining a length of from twenty-four to twenty-seven feet. Apart from the adult worm, easily recognisable, the cysts have to be looked for, which are embedded in the muscles of the fish, being of a white colour, while the surrounding tissue becomes transparent. Careful cooking will destroy these parasites. At the same time, if many cysts are found the fish should be rejected.

#### Fish from Polluted Water

Fish that have been living in polluted water, and more especially sewage-polluted water, become unwholesome as food for man, although the fish themselves may be plump and perfectly healthy. This is particularly true of the oyster. Such fish, though in prime condition, can transmit typhoid and other diseases to man. There is no way of detecting their pollution except by means of bacteriological analysis. It is, therefore, necessary to cook all fish thoroughly, and only to buy oysters coming from certified fisheries.

Now, let us consider the question of wholesomeness of fish and its appearance. Fresh fish should be stiff, plump, and firm, have bright, firmly attached scales, a clear eye, and clear, red-coloured gills. When freshness wears off and decomposition begins to set in the fish becomes flabby, the flesh is soft and easily indented with finger and thumb, the eye becomes dull and glazed, the scales fall off easily, and the gills become a dark dull red or whitish. The gill test, however, is not a very safe one, because trawl-caught fish are often suffocated in the process of hauling in the nets, and then the gills become congested and dull-looking. When decomposition has set in the abdominal walls become discoloured, and give off an offensive odour.

Growths about the head or fins, unsightly blotches, and scaleless patches are all signs of diseased fish.

Much fish, especially net-caught fish, gets crushed and broken in the process of catching. If the fish can be dressed and cooked quickly there is no harm in this, but bruised fish necessarily decompose more quickly than undamaged ones, so they should not be bought in the market.

Oysters should be firmly closed. If slightly open, the shells should meet instantly and tightly on the blade of a knife inserted between them. If the shells gape apart, the fish are unwholesome.

#### Keeping Fish

Fish should be kept in a cool, dark place. It is better, when possible, not to place them in direct contact with ice, certainly not in iced water. A good plan is to enclose the fish in prepared paper bags (ordinary cooking paper bags will do), fasten them down, and place on ice. If thus protected from air and moisture they will keep much better.

Much mischief may be done in the curing of unwholesome or damaged fish, or as the result of insufficient curing. Of course, curing, either by salting or smoking, hardens the fish and diminishes its nutritive value, so mild curing is preferred. This is quite right if only good fish are cured and the fish are cooked and eaten fairly soon after being prepared. Cured fish should have a wholesome smell. If doubtful about this, make a small incision with a knife near the backbone and smell. It should be stated, however, that if a number of cured fish are packed in boxes or barrels a slightly offensive smell will be given off on first opening the package, though the fish may be in a perfectly wholesome condition.

As regards quick and mild curing, haddock, and sometimes herrings, are dressed and then washed with dilute pyroligneous acid, hung up to dry, and then sold as smoked fish. The pyroligneous acid has a temporary preserving power, but as it does not go deep into the flesh, and is sometimes used on inferior fish, decomposition may set in under the outer protected layers. Beware of finnon haddock having a vivid yellow hue.

As regards finned fish, these are good, though rather deficient in nutritive value. If air gets into the tins decomposition quickly sets in, and the contents then become highly poisonous. Lobster keeps badly. Tins which have signs of rust, of being soldered in many places, giving a hollow, drum-like sound when tapped or shaken, should be rejected. When a tin is opened, turn out the contents at once and consume as soon as possible.

In the case of fish preserved in oil—such as sardines, small herrings, and tunny—turn out of the tins and keep in glass or china covered dishes. When air gets to the open tin, chemical action sets up, the liquor becomes impregnated with the metal. This is even the case with oil, but the effect is intensified when tomatoes or other acid additions are present with the fish.





## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in *EVERY WOMAN'S ENCYCLOPÆDIA*. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

*The Ceremony*  
*Honeymoons*  
*Bridesmaids*  
*Groomsmen*

*Marriage Customs*  
*Engagements*  
*Wedding Superstitions*  
*Marriage Statistics*

*Trousseaux*  
*Colonial Marriages*  
*Foreign Marriages*  
*Engagement and Wedding Rings, etc.*

## WHEN "HEARTS ARE PUT TO SCHOOL"

By The REV. E. J. HARDY, M.A.

*Author of "How to be Happy Though Married," "The Love-Affairs of Some Famous Men," etc.*

### The Discipline of Marriage and Its Lessons—Castles in the Air—Motherhood—How Children Teach their Parents

IN his Life of Carlyle, Froude thus writes, "I well remember the bright assenting laugh with which she (Mrs. Carlyle) once responded to some words of mine. . . . I had said that the true way to look at marriage was as a discipline of character."

May it not be that those who marry in this spirit are less liable to make a failure of matrimony than are those who start with happiness as their only goal? That people get happiness by being willing to pass by and do without it rather than by directly pursuing it, is as true of domestic felicity as of other kinds.

#### The Discipline of Marriage

Culture and discipline should be thought of as much as, or even more than, happiness. We should ask ourselves what will educate or draw forth the best powers of our nature; and the answer to this question, as it seems to me, is that nothing can do this so well as marriage. It is unfortunately true that many persons so much abuse that state of life that it becomes a school for scandal, but it need not and ought not to be that. Rather it should be a school and a training-ground for the Christian religion. "Certainly," says Bacon, "wife and children are a kind of discipline of humanity."

At a social gathering of Scotch ministers the toast "Our Wives" was given. One of the brethren, whose wife had a notorious bad temper, being asked playfully if he would join in the toast, replied: "Ay, certainly,

for my wife brings me to my knees a dozen times a day in prayer, and none of you can say the same of yours."

A man who had been married three times used to say, even in the presence of his third wife, "I married the world, the flesh, and my present wife." And he gave his experience as follows: "My first wife cured me of romance; my second taught me humility; and my third made me a philosopher." Surely it was worth while marrying even three times in order to get such a liberal education as this.

"Ven you're a married man, Samivel," says Mr. Weller to his son, "you'll understand a good many things as you don't understand now; but vether it's worth while going through so much to learn so little, as the charity boy said when he got to the end of the alphabet, is a matter of taste: I rayther think it isn't." Strange that a philosopher like the senior Mr. Weller should under-estimate in this way the value of matrimony as a teacher!

#### Castles in the Air

"The first condition of human goodness is something to love; the second something to reverence." Both these conditions meet in a well-chosen matrimonial alliance.

It was said of a charming woman that to have loved her was a liberal education. De Tocqueville experienced this discipline of love, and thus wrote, some time after his marriage, to a friend: "I cannot describe



to you the happiness yielded by the habitual society of a woman, in whose soul all that is good in your own is reflected naturally, and even improved."

When taking delightful walks on summer evenings, lovers build castles in the air, and some of these may reach to heaven. They may be the beginning of mutual discipline and improvement that will fit the happy pair, after a useful life here, for a better one beyond. When people fall in love their hearts are put to school; and our hearts need schooling even more than do our heads.

You love? That's high as you shall go:

For 'tis as true as Gospel text,  
Not noble then is never so.

The discipline of true love enables a man or woman to give up much for the sake of a loved one. During his engagement with Margaret Simpson, De Quincey reduced his daily dose of opium from three hundred grains to forty. Leigh Hunt thus wrote to his fiancée: "I am a man of violent passions; but your affection has taught me to subdue them."

I know young men who have given up almost all small luxuries in order to be able sooner to afford that greatest luxury of life—a good wife.

#### Herbert Spencer's Views on Celibacy

Comte, to whom when in Paris Herbert Spencer spoke of his nervous disorder, advised him to marry, saying that the sympathetic companionship of a wife would have a curative effect. Professor Huxley also prescribed matrimony for him, admitting, however, that the remedy had the serious inconvenience that it could not be left off if it proved unsuitable. To these and other friends who recommended marriage as a remedy for the evils of a too exclusively intellectual life, Spencer said that no one was more convinced than he was that celibacy is an unnatural and an injurious state, and that he felt but half alive, because his affections were not called out.

"Family life," says Sainte Beuve, "may be full of thorns and cares; but they are fruitful: all others are dry thorns." The statement of Richter that no man can live piously or die righteously without a wife may be exaggerated, but certainly the checks and active duties of marriage are the best antidote to the dreaming and droning of a useless and purposeless life.

A wife's a man's best peace, who, till he marries,  
Wants waking up.

A man's wife and family induce him to put forth every effort and not to despair. Curran confessed that when he addressed a Court for the first time, if he had not felt his wife and children tugging at his gown, he would have thrown up his brief and relinquished the profession of a lawyer.

In a speech upon woman's rights, a lady orator exclaimed: "It is well known that Solomon owed his wisdom to the number of his wives!" This is rather much; never-

theless, Sir Samuel Romilly gave the experience of many successful men when he said that there was nothing by which through life he had more profited than by the just observations and the good sense of his wife.

The motives from which some men keep themselves free from marriage responsibilities may be worthy of the highest respect, but this does not prevent their characters from being less disciplined than they might have been. Love is education. And, when all has been said and done, man's chief work in the world is to educate himself. Now, love educates in that it renders us wise by expanding the soul and stimulating the mental powers. It is

A feeling from the Godhead caught  
To wean from self each sordid thought.

#### The Influence of Children

It has been said that if a man's home at a certain period of life does not contain children, it will probably be found filled with follies. And there is a very great deal of truth in this saying; children do much more than merely prevent evil.

"My friend," said an old Quaker, to a lady who contemplated adopting a child, "I know not how far thou wilt succeed in educating her, but I am quite certain she will educate thee."

It is, indeed, an encouraging and strengthening thought that in training up their children in the way they should go, parents are at the same time training up themselves in the way *they* should go; that with the education of their children their own higher education cannot but be carried on. It is indeed an admirable arrangement that men and women should be led by their parental affections to subject themselves to a discipline they would in all probability otherwise elude.

Every good woman is by nature a mother, and finds best in maternity her social and moral salvation. Until she has become a mother she can never reach her full development. In short, she shall be saved in child-bearing. And Wordsworth's lines give the experience of every good father:

Oh, dearest, dearest boy! my heart  
For better lore would seldom yearn,  
Could I but teach the hundredth part  
Of what from thee I learn.

#### The Fool and Marriage

In conclusion I must remark that marriage does not improve all people who enter the state. It only does this when it is rightly used. But, alas! it is often, too often, in fact, wrongly used. People are apt to undertake marriage thoughtlessly and recklessly. This is foolish, for in marriage experience avails but little, since the tie so easily contracted is hard afterwards again to sever. But still, matrimony in itself is good; there is no denying this truth, though there are fools who turn every blessing into a curse, like the man who said: "This is a good rope, I'll hang myself with it."



# MARRIAGE CUSTOMS IN MANY LANDS

By "MADGE" (MRS. HUMPHRY)

## A TYROLESE WEDDING

Where the Best-man is Important—Curious Wedding Customs—A Practical Way of Giving Presents—The Dance of Honour

IN Tyrol, as in Austria itself, marriages have become modernised, especially among the well-to-do, and much of the old picturesque has disappeared, as is the case in so many countries nowadays. The customs vary according to the different races which form the population of the Tyrol.

The best-man has no sinecure in that country. A month, or sooner, before the wedding he begins his round of visits, his duty being to invite the guests. On entering the house of the bride's or bridegroom's acquaintance, he announces the marriage and gives the invitation. If he is offered wine, this intimates acceptance; but should the invitation be merely accepted, without an accompanying request that he should take wine, it is understood that they will not attend. This is a very polite way of refusing in a class which has not the advantage of being able to write a reply, and in this way

can veil the refusal with a civil excuse. In some of the Tyrolean valleys the persons invited pretend to be extremely surprised, feigning astonishment at every word that the best-man says, and questioning him about the progress of the love-affair, as if they had known nothing about it

### The Wedding Day

All being arranged, and the wedding feast prepared, the village musicians arrive early on the morning of the wedding day, and the guests assemble at the home of the bride, each receiving a favour of artificial flowers. The company sit round in formal rows, and maintain a dignified silence when the bridegroom arrives, with his best-man. The latter enters the guest-room first, and taking no notice of anybody but the bride's father, he marches up to him and requests him to produce his daughter. The father, bowing in

reply, retires in order to fetch her. This is a much anticipated moment by the guests. He returns with the bride, who holds in her hand a bunch of rosemary and a shirt of linen of her own spinning, both of which are gifts, one for the bridegroom, and one for the best-man, in return for his trouble in inviting the guests. These are all eyes, examining inquisitively the aspect of the bride, her costume, and noting whether she looks sorry or glad.

After this the whole party goes to church in procession. Just as the bride approaches the door, the hostess of the inn where the wedding feast is to be held seizes her by the hand, and obliges her to go with her to the hostel, where she is taken into the kitchen. There she is given an iron pot, filled with *brant*



A peasant woman of the Austrian Tyrol in her native costume. Many curious and ancient wedding ceremonies are still religiously observed by the Tyrolean peasantry



which she is told to salt. She then throws a handful of salt into the pot, and the women in the kitchen chant a song, which concludes this part of the ceremony.

The church service is usually according to the ritual of the Roman Catholic Church, and on its conclusion the party repairs to the inn for the wedding banquet. The festivities include much eating and drinking, dancing and shooting matches. The Tyrolean peasantry are wonderful shots. These amusements continue throughout the whole day. In the evening all repair to the guest-room, or the chief room in the inn, and each person who has been present at the wedding gives money to the married couple. The principal table is cleared, and a huge brass or pewter dish is placed in front of the bride's god-mother, who receives the money; while one of her male relatives writes down the name of each donor, and the amount he is expected to give.

The reason for this is that the bride is supposed to return to each person a similar amount when he or she shall marry. The

reason for the godmother being given the chief part in this portion of the ceremony is that the girl's mother is not allowed to be present at any time during the day. The origin of this extraordinary rule appears to be lost in the shades of the past. The amount varies according to the extent of the hospitalities the givers have received. This is measured by the number of meals of which they have partaken at the house of the bride's parents.

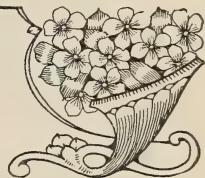
#### A Solemn Dance

The bride and bridegroom meanwhile stand a little distance away, and as each guest leaves the table the bride presents him or her with a glass of wine, which is drained to the health of the couple.

Then follows the Tyrolese *Ehrentanz*, or dance of honour, a very solemn measure performed by the bridal couple and their nearest relatives; while the guests line the walls and look on. When it is finished the bridal couple leave, and the festivities are over.



## SOCIAL MESALLIANCES



An Irretrievable Mistake—The Tyranny of Social Laws—Gradual Disillusionment—The Self-made Man and Aristocratic Wife—The Only Tolerable Position to Assume

A GREAT many mistakes are remediable, a great many follies can be lived down, but there are some which nothing can obliterate or make good, and amongst these may be counted the marriages which are sometimes celebrated between persons of different social standing.

Under the social conditions in which we live there are three distinct classes, and between these yawn gulfs which it is difficult—nay, almost impossible—to span.

This sentiment may savour of snobbishness, but a closer inspection will show that it is really nothing of the kind. A disparity in money or property is a very small matter; it is the disparity in mind and mental equipment which is of real importance.

#### The Barriers of Caste

People in different classes are brought up in totally different ways; they think, act, and reason differently; they look at life from totally different standpoints, and when two such people are joined together in the close association of matrimony there is no chance of their opposite views remaining concealed.

There is more than one kind of *mésalliance*, but the most pronounced is that in which a man or a woman of gentle birth, good breeding, and education is allied with a social inferior, one who possesses none of the three attributes above mentioned, all of which go to make the complete whole.

This kind of marriage has often been contracted and almost as often regretted. It usually brings happiness to neither one side nor the other.

As a rule, a man becomes enamoured of a pretty face. He falls desperately in love, and can no longer reason on the subject. He thinks nothing of the mind behind the blue eyes; he does not consider any of the shortcomings there may be in the education of his beloved. Social distinctions, for the time being, are lost upon him, or, if he considers them at all, it is only in the light of a snobbish convention to which he is rising superior.

The marriage takes place. After a little while the reaction sets in, as it is inevitable it should.

The husband, accustomed all his life to refinement in the women with whom he is associated, misses it in his wife, and, with the unreasonableness of the masculine mind, blames her for being what it is only natural she should be. He grows discontented; the glamour is gone, the blue eyes have ceased to charm. He is ashamed of his wife's want of education, and knows that he has committed an irreparable solecism.

Meanwhile, the wife, naturally, cannot understand the change in her husband's attitude towards herself. She is the same as she always has been, as she was when he first loved her and when he married her. Why, therefore should his demeanour alter



towards her? She resents, also, the indifference with which she is treated by his friends. They have not "taken her up," as she expected; not made her "one of themselves," as she had hoped. She had fondly imagined that marrying a gentleman would make a lady of her, but the only result has been to take her from the sphere to which she was accustomed and place her in one whose denizens did not wish to receive her, and with whom she had neither part nor lot.

What chance of happiness can such a couple hope to achieve? Either they live together in disunion, or matters go from bad to worse, till relief from the ill-assorted marriage is sought for in the law courts.

Fortunately, these extreme cases are not often met with, and when they are, it is generally the man who marries his social inferior. Very rarely is a woman attracted by a man of a lower social standing, though, of course, it does happen sometimes. One hears of girls eloping with grooms or chauffeurs, and if one learns the sequel it is nearly always misery. The girls sacrifice everything for the madness of the moment, and pay desperately dearly for their folly. On the other hand, the majority of men take pleasure in the society of girls of a different social standing from their own, provided they are pretty and bright; but very few ladies would care to spend an evening in the society of a man, were he never so good-looking, if he were not also, to a certain extent, a gentleman.

#### The Man Scores

It is generally admitted that men take social polish sooner and better than women. Many a man who has started life with nothing but his brains, and no education but that which he has sought and found for himself, with no family connections other than those of the artisan class, has risen beyond and above all his early training. By sheer force and power of brain and will, he has pushed himself into the forefront rank of men and matters, amassing money and manners to a degree which is astonishing.

Such an individual has often been received within the gilded portals of aristocratic circles, and has sought for a bride there with the calm complacency of the millionaire. With such a man, what he seeks he generally finds.

There is never wanting some impoverished daughter of a noble house who is willing to bend her aristocratic neck to be yoked with the self-made millionaire, but very soon she sees below the crust of manners to the mind of the man behind them.

He may be a very good specimen of his class, he must of necessity be possessed of some very sterling qualities, or he never would have risen to his present position; but, whatever he may be, he must differ in nearly every point from the girl he has married. Every circumstance in their lives combines to make this the case.

#### The Importance of Trifles

In married life it is not only the great essentials which make for happiness; it is the little things that count, and in them he will be found wanting. He probably may not eat with his knife, he will most likely put all his h's in the right place; but, if she is at all sensitive, the wife will constantly be chafing against little things which jar and grate upon her. Delicately nurtured, surrounded always by life's refinements, she will probably be full of ideals. The hard-headed business man may not have one. Should the woman make any attempt to interest herself in the affairs of her husband, she will probably be horrified at the details of his business deals, which to her inexperienced eyes will savour of sharp practice, while to him they will merely be the exercise of good business capacity, the triumph of the best man.

They look at life from different standpoints, and their lines of vision can never be brought into accord; and unless one or the other of them agrees to sink his or her own identity and bury individual thoughts and sentiments and adopt those of the stronger partner in the matrimonial firm, there cannot be even the semblance of harmony between them.

Of course, there are some women who are above all these minor considerations, who would be all the prouder of their husbands for having risen above their humble origin; some men who would love loyally and for all time, despite all disparities, who would consider their wife a queen among women whether born of peasant or of prince. But these men and women are rare jewels, infrequently to be met with, and for the average individual the risk of an unequal marriage is too great to be ever undertaken.







## WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

### Sports

Golf  
Lawn Tennis  
Hunting  
Winter Sports  
Basket Ball  
Archery  
Motoring  
Rowing, etc.

### Hobbies

Photography  
Chip Carving  
Bent Iron Work  
Painting on Satin  
Painting on Pottery  
Poker Work  
Fretwork  
Cane Basket Work, etc.

### Pastimes

Card Games  
Palmistry  
Fortune Telling by Cards

### Holidays

Caravanning  
Camping  
Travelling  
Cycling, etc., etc.

## HOW TO MAKE PICTURE POSTCARDS BY PHOTOGRAPHY

A Profitable Hobby—Notions that Sell Readily—The Cost of Production—How to Turn Out Good Work—Tinting Photographs

HOME picture postcard making is one of the pleasantest and most entertaining hobbies imaginable, for it can be carried on at any time, by daylight or artificial light.

Nothing is more welcome to one's friends abroad than to find amongst their home mail from time to time postcards bearing photographs of a group of friends, of a four-footed favourite, or of some familiar haunt, perhaps, with a line or two of cheery greeting written below.

The manufacture of pictorial postcards also offers a splendid field for pin-money making by photography for those who want to turn their talents in this direction to practical account. There are any number of uses to which picture postcards may now be put. They are highly popular as bearers of invitations to children's parties, and for carrying Christmas and birthday greetings; and most people like to

have sets of postcards with a picturesque photograph of their country cottage or seaside bungalow. If such postcards are printed to order, and sold at 3s. 6d. the first dozen and 3s. for every dozen after, an excellent profit may be made.

It is by no means necessary, of course, to take one's own photographs from which to make the pictorial postcards. Orders can be taken for making them from amateurs'



A picture postcard suitable for the use of guests at a country cottage. A good field for earning pin-money lies in making artistic and useful picture postcards.





A picture postcard of a child of the house would make a delightful Christmas greeting card for friends

own negatives at half-a-crown a dozen. For postcards bearing a wee portrait, specially taken for the purpose, of a child of the house knee deep in a hayfield, paddling, or armed with a spade and bucket at the sea, or feeding the swans from the river bank, rather more might be charged—five or six shillings a dozen, perhaps—because several films will most likely have to be expended on getting a really pleasing likeness of the little one. Such postcards make charming Christmas cards if they bear the legend "Summer joys make winter memories" inscribed beneath them in brown ink to match the print.

Pictorial postcards bearing a family group, specially designed for use as Christmas cards to send to relations and friends, will also find a ready sale, as would those taken as souvenirs of a holiday by one of the members of a large party, while photographs of the children of the house, in party attire or in fancy dress, hand in hand, as though about to step a measure, printed on bromide postcards, delicately tinted by hand, make charming invitation cards for a children's party.

In order to take such photographs the children should be posed out of doors in the shade, standing against a plain green tablecloth hung over a tall screen for background, or against a large white blanket. Or a large fancy head—taken with the help of a portrait attachment affixed to the hand camera—of the little son or daughter of the

house, wearing a gay cracker cap, would be equally suitable and attractive for invitation card purposes.

Then in a hunting county orders for picture postcards bearing snapshots taken at a recent meet would be assured.

The local house-agents in many places would often be glad to give orders for postcards of houses to be let furnished during the summer months to send to possible clients, and the girl

photographer with the knack of finding the best point of view and making an attractive picture might easily make a nice little sum at this branch of picture postcard making alone in summer-time.

Picture postcard portraits taken on the local golf links, and delivered within a couple of days, would also meet with a ready sale if supplied at the rate of five shillings a dozen, and any number of such portraits could be secured with a hand camera in the course of a single morning were sitters forthcoming, while dozens of cards may be easily printed by lamplight in the course of a couple of hours.

The actual cost of picture postcard making is quite trifling. The necessary preliminary outfit consists of a packet of sensitised postcards—costing a shilling a dozen, or considerably less if purchased in larger quantities—a large printing frame; one half-plate size, costing ninepence, is quite large enough unless postcards are being made from pictures of larger negatives, when a whole



A good subject for a card of invitation to a children's fancy dress dance



plate frame will be needed to print them. Three sheets of glass will also be required to fit each printing frame (these cost twopence each), and a half-plate toning and fixing tray, costing sixpence.

Self-toning, daylight printing postcards are the simplest to employ, and preliminary work may well be carried out with these. The cards need only to be printed in a window until a little darker than the finished print is desired to be, and then fixed in a weak solution of hypo, and dried between sheets of blotting paper.

If a large number of postcards are to be made, however, it is better to use bromide paper developing postcards, printing them by the light of a powerful oil lamp or gas jet. The whole process may be carried on easily in the evening after dinner at an ordinary sitting-room table, the necessary dishes and bottles standing on a big tray to prevent any possibility of accident, and the developing and fixing being carried on by subdued lamplight or candle-light.

That one may get uniformly satisfactory results, preliminary experiments must be made with one of the postcards, cut into strips, in order to ascertain the exact exposure which will give the best results for each negative, the numbered strips of sensitised card being exposed one after another, using the same negative, at exactly the same distance from the lamp, but giving a series of different exposures,



A card of invitation to a child's birthday tea party

ranging, say, from five to twenty-five seconds respectively.

These strips must be developed to find out which exposure gives the best results, and if the strip which received fifteen seconds is the most successful, the particulars as to negative, exposure, and distance from light are noted down for future reference, and any number of postcards can in future be made from that special negative with a pleasant certainty of getting uniformly successful results.

The wearing of rubber finger-stalls, which can be bought very inexpensively at any photographer's shop, will obviate all danger of stained finger-nails.

In order to make picture postcards a postcard size camera is by no means a necessity, and excellent postcards may be made from even a very small camera, the tiny picture leaving plenty of space for messages to be written around and beneath it. Satisfactory postcards may also be made from larger negatives, all

that is required for using either size being a large printing frame and a set of photographic masks of various shapes and sizes. These can be made satisfactorily at home from sheets of thin opaque brown paper cut to postcard size, and bearing various-sized and shaped apertures to suit the particular negative to be employed.

When setting to work to make a set of postcards from a selected film or plate, trim down a



An attractive advertisement for a house agent can be made by choosing a pretty view of a house to let





Picture postcards taken on golf links and delivered within a day or so usually command a ready sale, and can be taken with a small camera

print from the negative until the best possible effect is arrived at, and paste it in the best possible position on a sheet of white paper cut to postcard size. Then cut a mask in brown paper with an aperture to fit it exactly, and by placing the mask between the negative and postcard any number of prints, all exactly alike, can be made.

If several glasses are provided to fit each printing frame, and a mask is fastened into position on each glass with a touch of gum, it obviates the danger of the mask getting shifted accidentally and the postcard spoilt.

In this case both negative and postcard are placed behind the mask, care being taken that exactly the right portion of the negative comes behind the aperture to be printed on to the card. With a collection of half a dozen different masks it is usually possible to find one suitable for almost any negative from which one may require to print a postcard.

To cut a set of satisfactory masks a very sharp penknife and pair of curved manicure scissors, a pencil, a ruler, and a penny pair of compasses must be put in readiness before setting to work.

For drawing circles of any size use the compasses, and, having drawn the circle, cut it out very carefully with the curved scissors, taking special pains to secure a perfectly smooth edge.

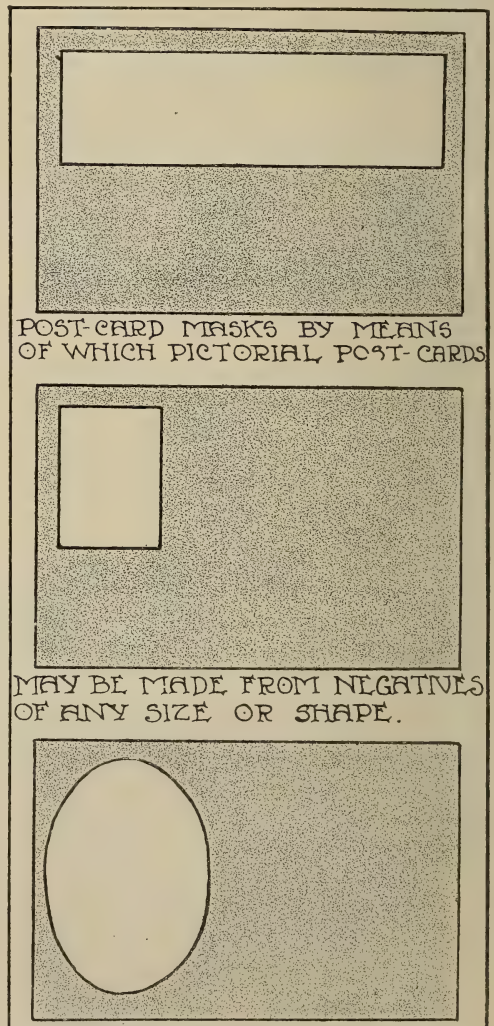
A long and narrow oblong shape, placed across the top of the mask half an inch from the upper edge, is often excellent for a river scene, while a small square or circle, placed at the top left-hand corner, answers admirably for portrait heads, or tiny shiping scenes, or landscapes.

A picnic group, as a rule, will take up the greater part of the card, but cut a mask for it which will leave a half an inch wide margin at the top and sides and an inch wide one across the bottom.

For cutting rectangular-shaped apertures of any shape or size, mark them first, with the help of the pencil and ruler, and cut

them upon hard wood or a sheet of plate glass.

Charming results may be obtained in colouring bromide postcards with the help of the colours which are specially prepared for the purpose and cost a shilling for a box of six tiny bottles, while extra bottles of any special shade required may be had. Camel-hair brushes are the best to use for tinting photographic postcards, No. 2, No. 3, and No. 4 being useful sizes.



POST-CARD MASKS BY MEANS OF WHICH PICTORIAL POST-CARDS

MAY BE MADE FROM NEGATIVES OF ANY SIZE OR SHAPE.

The oblong narrow-shaped opening is admirable for river scenes. Circles, ovals, or squares answer for portraits





## THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

*Woman's Who's Who*  
*The Queens of the World*  
*Famous Women of the Past*  
*Women's Societies*

*Great Writers, Artists, and*  
*Actresses*  
*Women of Wealth*  
*Women's Clubs*

*Wives of Great Men*  
*Mothers of Great Men,*  
*etc., etc.*

### WOMAN'S WHO'S WHO

#### LADY WATERFORD

**L**IKE her late husband, the sixth Marquess of Waterford, who met with a tragic death in December, 1911, being found drowned in the River Clodagh, near his residence at Curraghmore, the Marchioness is extremely fond of big-game shooting, and frequently accompanied her husband to East Africa on shooting expeditions. The Marchioness, who is the youngest daughter of Lord and Lady Lansdowne, has her chief recreation in music, and her favourite hobby is old lace, of which she possesses a beautiful collection, which includes some remarkable specimens of Irish point. One of her greatest treasures is a wonderful necklace of



The Marchioness of Waterford  
*Lafayette*

Scottish pearls, which was once the property of the unfortunate Mary Queen of Scots. Since her husband's death, Lady Waterford has lived in quiet retirement at Curraghmore, and is the constant companion of her six children. The present Marquis was born in 1901.

#### MRS. CLEMENT SCOTT

**J**OURNALIST, actress, editor, and musician, Mrs. Clement Scott may be classed amongst the most versatile women of the day. A sister of Mrs. Lewis Waller, and the widow of Mr. Clement Scott, the well-known dramatic critic, who died some time ago, Mrs. Clement Scott first showed marked ability as an actress by appearing as an amateur in 1885, playing Old Mrs. Barlow to Lewis Waller's Old Barlow in H. J. Byron's "A Hundred Thousand Pounds." Then she secured the gold and silver medals at the London Academy of Music for piano

playing, and ultimately turned her attention to journalism. For four years she edited the "Free Lance," and many brilliant articles have emanated from her ready pen. She has not altogether abandoned stage work, however, and in 1909 created a sensation by her powerful acting in "The Diamond Express."

#### MISS MAGGIE TEYTE

**A** STRIKING romance of the operatic stage is revealed by the career of Miss Maggie Teyte. She only made her debut in London in 1909, at the Æolian Hall, and twelve months later she had scored a brilliant success at Covent Garden, during Mr. Thomas Beecham's season of grand opera.

Miss Teyte, who is a native of Wolverhampton, is very proud of her English birth. She comes of a musical family, and her training commenced when she was very young. Ultimately she studied with Jean de Reszke, her first appearance in public taking place in Paris, where, in 1906—when she was but seventeen years of age—she sang with Madame Lehmann and Edouard de Reszke at a Mozart festival. Her real conquest of Paris music-lovers, however, took place two years later, when she appeared as Mélisande in Debussy's "Pelléas et Mélisande," the critics remarking that the little English artiste was the embodiment of Maeterlinck's strange heroine. Miss Teyte, who is married to M. Plumon, a rising young advocate, returned from a prolonged American tour at the beginning of 1912. By the way, her views on singing are somewhat curious. "Singing is really shouting in various forms," she says.



Mrs. Clement Scott  
*W. & D. Downey*



Miss Maggie Teyte  
*Dover Street Studios*



"Shouting may be bad singing, and singing may be good shouting. At any rate, singing must be as natural as possible."

### MISS GABRIELLE RAY (Mrs. Eric Loder)



Miss Gabrielle Ray  
Bassano

IT was as a child of ten that Miss Gabrielle Ray, whose romantic marriage, in March, 1912, to the well-known motorist, Mr. Eric Loder—whose brother, Mr. Basil Loder, by the way, married Miss Barbara Deane, of musical comedy fame—aroused so much interest, made her *début* at the Princess's Theatre in "The Green Bushes."

This was in 1893, and subsequently she appeared in pantomime, afterwards touring as Mamie Clancy in "The Belle of New York" for two years. Mr. George Edwardes then engaged her to understudy Miss Gertie Millar as Cora in "The Toreador," and she took full advantage of the opportunity afforded her of succeeding Miss Letty Lind as Ellen in "The Girl from Kay's" at the Gaiety in 1903. Since then she has been associated, both as a singer and dancer, with many of Mr. George Edwardes's biggest successes at the Gaiety and Daly's, reaching the zenith of her popularity in the scene at Maxim's in "The Merry Widow." Miss Ray has been rightly termed the "picture post-card Queen." It has been stated that between seven and ten million postcards of her have been sold by one company alone.

### MADAME MARCHESI

IN the world of song and music, Mme. Marchesi is known as one of the greatest teachers who have ever lived. Melba, Calvé, Eames, Nevada, Ada Crossley, her own daughter, Blanche Marchesi, who has won much fame in the operatic world, all owe their success to her tuition. Mme. Marchesi, who was born as long ago as 1826, conducted her world-famous school in Paris for over thirty years, and at the beginning of 1912 amalgamated with her daughter, who has a school in the West End. Among her reminiscences, Mme Marchesi tells how Melba first came to her. She was sitting at lunch with her husband, when a new pupil was announced. "We had been going," she says, "through a period of disappointment with so many would-be stars who simply could not shine at all. 'Another damp rocket, I suppose,' I sighed, as I rose wearily to test the new pupil, but I ran back soon after in a great state of excitement, and said, 'Salvatore, I have found a star at last!'" And that star was Melba. Mme. Marchesi, in spite of her great age, is still a woman of wonderful vitality. Asked the secret of her youthful energy, she replied: "I have always worked, for forty years, from eight in the morning to eight at night, with a short interval for

lunch. I take very little exercise, yet I am always fit and well. I believe, however, I owe a great deal to my strictness in diet. I never mix my food, however much I might be tempted. I never, for example, eat fruit and vegetables at the same meal, or fish and meat." Mme. Marchesi has been honoured with decorations by no fewer than eight European Courts, and, in 1906, Queen Alexander sent for her to go to Buckingham Palace, and herself pinned a decoration on her corsage.

### MRS. LEWIS HARCOURT

ONE of the few Americans connected with the Ministry, Mrs. "Lulu" Harcourt has become one of our leading political hostesses, and has proved of the greatest assistance to her husband, who became Colonial Secretary in 1910. Mrs. Harcourt's success as a hostess may be gathered from the fact that she had the honour of entertaining the late King Edward at her beautiful residence, Nuneham Park, a few miles from Oxford. Mrs. Harcourt is a daughter of the late Mr. Walter Burns, of New York, and is a niece of that most interesting of multi-millionaires, Mr. Pierpont Morgan. Her marriage to Mr. Harcourt took place in 1899, and aroused considerable interest. Mrs. Harcourt is a woman of many attainments. She is a practical housekeeper, takes the keenest interest in the kitchen, fruit gardens, and dairy at Nuneham, and, in addition, shares her husband's fondness for dogs—for Mr. Lulu Harcourt is an enthusiastic dog-breeder, his golden retrievers being world famous. Mr. and Mrs. Harcourt have four children, one son and three daughters.

### DR. ANNA SHAW

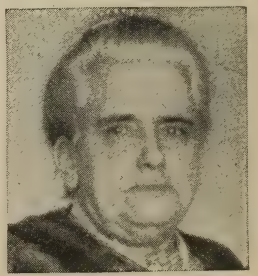
AS President of the National American Women's Suffrage Association, the visit of Dr. Anna Shaw to this country a short time ago naturally attracted a great deal of attention, particularly among those who are fighting for the enfranchisement of women here. Miss Shaw is regarded as one of the most eloquent speakers in America, and on platform and in pulpit gives about two hundred and fifty addresses yearly. There are over three thousand women ministers in the States to-day, but Miss Shaw was one of the first. She has a divinity degree, having been trained at the Boston Theological College, and is, besides, a qualified doctor of medicine. Although Miss Shaw, however, has spent most of her life in America, she was born just over fifty years ago at New-castle-on-Tyne. She now lives at Moylan, in Pennsylvania, where she has built a house. "I have a grove of trees," she says, "eight acres of land, a running stream, with mossy boulders, and a newly planted orchard. It is an ideal spot, and I feel I never want to leave it."



Mrs. Lewis Harcourt  
Haines



Madame Marchesi  
I. B.



Dr. Anna Shaw  
Topical



# SCHOOLS FOR MOTHERS

By JANET ALLAN

The Object of Schools for Mothers—What is Taught—The Pioneer School—Departments—The "Pudding Lady"—Ignorance of the Women—How They Value the Work of the School—How Educated Women Can Help

PERSONAL service in all kinds of philanthropic work or social effort is becoming every day more and more recognised as the power which acts most strongly and which, used rightly, can move mountains. It is seen in many ways in the numberless charitable schemes which have been propounded in the last few years, and more especially, perhaps, in those that concern the conservation of the physical efficiency of the nation.

After forty years of compulsory education, the appalling mortality amongst infants is a blot on our civilisation, for 234 out of every 1,000 die under five years of age. How many more children are maimed, both mentally and physically, in the early years of their existence by the sheer innocent ignorance of their mothers, and doomed to be State-supported in our prisons, asylums, and infirmaries?

But a great movement has commenced to provide schools for mothers. At present only in its infancy, its power to change all this terrible and expensive wastage of human life depends to a great extent on the number of helpers willing to give their personal service.

The object of this movement is to help mothers to help themselves—not to do the work for them—to teach hygiene, to prevent sickness, to teach cookery and needlework

for health and economy's sake, and, finally, to cheer all poor burdened mothers and invent for them a way out of some of their difficulties.

It is at last recognised that it is of no use pouring book-learning into a poor, half-starved brain, or laying down hard and fast rules which can never be carried out, and that what is wanted is the personal, individual training of poor mothers in the care and feeding of their infants. Surely no work could be of more importance than this, nor appeal more strongly to every citizen who has the cause of the community at heart. The strength of the race lies in its mothers, and, apart from philanthropy, the economic aspect must commend itself to many.

The pioneer school, called "The Mothers' and Babies' Welcome," was opened at St. Pancras, London, in 1907, and was so successful that enlarged premises had soon to be taken in Charlton Street. The cost of this was defrayed through the generosity of one of the hon. treasurers—Mr. H. B. Irving, who, with his company, gave a special benefit *matinée* at which Queen Mary, then Princess of Wales, was present. In 1912, the school had again to move its headquarters, and settled in Amphyll Square.

Aberdeen, Birmingham, Manchester, Newcastle, Cork, Nottingham, and other towns, as well as many London suburbs, followed



At the St. Pancras School for Mothers, not only is instruction given to poor women, but practical help also is afforded by lady members of the committee

Photos, Janet Allan



the lead of St. Pancras, and opened up schools which have been most successful.

There are now over two hundred mothers enrolled as members of the St. Pancras "Welcome," and the list of patrons and presidents shows how widely this scheme has appealed, for it consists of men and women of all professions and schools of thought—such as Sir Thomas Barlow, Mrs. Scharlieb, Sir George Alexander, the Bishop of Stepney, the Rev. Silvester Horne, Lord Robert Cecil, Sir Percy Bunting, Mrs. Humphry Ward, Lady Henry Somerset. There are also many well-known names on the general committee, among them the Countess of Cromer, Lady Meyer, Mrs. Emile Mond, Hon. Mrs. Bertrand Russell, and Mr. W. Pett Ridge. Mr. H. B. Irving and Mr. V. Viveash are the hon. treasurers.

The work at the school is carried on by a

Lessons for young wives and mothers :

- (a) Cutting out and making of baby clothes.
- (b) Preparation for, and care of, babies.
- (c) Housewifery and domestic health.

Provident maternity club for :

- (a) Doctor or midwife.
- (b) Baby clothes.
- (c) Extra help during confinement.
- (d) Extra nourishment.

Home visiting. A visit is paid if the member is ill or absent from the school, and also when first joining, so that her home conditions may be known.

Fathers' evening conferences on the duties of the father to the mother, the babe, the children, and the home. (Smoking is allowed, and coffee handed round.)

Practical teaching in the home on domestic subjects, chiefly concerning cookery.

The home lessons are quite a new departure in social work, but their success was at once assured. It was found that, though the attention of the women was most satisfactory at the cookery classes at the school, and though only the simplest of utensils and materials were used to make the plainest of fare, yet the knowledge obtained was not sufficiently put into practice in the homes; in fact, the lessons were looked upon more as a form of recreation.

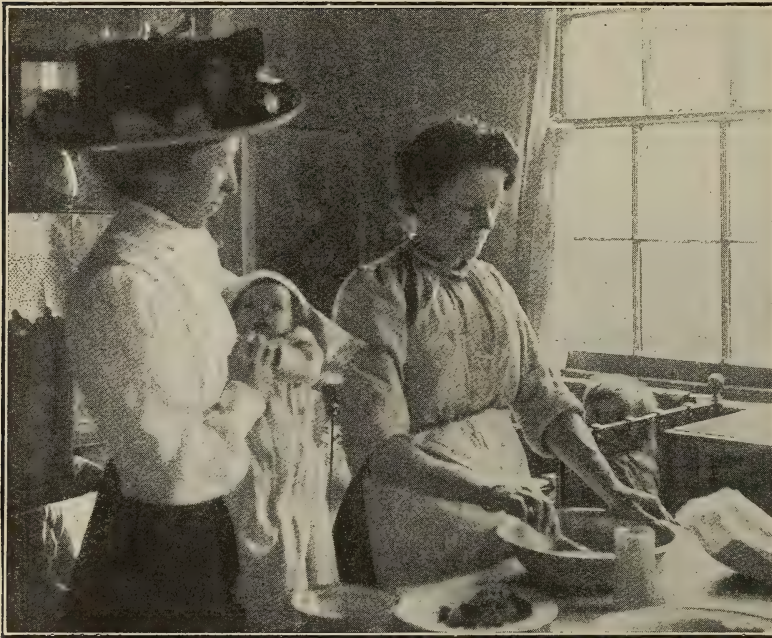
There are many young mothers who say, "I ain't never cooked nuthin' all my life." And we

can't wonder when they continue: "Me 'usband wouldn't eat it if I did."

Mrs. Humphry Ward, in a preface to "The Pudding Lady," a little book which gives an account of this experiment in social work, says: "It is not food that is dear in England, but the mind to cook it with!" The result is that expensive and unwholesome food has to be bought ready cooked at the shops.

But now the "Pudding Lady," as she is locally known, goes into the St. Pancras homes, takes off her coat, dons an apron, and in the friendliest of ways just "shows" the mother how to make a suet-pudding or an appetising stew, oftentimes nursing the baby in one arm the while.

The mother finds she can make something nice and nourishing, even though she has only the washing-basin to mix it in; and the



Miss Rose Petty, "the Pudding Lady," teaching a young mother how to make a simple pudding, and at the same time nursing the baby for her

superintendent, three hon. medical officers (all women), and a band of helpers, who have been greatly assisted by the generous aid of the L.C.C. in sending, free of all cost, expert teachers and lecturers to give the technical instruction. The training school for the public health certificate is at St. Pancras Town Hall, so that the students also tender valuable aid in notifying and visiting cases.

The work is divided into the following departments:

Consultations and weighings of babies and mothers by the hon. medical officers.

Dinners for nursing mothers at 1½d. a head, or quite free of charge for very poor cases, or if ordered by the doctors. There were 5,795 dinners served in 1910.

Classes and lectures on simple cookery and the values and prices of food for all young wives and mothers.



father, knowing that she has done it once with her own hands, will insist on its repetition! Think what this means in a poor workman's family, what health and happiness to hungry and anæmic children, what nourishment to nursing mothers, what an asset to the temperance cause, and, finally, to the Empire!

The enterprising committee at St. Pancras are waiting for funds to carry out a scheme, with the assistance of the L.C.C., whereby the children over twelve months and not yet of school age can be cared for systematically. At present they are practically overlooked by the various care committees in the country, and are left to take care of themselves, poor mites! And often a healthy baby will become rickety and unfit, after a year or two of "playing in the streets."

#### The Ignorance that Kills

How ignorant the poor are of the simplest ideas on infant rearing is only too well known by all who go amongst them. One can hardly imagine the thoughts of one mother who, when asked why she did not have a doctor for a child who was ill of measles, and yet running about, said with indignation:

"Me have a doctor for *measles* that 'ave buried two with them, and me little Martha blind with them!"

And it is not often want of love for the little ones; in fact, the upper classes are oft-times considered cruel to a degree to their offspring! Said one woman, when expostulated with for allowing her children to sit up for supper so late at night:

"Lor', we ain't like the gentry wot put the kids to bed, and then goes and feasts themselves; we 'ad pork and parsnips all

round larst night, and didn't the kiddies enjoy them!"

The work that the St. Pancras school is doing, which may be taken as typical of all schools for mothers, can best be told in the words of a mother, Mrs. X., who had belonged to the "Welcome," as it is locally called, since its establishment. Busy washing as she was, she was most anxious to tell me all about it, and turned a poor wee boy off the only chair in the room to let me sit down.

#### A Mother's Tribute

"Well, miss," she said, "if you wants to know what I think of the Welcome, I'll tell you. It's the loveliest thing that ever was invented!"

"Oh, really! Well, I suppose it is a nice place to go to; but you don't really learn very much, do you?" I cautiously hinted.

"Learn! Look 'ere, miss, ye needn't say that. I've 'ad twelve kids, and I ought to know, and—well, can you wait a minute, and I'll show you?"

"Oh, yes, I should like to," I said. And going to the window, she called out to Annie to bring the baby. When Annie, a girl of about twelve, appeared, she introduced me as the niece of the lady "wot carries the kids about on her back," which was evidently a most telling introduction.

"Now, miss, you look at my little Sunshine, her legs will tell you much better nor I can wot the Welcome does. Isn't she a little bit of orlight?" she asked. "She's my little bit of sunshine, she is!"

"She does you a great credit, Mrs. X.!" said I.



Two ladies of the committee nursing babies while their mothers attend the instruction classes. One is the member described by a mother as "the lady that carries kids on her back"



"'Tain't me, miss, it's the Welcome." She then told me that this baby was the biggest she had had, and with great pride showed me the fortnightly "weighing card," with its steady increase from 6 lb. 9 oz. And then I pondered as I looked on Annie's anæmic face and rounded back; and then on Grace, who had just come in, and was the only survivor of two sets of twins; and wondered how weak Egbert would grow up, and—

"If I've had eleven kids, miss, yet didn't know, surely I ought to be able to tell better nor anyone else what the Welcome does; and I do know now, don't I, my blessed little Sunshine?" she said, as she hugged her youngest. "The ladies are just like mothers to us, and we goes and arks them anything we don't know, and they are all so nice and kind."

"And do you go to the dinners, Mrs. X.?"

"Of course I do when I'm nursing! When you've seven kids to feed at home there's not much left for mother. And just think, miss, of sitting down and not knowing what you are going to eat!"

If all this is the case with a woman of Mrs. X.'s experience, what must the Welcome mean to a young wife in her teens? The schools have been in existence such a little while that it is difficult to show reliable statistics with regard to the decrease in infant mortality as yet, but that it has

decreased appreciably in such places as St. Pancras and Fulham (London) is quite evident, for the death-rate is lower than that of similar neighbouring boroughs.

To help the schools for mothers is work that should appeal to all women. It is a work of women for women, a work in which the trained and the untrained can assist, according to the time at their disposal. The voluntary trained help wanted can be gathered from the above syllabus, and the lay helper is also much in demand to assist in the home visiting and secretarial work. Every school has need of a band of women to help nurse the babies, and take care of the toddlers whilst the mothers are being instructed in another room. This latter work only needs that fondness for children that all women who are worth their salt possess.

Although economy is rigidly enforced in every detail in the management of the schools—for instance, cradles are converted orange-boxes—money is, of course, much needed to carry on the work. The expenditure varies a great deal according to the district, for the rent of the premises is generally the most serious item.

If any doubt the good work that is being done, let them visit a school and see for themselves; then they will burn to go and help; or if there be no school in their locality, let them start one.

## THE MOTHERS OF GREAT MEN

WILLIAM MAKEPEACE THACKERAY'S MOTHER

By LOUISE LEDERER

The Love of a Famous Man for His Mother—Letters of a Son to His Mother—Some Family History—The Child of a Love Match—A Childish Bogey-man—A Little Boy With a Big Head—Charterhouse Days—A Short-lived Happiness—The Mother as Consoler and Friend—A Brief Separation

ON July 11th, 1911, it was one hundred years since William Makepeace Thackeray, one of the giants of the mid-Victorian era, was born. Not until 1910 was a full biography of Thackeray published. He disliked fulsome flattery, and once, after the appearance of an admiring biography, he remarked to his daughter, "None of this nonsense about me after my death."

His daughter respected his wishes perhaps too literally, and only forty-seven years after his death have his voluminous letters been utilised to make us understand the great man thoroughly.

The love for his mother runs like a golden thread through his life, weaving a well-deserved halo round that devoted woman's head. From his earliest years (the first separation from his mother occurred when he was six) he kept up a regular correspondence with her. Hungry for all home news, he wrote a daily journal home, and this he began when he was a little over ten years old.

Richmond Thackeray, William Make-

peace's father, was born at South Mimms in 1781. He went to India in 1798, where he soon distinguished himself. At Calcutta he met, fell in love with, and, in 1810, married Anne, a daughter of John Harman Becher.

### A Reigning Beauty at Calcutta

At the time of her marriage Mrs. Thackeray was only nineteen years old, and was one of the reigning beauties of Calcutta. She was descended from a family long associated with the Bengal Civil Service. Some of her ancestors had held posts in the service of the East India Company, and of these perhaps the most distinguished was Richard Becher, who held office when Clive ruled India. Richmond Thackeray died in 1816, when his only child, William Makepeace was five years old. Mrs. Thackeray adored the boy, but, accustomed to Indian society, she had no desire to leave that country, where, then, most of her near relatives lived.

In 1817 she found it imperative to send her boy to England, and she resolved to make that sacrifice for the child's good. The great novelist never forgot that first



separation from his mother. There was plenty to distract him : there was a cousin and playfellow who was also sent to England, there was the voyage, the sailors, but his beautiful mother remained the most vivid impression India left on his childish mind. When the boat touched St. Helena, William Makepeace was taken to see Napoleon, who, as his black servant informed him, "ate three sheep a day and all the little children he could catch."

In London, Thackeray was placed under the care of his aunt, Mrs. Ritchie, who lived at Chiswick. This lady, when she saw the little lad, was alarmed at the size of his head ; he could wear his uncle's hats ! She took him at once to a specialist, who assured her there was a good deal in that head, and that there was no cause for alarm.

From his mother the boy learnt that reverence for womanhood and the incalculable value of love which was a distinguished trait of his life and inspired many of the finest passages in his works, and, perhaps, reached its highest expression in the scene that closes with the death of Helen Pendennis.

We find again and again in his writings that, when at his best, he preaches what he learnt at his mother's knee. When "Vanity Fair" appeared and hung fire for a while, it was his bitterest sorrow that women judged him harshly and condemned as lifeless those immortal women of his fancy whom posterity ranks so high.

#### Mrs. Thackeray Marries Again

Probably it was inevitable that Mrs. Thackeray's hand should be sought by many in marriage, and, at last, two years after her first husband's death, the beautiful young widow married Major Henry William Carmichael Smyth, of the Bengal Engineers, and the author of several books on India. Thackeray's mother never forgot her first husband, and kept his memory green in her son's mind. She was extremely happy, however, with Major Carmichael Smyth, and he was devoted to his stepson, and justly proud of his cleverness.

In 1821, to Thackeray's intense satisfaction, the Smyths returned to England, where the Major was for a time governor of the Company's military college at Addiscombe. Mr. Melville gives us a vivid picture of the meeting between mother and son. "He had a perfect memory of me," Mrs. Carmichael Smyth said, delighted to find him sturdy and tall for his age. "He could not speak, but kissed me again and again."

When Thackeray was sent to Charterhouse to school he began almost at once the daily letter to his mother. He had hardly returned to school after his holidays when he wrote imploring his mother for "home news." Once he wrote, "I really think I am becoming terribly industrious, though I can't get Dr. Russell to think so. It is so hard when you endeavour to work hard to find your attempts nipped in the bud . . . There are but 370 in the school.

I wish there were only 369." He was always yearning for home. Later, when he studied at Cambridge, when he travelled in Germany, when he studied in Paris, the love and affection for his mother always was the pivot of his life.

About 1834 Thackeray married an Irish lady, Isabella Gethin Creagh Shawe, and was extremely happy with her until, after the birth of her third daughter, she developed a mental malady which proved incurable, and made her unfit to live with her husband and children.

#### Contemporary Estimates of Her Character

What a blessing his mother's unceasing devotion and care meant to the stricken man posterity will gratefully acknowledge. His tenderness towards his mother—"the fine, handsome, young-looking old lady," "very gracious," as Charlotte Brontë describes her—was very beautiful to watch. Thackeray loved his mother, and was as proud of her as she was of him. The only thing he was a little impatient about was that she would impress on all his friends that her son was "the divinest creature in the world."

Her eldest granddaughter describes her as of "strong feeling, somewhat imperious, with a passionate love for little children, and with extraordinary sympathy and enthusiasm for anyone in trouble."

Herman Merivale, who knew her when she had grown old, writes of her "as one of the handsomest old ladies in the world, with great dark eyes, strongly marked eyebrows, and beautiful white hair." Anthony Trollope describes her : "All who knew Thackeray remember his mother well, a handsome, spare, grey-haired old lady, whom Thackeray treated with a courtly deference as well as constant affection." The only difference that ever arose between them was on religion. Mrs. Carmichael Smyth belonged to the evangelical section of the Church. But even this difference never caused the slightest breach in their intimate relations, and in the darkest hours of his life his mother took his young children to live with her in Paris.

When Thackeray became famous his house always stood open to his mother and stepfather, as theirs had sheltered him and his young wife when they set out on the journey of life together. His devotion and love for his two surviving daughters was just as beautiful as his love for his mother. He shared their work and their pleasures, and nursed them when they were ill. It gave him the greatest satisfaction when he saw evidence of his eldest daughter's literary gift.

When Major Carmichael Smyth died, Thackeray's house became his mother's home. At the age of fifty-two, however, her famous son was stricken down ; this unspeakable grief the loyal mother's heart could not survive for long. She was laid beside him on Christmas Eve, 1864, the first anniversary of his death.





## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

### The Baby

*Clothes  
How to Engage a Nurse  
Preparing for Baby  
Motherhood  
What Every Mother Should Know, etc.*

### Education

*How to Engage a Private Governess  
English Schools for Girls  
Foreign Schools and Convents  
Exchange with Foreign Families for Learning Languages, etc.*

### Physical Training

*Use of Clubs  
Dumb-bells  
Developers  
Chest Expanders  
Exercises Without Apparatus  
Breathing Exercises  
Skipping, etc.*

### Amusements

*How to Arrange a Children's Party  
Outdoor Games  
Indoor Games  
How to Choose Toys for Children  
The Selection of Story Books, etc.*

## THE COST OF A GIRL'S EDUCATION

Modern Educational Ideals for Girls—Cost of a High School Education—School Curriculum—Games—Examinations—A Famous School for Girls

THE necessity of providing every girl with a good all-round education, adapted as far as possible to her special aim and needs, has never been more completely realised than it is to-day. Girls' schools and colleges abound on every side, and the difficulty which the modern mother has to face is that of making the best possible choice in accordance with the means at her disposal and the special tastes and proclivities of her daughter.

Sometimes a girl has been destined from her earliest years for some special career. Her parents are bent on her taking honours at the university with the view of becoming a teacher in one of the great schools or colleges devoted to the higher education of women, or of embracing one of the learned professions, and becoming a doctor of medicine or bachelor of science; or, again, of ceasing her general education at the age of seventeen or so, to specialise in housewifery, with the object of being a good, practical housekeeper; or in bookkeeping, shorthand, or typewriting, preparatory to entering upon a business career. In each of these cases the head-mistress of the chosen school should be acquainted with the scheme from the first, and her advice should be taken in the mapping out of a suitable course of study, and implicitly adhered to. Thus much loss of time through "overlapping" is avoided, and the girl of average ability who has been fairly well grounded in the general rudiments, if properly guided in her choice of studies from

fifteen years of age onwards, should have no difficulty, when the time comes, in passing examinations without undue cramming.

It is proposed to give an account of the general training given, and expense incurred, for a girl's education at high schools, good private girls' schools, co-educational schools, where boys and girls are educated side by side, as in America, and the various women's colleges and at the universities; and the writer is much indebted to Mrs. Woodhouse, the head-mistress of Clapham High School, and one of the greatest authorities on girls' education in the kingdom; to Miss Lewen, the extremely kind and courteous warden of Queen's College, London; to Miss Teale, head-mistress of Queen's College School; to Miss Tuke, the principal of Bedford College for Women; to Miss Faithful, of Cheltenham Ladies' College, and to the head-masters and head-mistresses of each of the private schools to which reference is made, for assistance in collecting the necessary material.

### High Schools for Girls

For the girl who looks forward to making her own way in the world when her education is complete, one of the many excellent high schools under the Girls' Public Day School Trust—the largest organisation for providing higher education for girls in the kingdom—will provide the best possible training at a moderate cost.

The head-mistress at each of these schools



is invariably a woman of high culture and ideals, who not only possesses the highest possible educational qualifications, but has that wide outlook upon life which is of such inestimable value in influencing and advising the pupils committed to her care; while the teaching staff is usually composed of ladies who have taken degrees or honours at a university.

Many of these high schools have special boarding-houses attached, so that students coming from a distance, or from the Colonies and abroad, to benefit by the splendid education provided at comparatively low fees, are enabled to live during term time close at hand.

The cost of a girl's education at a high school varies slightly, according to the locality in which it is situated, but the following fees—quoted from the Clapham High School prospectus—may be taken as generally representative:

Entrance fee (for pupils over seven years of age), £1 1s. The term fees range, for pupils entering from 8 to 14 years, from £4 5s. to £7 per term. In the preparatory department the fees are £2 12s. 6d. per term. These fees are inclusive for the ordinary course, but do not include payment for books, new music, and materials for drawing, manual work, and needlework.

#### Scholarships

Certain scholarships are awarded annually at all these high schools. At the Clapham High School, for instance, there are two trust scholarships of £15 and £12 per annum respectively, each tenable for two years by a pupil of the school; and at the Wimbledon High School, in addition to two similar trust scholarships tenable for two years, which are awarded annually, there is the Lina Hopkinson Scholarship of £15, available for one year, and offered yearly for competition in the school.

The high school year is divided into three terms of about thirteen weeks each, the vacations including about three weeks at Easter, four weeks at Christmas, and seven weeks at midsummer. There is also a whole holiday in the middle of each term.

The high schools are essentially *morning schools*, and the hours of attendance are from 9.15 a.m. to 1.15 p.m. on every day but Saturday, which is a whole holiday. During the afternoon, classes in extra subjects, such as music, dancing, painting, etc., are given. Teachers are present in the afternoon to help those pupils who care to return with the preparation of their lessons for next day, and arrangements are made by which pupils who wish to dine there in the middle of the day can do so at a moderate charge.

#### Courses of Instruction

The ordinary high school course includes religious instruction, reading, writing, arithmetic, mathematics, English grammar, composition, and literature, history, geography, French, German, Latin, and, in many instances, Greek, besides the elements of physical science, drawing, class-singing, physical exercises, manual work, and needlework, or such of the above-mentioned or other subjects as the council, with due regard for particular circumstances, may determine.

At the Clapham High School, for instance, one of the science mistresses is a trained gardener from the Swanley School of Gardening, and each form has its special garden, where the raising of plants and flowers for the annual school competition affords much friendly rivalry amongst the girls. Those who wish it are able to study gardening under expert guidance during their spare hours, a privilege much appreciated, especially by those girls who are not considered physically robust enough for hockey and



Wycombe Abbey School, one of the most famous public schools for girls in England

*Photo, Sweetland, High Wycombe*





Crofton Grange School for Girls, near Orpington, Kent. Here the domestic and social instincts of girls are trained with as great care as their intellectual and physical tastes

*Photo, F. J. Paton*

tennis, which occupy much of their sturdier companions' leisure time.

At Clapham, Wimbledon, Blackheath, Croydon, and several other of the trust's schools, there is a special and most valuable course of training in housewifery and home economics for girls over seventeen, the object of which is to prepare girls for the duties of a mistress of a household.

One of the special features of every high school is the particular stress laid on the formation of character by moral and religious training, arrangements being made for giving separate religious instruction to pupils of different denominations, and on fitting girls for the practical business of life.

Great attention is paid to the maintenance of health by means of physical exercises and games, and a playground is attached to every school, and, in most cases, playing fields where tennis, hockey, etc., are played, according to the season.

At every high school the head-mistress holds examinations at the end of each term, and subsequently reports upon the progress of each pupil to the parents.

#### Examinations

Every high school is also examined annually by the Joint Board of the Oxford and Cambridge Universities, whose higher certificates give some exemptions from preliminary examinations at these universities, while students who wish it are also prepared for the matriculation of the University of London.

At the larger high schools girls are also prepared for the Arts and Sciences Examination of the University of London, and for university scholarships.

Such subjects as solo singing, pianoforte, violin, advanced drawing, painting, gymnastics, and dancing are extras, the term fees for which vary a good deal, according to the school.

Every girl with a decided talent for

drawing or music is encouraged to take up one or other of these extra studies during the afternoon, and in the time-table mapped out for each girl to regulate her hours of home study, and sent for the parents' signature, due allowance is made for the necessary music or drawing practice at home.

At every high school musical students are prepared for the examinations of the Associated Board of the Royal Academy of Music and of the Royal College of Music.

In all the schools of the trust the work of the students in drawing and design is inspected by the members of an art advisory board, and certificates signed by the members of the board are awarded by the council to pupils who attain a certain standard of proficiency.

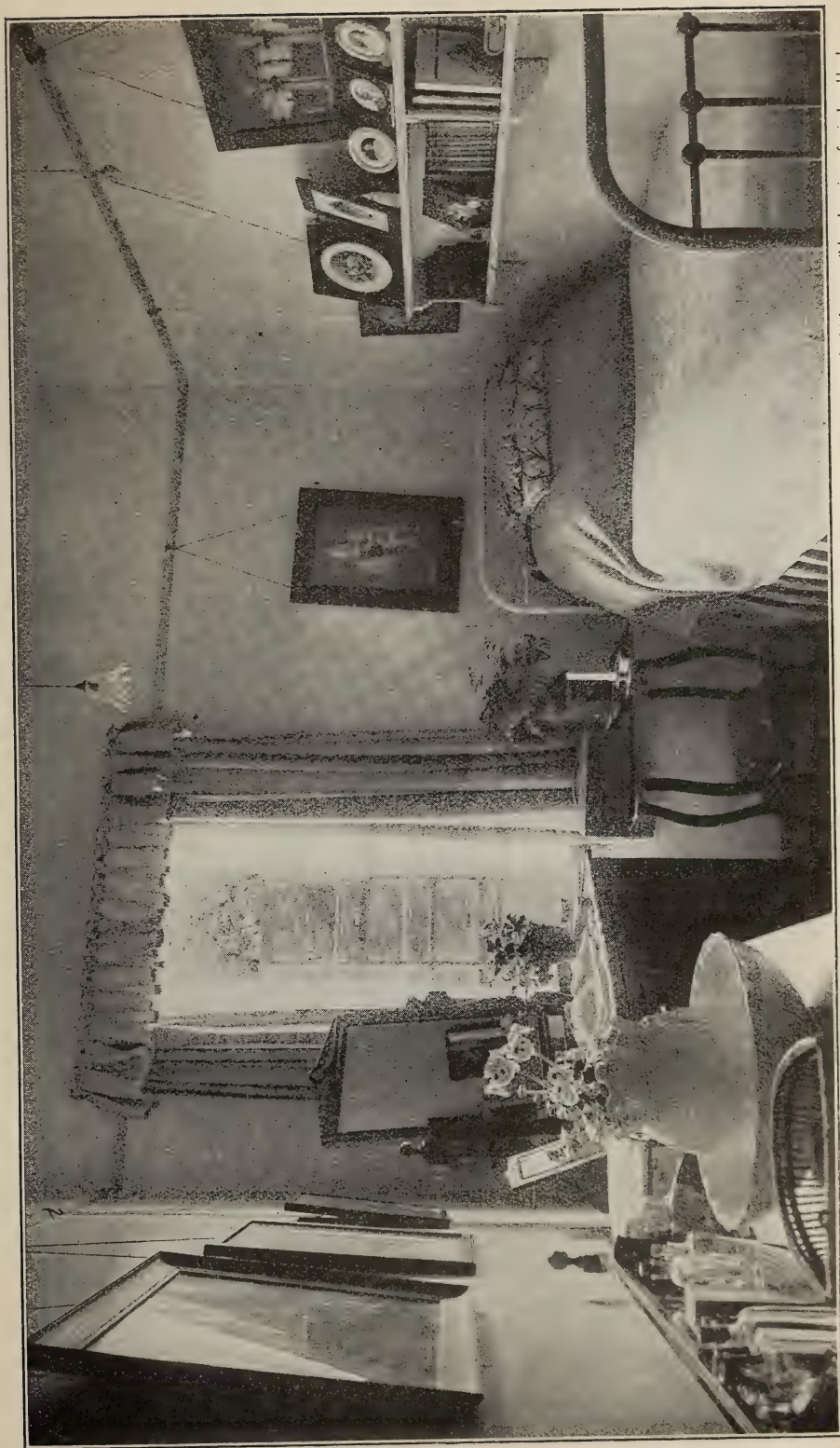
#### Preparatory Departments

Every high school has a preparatory department for children (boys and girls) under seven years of age, and the preliminary course provided for young children is now in essentials practically the same at all good schools. A fully qualified mistress who has specialised as a Froebel teacher is in charge of the children up to eight or nine years old.

It has now been generally recognised that pure kindergarten work up to the age of six, and for the next year or so kindergarten work with a judicious admixture of the three R's, gives the best after results, and that the great aim with children up to eleven or twelve years of age should be to obtain a maximum all-round development rather than specialising in bookwork only.

So much of a child's education is gained by means of the five senses during its earlier years that most educationalists agree that the hand work which was first, I think, introduced by Froebel, the founder of the kindergarten system—paper-cutting, modelling, brushwork, basket-weaving, and the like—and which many people at one time regarded as pure waste of time, is, on the





A girl's bedroom at Heathfield School, Ascot. Here, amongst the beautiful pine-woods and breezy commons of Berkshire, the modern schoolgirl receives the highest possible education of mind and body  
*Photo, Alfred Késsack, Lion*



contrary, of the greatest possible educational value in teaching the child's hands, eyes, and brain to work in unison.

The aim is to let the child pass by almost imperceptible degrees from a study of the concrete to that of the abstract. In the study of practical mathematics, for instance, children are encouraged to make plans of schoolroom or playground, and taught to make simple geometrical models for use in class in stiff paper, cardboard, or clay.

At the Clapham High School this constant practice of handwork runs through every class in the school up to the third form, followed by a two years' course in physics, where the pupils make their own apparatus—barometers, and the like.

#### Housewifery

After passing the Senior Oxford and Cambridge Local or Matriculation examinations, handwork again comes triumphantly to the fore in the special housekeeping course, lasting a year, which all pupils who are not embarking upon any special career are urged to take. Here the practical domestic arts and sciences find a place, laundry-work, cooking, the care of silver and brass, household mending, dressmaking, millinery, upholstery, ambulance, and home nursing being the principal subjects of the course; and common-sense is the chief attribute which makes for success. Many girls take a housewifery certificate at the end of their third term.

Housewifery students, by the way, come from all parts of England to join the course. No preliminary examination is required, except by those students who propose taking the housewifery teaching diploma, for which a special three years' course is obligatory. For this a matriculation certificate,

or its equivalent, is required of each applicant for admission.

Incidentally, it may be mentioned that the demand for diploma teachers of housewifery is at present far in excess of the supply, and such teachers can take their pick of appointments with salaries of from £100 to £140 per annum.

Besides the special housekeeping course already referred to, there is a training department at Clapham High School for post-graduate students, and those who wish to become teachers of drawing in secondary schools, or who perchance wish to be teachers in the kindergarten and lower school.

At Clapham High School there are several specially licensed boarding-houses for pupils run in connection with the school. Of those, Methven House, which is under the direction of Miss Bruce, stands right on the common in a particularly open, healthy position, two minutes' walk from the school. Here the fees range from £40 to £60 per annum (exclusive of school fees), according to age.

#### Boarding Houses

Both here and at St. James's every care is taken to ensure the comfort and well-being of the girls. A minimum of two hours daily for outdoor exercise is required, and games are specially arranged. Tennis is played in summer, and hockey—under the superintendence of one of the school staff—in winter-time, and the use of an excellent swimming bath is reserved during certain hours in the summer months for the use of pupils. The girls attend the school gymnasium, and receive regular lessons from a trained mistress.

Every opportunity is given to boarders systematically to visit picture galleries, to attend the best concerts, and to profit from the educational advantages that London affords.

St. James's, which stands just off Clapham Common, within three minutes' walk of the school, has accommodation for eighteen girls. There is a pleasant garden, with a full-sized Badminton court, and the boarders here also have the privilege of access to the school ground, with the use of the tennis courts there.

Here the boarding fees (exclusive of school fees) are from 45 guineas to



Boys and girls in the workshop at the famous Bedales School, which is an excellent model of what co-education should be



55 guineas per annum, according to age.

Westbury Boarding-house, which is licensed by the council for both mistresses and students, and conducted by Mrs. Laborde, stands on high ground facing the common, with a large garden. Here the boarding fees are from £50 to £60 per annum, according to the accommodation required, laundry and bedroom fires being extras.

At Arley, under the direction of Mrs. Poultney, the boarders' fees range from £40 to £50 a year, according to the accommodation required.

It will thus be seen that a girl's board and education at one of the largest and best high schools in the kingdom, where the finest and most up-to-date education procurable



The rougher garden work at Bedales is done by the boy scholars

is afforded, works out at from about 55 guineas a year for children under fourteen years of age, rising to about £75 for girls of fourteen and upwards, exclusive of school books and of "extra" subjects, such as music, drawing, and dancing lessons.

*To be continued.*

## HEREDITY AND ITS TEACHINGS

Heredity a Modern Study—The Typical John Bull—The Importance of Studying Heredity—The Family Bible and the "Baby Book" Records

EVERY language is rich with proverbs which show it is a matter of universal observation that like begets like, and that characteristics are transmitted from one generation to another. Classical writings and ancient Chinese books prove that this knowledge was applied in early times to the breeding of animals and plants for the improvement of stock.

But although the practice of careful selection has been maintained by breeders of animals and by floriculturists, it was not until the latter half of the last century that the idea gained ground that the natural laws of heredity might be applied to human beings with the same object.

The study of heredity is still in an early stage, and many years must elapse before definite pronouncement can be made on all its points; but if the general public give it the attention it deserves, advance in knowledge will be more rapid. Unlike most branches of science, the materials lie ready to hand. Each living person is the child of others, and inherits bodily, mental, and moral qualities in varying degrees from each parent, and, what is more remarkable still, from a countless number of ancestors. It is said that no two blades of grass are exactly alike, and the same can be said of the various members of the human race. There are, first of all, the broad distinctions which separate nation from nation, so that

it is impossible to mistake a Chinaman for a Spaniard. We generalise in the matter of nationality from characteristics found in many examples, each member of the race possessing many such characteristics, but no member possessing all.

This point is admirably illustrated by Sir Francis Galton in his "Inquiries into Human Faculty." He says:

"One fine Sunday afternoon I sat with a friend by the walk in Kensington Gardens that leads to the bridge, and which on such occasions is thronged by promenaders. It was agreed between us that whichever first caught sight of a typical John Bull should call the attention of the other. We sat and watched keenly for some minutes, but neither of us found occasion to utter a word."

Among people of the same nation there are broad characteristics which mark class or occupation. A sailor would seldom be mistaken for a clerk, nor a typical criminal for a man with high ideals of life.

Still finer shades of distinction mark off members of one family, who bear more or less resemblance to each other and yet are distinguishable. Even with twins who are so much alike that the casual observer requires some distinguishing mark, such as different-coloured ribbons, in order to know them apart, there are slight differences which enable the close observer to distinguish them.



A similar difference is observable in mental and moral traits as in physical characteristics, which further accounts for the infinite variety among human beings. It is of supreme importance to know how far those characteristics permit of modification in order to ensure perfection of living.

#### The Scope of Heredity

The study of heredity may be regarded as the basis of many important branches of knowledge. Sociology and medicine are difficult without it. The theory of evolution falls to the ground if heredity is denied, and even religion depends in no small measure on the outcome of its teaching. Not the least part of its value lies in its influence in educational matters, particularly in that vital knowledge which has for its end the rearing and discipline of offspring, which, through the ignorance of parents, is often left to blind chance.

It must, of course, be granted that all action is the result either of ancestral or of acquired habit, or of the two combined. According to the respective powers of these must we adopt a necessitarian view of life, or the doctrine of free will. If all our actions are impelled by hereditary force, no personal efforts or strivings can avail anything. This is a comfortable kind of doctrine which found a large following when the subject of heredity first received attention. People find it very easy to throw the blame of their misdeeds on their ancestors, and there is very little difference between this doctrine and that of Calvin as to predestination. A higher and truer view of the subject is that even hereditary blemishes may be modified or cured by will power, by personal effort, or by environment and social conditions.

#### Methods of Studying Heredity

At the birth of any science there spring up always several schools of thought. This is exemplified in the study of heredity. There is the statistical or biometrical method, in other words, the exact measurement of the phenomena of living beings. This system, initiated by Sir Francis Galton, and brought to great perfection by Professor Karl Pearson, is based upon the collection of a large number of family facts being set out in such a way as to form curves which give graphic representation of the laws of inheritance.

The second school of thought depends upon the methods explained by August Weissmann of analysis of the cells which go to make up the living organism.

Yet another method depends upon experimental "Mendelism," of which a simple explanation will be given later.

Until heredity can be regarded as an exactly formulated branch of science, it is well to overlook the differences in method of the various schools, and to accept the points on which agreement is complete.

For several years past the Anthro-

metric Committee established by the British Association has been engaged in collecting data for classification and publication, and the same work has been carried out on a smaller scale by other bodies. Thus, the Admiralty has statistics referring to each member of the Navy, and, among the well-ordered folios of that Government Office, each page contains a brief summary of reference to the life of a particular seaman, so that it is perfectly easy to learn every detail of the service of each. Similarly, since the institution of the medical inspection of school children, statistics are being collected which should be of present service, and also act as guides to future generations. Yet more might be done, for information gathered by private individuals would prove of service alike to the family and to the race.

#### The Value of Family Records

The case of a founding who knows nothing of his parents always provokes pity, yet what the generality of people know concerning their parents is as nothing compared with all that they might know.

A few generations back a fragmentary record was kept in the family Bible, but as the family Bible receded from its place of honour, even this feeble attempt at recording family events and connections dropped into abeyance. It would be of infinite service to future generations if the practice were revived in every family, but with greater attention to details of vital importance, and with a separate book for each child.

Some attempt to revive the custom has been made by the publication of "Baby Books," which are drawn up so that events in the life of the child may be recorded. Even those are not so useful as they might be, for the history of the child should begin with the history of his ancestors as far as it can be traced. This record should be multiplied, and a copy passed on to each member of the family, who, in turn, should add to it, and pass on the amplified edition to each member of the next generation, so that in a brief period there would be valuable guidance for generations yet unborn.

Thus, a gallery of word pictures could be passed on which would be of infinitely more value than the gallery of ancestral portraits which are cherished in noble families. As G. W. Curtis says of family portraits:

"Ah, friends, we live not only for ourselves. Those whom we shall never see will look to us as models, as counsellors. We shall be speechless then. We shall only look at them from the canvas, and cheer or discourage them by their idea of our lives and ourselves. Let us so look in the portrait that they shall love our memories—that they shall say, in turn, 'They were kind and thoughtful, those queer old ancestors of ours; let us not disgrace them.' If only they recognise us as men and women like themselves, they will be the better for it, and the family portraits will be family blessings."

*To be continued.*





The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include

#### Professions

*Doctor*  
*Civil Servant*  
*Nurse*  
*Dressmaker*  
*Actress*  
*Musician*  
*Secretary*  
*Governess*  
*Dancing Mistress, etc.*

#### Woman's Work in the Colonies

*Canada*  
*Australia*  
*South Africa*  
*New Zealand*  
*Colonial Nurses*  
*Colonial Teachers*  
*Training for Colonies*  
*Colonial Outfits*  
*Farming, etc.*

#### Little Ways of Making Pin-Money

*Photography*  
*Chicken Rearing*  
*Sweet Making*  
*China Painting*  
*Bee Keeping*  
*Toy Making*  
*Ticket Writing,*  
*etc., etc.*

## HOW TO BECOME A WOMAN GARDENER

By HELEN COLT, F.R.H.S.

*Diploma of the Royal Botanic Society*

### THE TRAINING REQUIRED

The Right Woman for the Work—Preliminary Education—Training Colleges—The Personal Equation—Practical Work—Examinations in Horticulture

**A**LTHOUGH horticulture in its various branches has become a most popular career for women of late years, a word of warning should be given that this is by no means a proof that every girl who likes an outdoor life is suitable to enter the ranks of women gardeners.

Gardening, even more than most other professions, requires special qualifications and a special character. Much harm has been done by advising delicate girls, or those whose mental and nervous systems are below normal, to take up gardening as a profession. Light garden work, undertaken as a health-cure, among cheerful companions, is a different matter; but to train with the object of carrying on for payment the work of a garden or nursery presupposes long hours of hard work in any weather, probably a fair share of loneliness, and the ability to bear, upon occasion, at least, considerable mental and nervous strain.

It is therefore no more than justice to possible employers, as well as to the profession at large, that only those who are physically and mentally fit for the work should take up gardening seriously.

#### The Interest of the Work

Having said so much by way of preliminary caution it is a pleasure to point out the

attractiveness of the life, affording as it does a wonderful breadth of interest and opportunity for the exercise of skill. To appreciate this aspect to the full, however, early preparation is of importance.

People are often inclined to disparage men gardeners, whereas the highest class of brains and ability is to be found among their ranks. Even in the case of men who would be regarded as mere country labourers of ordinary intelligence, it should be remembered that these have acquired by constant association with rural life a high degree of dexterity with tools and general capacity for dealing with all kinds of garden work. Such qualities are too often lacking in the girl gardener, if she has only her too brief college course behind her, with the result that she may find herself, for instance, nonplussed by some problem in the drainage of an unfamiliar piece of ground, or even by such simple matters as the hampering of a greenhouse lock or the sudden collapse of a wheelbarrow.

#### Previous Education Needed

The girl who wishes to take up gardening should have every chance, in school and home alike, which will help her towards her future training. She is fortunate if the atmosphere of her home has given her an



interest in scientific affairs, and if a well-managed garden and an amateur's workshop have familiarised her early with the things which touch her profession. The more she is encouraged to work at drawing, of course, the better, and towards the end of her school life she should have definite practice in some kind of handicraft.

Geography and mathematics, taught in as practical a way as possible, will give her facility with figures and measurements, and with plan drawing; while her studies in botany and chemistry, elementary geology, physics, and so on will, of course, bear directly on her gardening work.

#### The Training Course

To come to the technical training of a woman gardener's college course. Among the number of schools and colleges now existing,

out of doors, deserves especial mention. This school is non-resident, and therefore of special advantage to pupils whose homes are in London. The fees are £20 for the first year, £15 for the second, and £10 for the third. Application should be made to Mrs. Bryant Sowerby, at the Royal Botanic Gardens, Regent's Park.

At University College, Reading, two and three years' courses are provided in horticulture, consisting of the usual practical work, with lectures and laboratory instruction. Students may specialise in market or florist's work, or in fruit growing, with a view to the branch they may afterwards wish to follow.

The tuition fees are £24 per session of forty weeks, board and lodging being provided at the college hostels for from 2rs. to 3os. a week.

The Horticultural College, Swanley (principal, Miss F. R. Wilkinson), trains students as private or market gardeners, and as lecturers and teachers of horticulture and nature study. It has also a Colonial branch. Beekeeping is also taught.

The grounds are forty-three acres in extent, and comprise fruit, flower, and vegetable gardens, and a large number of market-houses, etc. The courses extend from two to three years, and the fees are from £80 per annum. Certain scholarships under the County Council are tenable here.



A group of pupils at work at Swanley Horticultural College. This institution also possesses a Colonial branch, and gives expert tuition in bee-keeping  
Copyright, F. R. Wilkinson

a few of those in Great Britain should be mentioned, no disparagement being intended towards other schools, which space forbids to notice.

The present writer received her training under Miss M. L. Williamson (gardening instructress), with the supervision of Mr. E. F. Hawes (head gardener), at the Practical Gardening School of the Royal Botanic Society, held in their large and beautiful gardens at Regent's Park.

Here a three years' course on practical lines was inaugurated for women some ten years ago, fruit, vegetable, and flower gardening, with conservatory and greenhouse work, being taught to the pupils, who have taken an active part in the actual routine of the place. The excellence of the instruction in propagating and all that is connected with this most important branch, both in and

Studley Horticultural College for Women, Warwickshire (warden, Miss Hamilton, M.D.), gives a course of two years, which includes the usual practical and theoretical training, a special feature being made of market work. The fees are from £60 per annum.

At Greenway Court, Hollingbourne, Kent, pupils are received by Miss Edith Bradley, late warden of Studley College, who, with Miss Baillie-Hamilton, has taken up twenty-eight acres of ground to work as a small holding.

Miss Bradley is also president of the Guild of the Daughters of Ceres, an organisation which aims at the improvement of conditions, by co-operative methods, among women who are working on the land.

At the well-known Fruit and Flower Farm, Thatcham, Newbury, the course includes





A pupil of the Royal Botanic Society's Practical Gardening School potting up bulbs. This school is of special advantage to pupils in or near London. *Photo, M. L. Williamson*

instruction in the practical work of horticulture, bee-keeping, carpentry, and jam-making, and in the theory of horticulture and botany, also floral work. Fees for the course, £55 per annum; botany lectures, 30s. extra per term.

The principal of this school, Miss Hughes-Jones, with her former partner, Miss Peers, is believed to be the first lady gardener to practise intensive culture in England. A large and well-worked French garden forms part of the enterprise.

#### Other Gardening Schools

Another gardening school which gives an all-round training in fruit, flower, and vegetable growing, both out of doors and under glass, and also makes a speciality of florist's work, is that of the Misses Cornelius-Wheeler (Elmwood Nurseries, Cosham), whose success is due to the energetic enterprise of Miss Ruth Cornelius-Wheeler and her sisters in starting their nursery some ten years ago.

The Edinburgh School of Gardening, at Corstorphine (principals, Miss Barker and Miss Morison), is well known to Scottish students and others for its practical course, which extends over two years, the fees for tuition being £15 per annum. Students attend lectures at the Edinburgh and East of Scotland College of Agriculture.

In Ireland, the intending lady gardener may be fortunate enough to obtain training at the Dublin Botanic Gardens, Glasnevin (curator, Sir F. W. Moore), where this is given free to two students yearly, who are deemed suitable subjects for the work.

A gardening school has been started at Fiddown, co. Kilkenny (the Misses Bricken-den and Oswald, the Fiddown Fruit and Flower Farm, co. Kilkenny, Ireland), and yet another has been started at Aberystwyth, Wales. There are a number of gardening schools in different parts of the Continent, both private or State-aided.

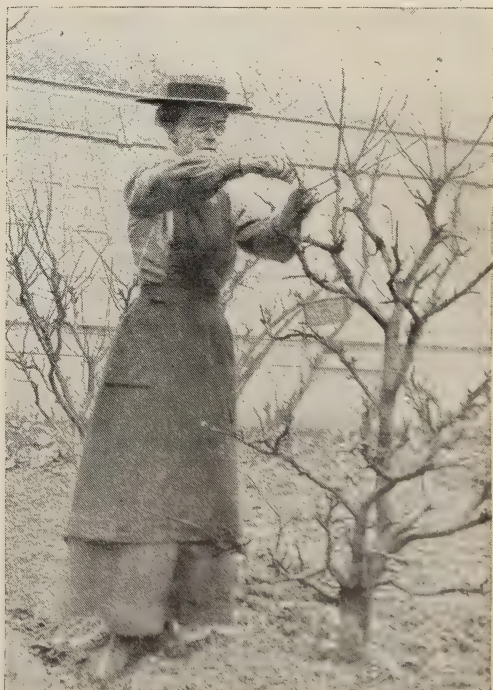
The Country and Colonial College (Miss Turner, Arlesey House, Arlesey, near Hitchin) gives a course in gardening, while the new venture of Miss May Croke (Devon School of Gardening, Ivybridge, South Devon) should also be mentioned. Prospectuses of the newest departures among training schools (non-resident) can be had from the Imperial School of British Horticulture, Principal, Mr. E. F. Hawes (Gold Medallist), Ulysses, Fortune Green, N.W.

Pupils are also taken in market-work by Miss Dixon at Elmcroft Nurseries, Westergate, Chichester; by Miss Bateson, Bashley Nursery, New Milton, Hants; at the Miss Allen-Brown's Violet Nurseries, Henfield, Sussex; and by many other lady gardeners.

#### The Personal Equation

Although the usefulness of a training college depends chiefly, of course, upon its teachers and its method, yet even at the best equipped college it rests with the student herself to get the proper result from her training, and here it is that her own character will tell. She should be prepared to throw herself whole-heartedly into her work, striving to realise the interest and meaning of even the smallest tasks.

If the scheme of training is sound, she will find that a regular routine has to be followed, and not a system which allows her to dabble in a fresh kind of work every day or two. Thus a pupil will be expected to trench a plot until it is finished, and to sweep lawn and paths until they are clear of leaves (recommencing as they fall again). Cuttings



Winter pruning fruit trees at the Royal Botanic Society's school. Many students specialise in fruit growing.

*Photo, M. L. Williamson*



must be taken and seedlings pricked off, not merely until the pupil thinks she "knows how," but until the requisite stock has been obtained. The greenhouse fire must be stoked, despite unpleasant fumes, and the higher the temperature of the cucumber-house, the more assiduously must the pupil attend to syringing.

But, on the other hand, a girl of the right sort will find her enthusiasm stimulated and her interest sustained by the fascination of her craft—by watching the constant yet varying round of Nature in the garden, and knowing that she can do her part in giving each individual plant the best conditions to bring it to perfection.

To stick to her work, under whatever conditions, certainly requires industry, resource, and perseverance—in a word, grit—and the girl who goes through with it cheerfully, thinking and reasoning about what she is told to do, and doing it with all her might, has the makings of a good gardener in her.

Preparation for the examinations of the Royal Horticultural Society and the Board of Education will probably form part of the

student's training as regards paper work, and the study entailed by this should be of great help to her in her after career, especially if she intends to take up teaching. Care should be taken, however, that the wish to excel in examinations does not in any way divert a pupil's energies from her practical work. The better the school, the closer, of course, will be the relation between theoretic and practical work.

The Women's Agricultural and Horticultural International Union, to which all women gardeners should belong, has now inaugurated a National Diploma in Horticulture, the examination being open to trained women gardeners who have already obtained a first or second-class certificate in the R.H.S. The object of this examination is to test practical capability, and, by raising the standard of qualified work, to act as a check upon the insufficiently trained.

On entering her course, a student has often decided already as to the line she wishes to pursue afterwards; but if not, she will be sure to do so before completing it, and try to work with that end in view.

## PHYSICAL CULTURE AS A PROFESSION FOR WOMEN

An Interesting, Healthy, and Remunerative Profession—The Type of Girl who will Do well in the Occupation—Some Excellent Openings for Teachers—Alexandra House and its Staff—The Course of Study—Fees—Training—Successful Students

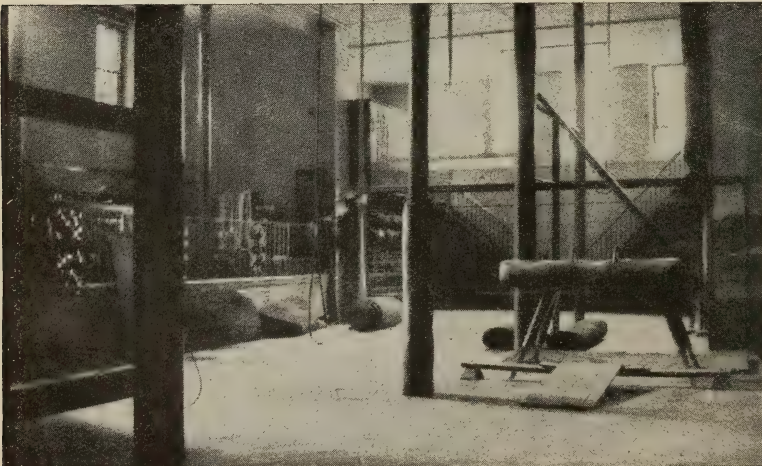
THE teaching of physical culture offers a pleasant and lucrative profession for the high-spirited and energetic girl of good education and athletic tendencies, fond of combining exercise and outdoor life with more intellectual pursuits.

There is a growing demand throughout

the country for instructresses and lecturers on physical education, while the staff of a high-class boarding school for girls nowadays usually includes a resident games mistress.

It is essential that the intending student of physical culture should be possessed of a high degree of natural intelligence, lofty

ideals, refinement, self-reliance, and enthusiasm. She should have had a good general education, and it is desirable that she should have passed one of the recognised public examinations before specialising in physical work, for parents and schoolmistresses who know the close connection between the physical, the mental, and the moral nature see the advantage of employing a well-educated and refined gentlewoman



The gymnasium at Alexandra House. This is one of the largest and most perfectly equipped of modern gymnasias for women



whose influence on the children will be wholesome and inspiring, rather than one who is merely a well-trained teacher of drill.

On completing her training, the fully qualified and certificated teacher can choose from amongst a variety of openings. As resident games mistress at a girls' boarding school, she can command a salary ranging from £50 to £100 a year, with capitation fees on fencing pupils and all remedial work. These fees in a large school will make a considerable addition to her income.

The variety of the work, and the popularity which is almost certain to be enjoyed by the teacher of such subjects as gymnastics, drill, dancing, and outdoor games, make the post of games mistress a specially pleasant one. Should the mistress desire it, there is, as a rule, no difficulty in getting a holiday engagement in a family for the whole or part of the long summer vacation at a salary of two guineas a week and all travelling expenses.

Her duties would probably consist in drilling the children for half an hour each morning, or perhaps teaching them to swim, and coaching them in tennis or cricket later on in the day. She would be included naturally in any holiday festivities in which her young charges were taking part, such as picnics or boating parties, cricket matches, or tennis tournaments.

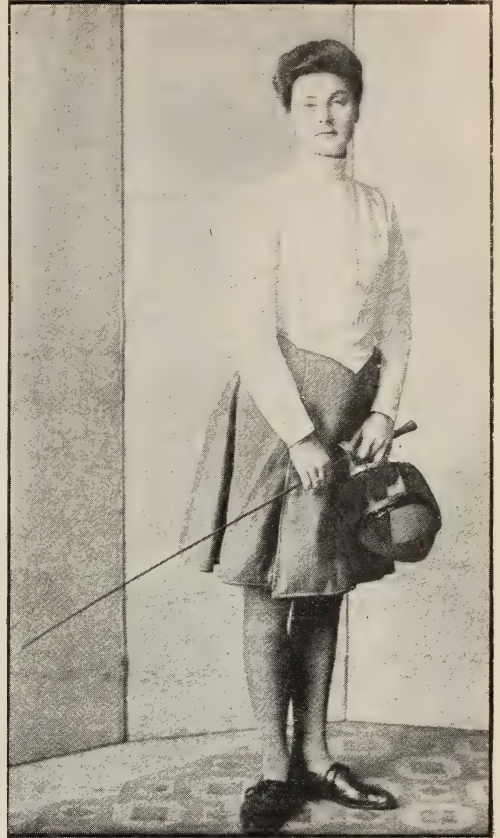
#### Some Suitable Openings

Again, on completing her training, the student, if she prefer it, may practise as a visiting teacher in schools and private families, and, with a good connection, she should soon be earning from £150 to £200 a year.

The girl with a small capital to invest may decide to open a gymnasium of her own. This, in a neighbourhood where she is already known and has a good prospect of support, is one of the pleasantest and most lucrative ways of turning her training to good account.

Visiting, teaching, and training students for examinations can be combined with the gymnasium, and an income of from £400 to £500 a year may easily be earned. It is, of course, possible to make more, especially if two girls go into partnership.

One of the chief centres for the training of physical teachers is Alexandra House Gymnasium, Kensington Gore, London, S.W. The principals are the Misses Beatrice and Evelyn Bear, two young Australian ladies who are examiners to the British College of Physical Education, and honorary members of the Ladies' Fencing Club. Their staff includes Miss Olive Milman, M.G.F.I., Mem. Brit. Coll. Phy. Ed., Gymnastics and Fencing; Miss Fyfe, B.A., Lecturer on Anatomy, Physiology, and Hygiene; Dr. Alice Corthorn, Medical Adviser, Lecturer on First Aid; Fröken Nico Vosbein, Swedish Gymnastics and Massage; Herr R. Oberholzer, Gymnastics; Mr. Osborn and Miss D. Milman, Games; and Miss Brooke-Alder, Dancing.



Miss Gladys Daniell, lady fencing champion for 1911, a student of Alexandra House Gymnasium

The subjects studied by the students in training to become teachers cover a wide field of knowledge, for those taking the complete course are trained thoroughly in *two* systems of physical education—the Anglo-German and the Swedish—as well as in every important branch of physical work, such as fencing, dancing, games, breathing exercises, Swedish massage and remedial gymnastics, swimming, and voice production, besides a number of theoretical subjects—*anatomy, physiology, hygiene, first aid, and the theory of physical education.*

The Misses Bear consider that certificates obtained by students from public examining bodies of acknowledged standard have a greater value than any diplomas which might be given by the training college, and the students are accordingly prepared for the following examinations:

Licentiate of the British College of Physical Education; Member of the British College of Physical Education; Member of the Gymnastic and Fencing Teachers' Institute (M.G.F.I.); the Society of Trained Masseuses; the examination of the Board of Education in Physiology and Hygiene, and of the St. John's Ambulance Association in First Aid.

*To be continued.*





## WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

*Home Nursing*  
*Infants' Diseases*  
*Adults' Diseases*  
*Homely Cures*

*Consumption*  
*Health Hints*  
*Hospitals*  
*Health Resorts*

*First Aid*  
*Common Medical Blunders*  
*The Medicine Chest*  
*Simple Remedies, etc., etc.*

## WOMEN AND EUGENICS

*Continued from page 5087, Part 42*

### THE SCIENCE THAT HOPES TO PURIFY THE RACE

The Modern Woman—The Eugenic Point of View—Does Education Unfit Women for Motherhood—  
The Modern Woman as Mother—Efficient Women—Acquired Characteristics

WE have had a great deal of adverse criticism during the last few years concerning the present-day girl, the modern woman.

In contrast to her self-sacrificing great-grandmother, she is quoted as an individualist, a selfish, self-centred, ambitious unit, who, in the pursuit of knowledge, pleasure, athletics, and a wider sphere, neglects the more truly feminine and womanly qualities. This is a very distressing state of affairs from the eugenic standpoint—if it is true. The hope of the eugenicists is that modern woman will be the mother of a race of super-men.

#### The Woman of To-day

But there is no chance of their dreams being fulfilled if even half the allegations hurled at womanhood to-day are true. Whilst realising that we are in a time of transition, a period when it is yet too soon definitely to state all the effects of what, for lack of a better phrase, we may call the Woman's Movement, there are several facts worth stating from the eugenic point of view.

If our present methods of training girls, of giving them better opportunities for physical and mental development, are harmful for the individual and the race, we would expect some physical evidence of degeneration. On the contrary, the newest generation of women has shown a marked improvement in physique, constitution, and physical fitness. The fact that modern woman is taller than her predecessor is self-evident, and there is a corresponding increase in weight, chest measurement, and general physique. The lesser prevalence of women's ailments must partly be attributed to improved medical and surgical methods, but every doctor will acknowledge that modern woman's par-

ticipation in games, physical culture, and outdoor life should receive its measure of credit.

Women of the present day have "torpedoed" for all time the old idea that they are mentally inferior to men. We need not go to the universities and the colleges for proof, because we shall not be asked to do so. Putting aside the higher intellectual and creative spheres, it is being generally acknowledged that the brains of the average woman are quite up to the standard of the average man. There was never a time in the history of our race when women were physically and intellectually as well abreast of men as now, and this is so much gain from the eugenic standpoint.

Is education unfitting women for motherhood? The eugenist is fundamentally concerned with woman as mother and, of course, man as father. Whilst admitting, with Ibsen, that woman is first of all a human being, and then a woman, we cannot get away from the fact that if modern woman fails as mother the race is not progressing in the right direction. If higher education does not fit women to be better mothers, more capable parents, more efficient in rearing and training the young, we have a very serious indictment against it. But what are the facts?

#### Education and Motherhood

The highly educated woman is said to be less fit physiologically for motherhood in that she is unable to nurse her children. But over ninety per cent. of women to-day are capable of nursing under proper conditions, proper food, healthy environment.

Secondly, the falling birth-rate is quoted against her, and she is blamed for being unwilling to take up her duties and responsibilities.



Thirdly, she does not concentrate on home life and interests; she is dissatisfied with the domestic sphere as such, and by expending her energies on public life, on business and professional work, or intellectual pursuits, she has less nervous force for motherhood and home life.

Whilst bearing in mind that all women, under our present system, can never hope to be mothers—and thus it would be consequently hard to deprive some of higher education to fit them economically for self-support—we must deal with the question as affects the women who do marry.

Both the birth-rate and the marriage-rate are diminishing. The number of children born per family has decreased during the last twenty years, especially in the higher and better educated classes. On the other hand, large families are born to the unfit and have to be maintained by the State. But whether the diminishing birth-rate is as great an evil as it appears is a debatable question at the present time. It is at least unfair to blame women, and especially educated women, for the lower birth-rate.

A falling birth-rate is a phenomenon associated with higher civilisation. It is fundamentally economic, and from the eugenic standpoint it is better that a family should consist of two or three children well cared for, well equipped, well educated as citizens, than ten or a dozen of inferior physique and mentality.

We have a lower death-rate, but we have an infant mortality rate which is a disgrace to the nation, and which could be lowered by one half if eugenic measures were adopted. The eugenists' proposal to assist the better types of parents would do a great deal to encourage larger families amongst the most desirable sections of the community.

#### Modern Woman as Mother

A wave of pessimism and self-depreciation is passing over us, and this is largely accountable for the criticisms directed against woman as mother. To a certain type of person, "the good old days" were infinitely superior to the present time. And yet parents, especially mothers, have developed a stronger sense of responsibility, a keener realisation of their duties in this generation. This is the age of the child. The average mother is becoming more unselfish and more devoted to her children. Modern women are more intelligent, show more sense with regard to hygiene and health, and are better educated about things that a mother ought to know than the women of the past. And higher education must get some credit for the fact. There is no doubt that, other things being equal, an educated woman is a better mother, just as she is a more interesting and more companionable wife. There are some women whom no education in the world would make good mothers. There are others who, without any educational advantages, intuitively and inherently approach our ideal of perfect mother. Here we have nature and nurture.

But granted that a woman is efficient by nature, training or education will improve her. Nobody can have too much education of the right sort, and the better trained, mentally, manually, and physically a woman is, the better for her children and the race.

On the other hand, education wrongly directed, producing overstrain, may do permanent damage to a girl, and use up the potential energy which should be conserved for motherhood. No one

thing is good in itself, not even education, and much rests with women to utilise in the best possible manner the new freedom and new opportunities they have won. Many doors have been opened to them, and the net result is good. The standard of a nation depends upon the quality of its womanhood.

The eugenists want women to be efficient. They require a higher and higher standard of mental, physical, and moral worth from the women and the girls who are to hand on their qualities to posterity. A sense of social responsibility is growing amongst Englishwomen, and the number of intelligent women is increasing by leaps and bounds every ten years.

#### The Effect of Environment

"Blue stocking" has ceased to be a term of reproach, and society is demanding intelligence of women. The purely frivolous, empty-headed type is disappearing—as a result of better education and wider interests—and women and men are becoming comrades because of mutual interests and mutual sympathies. This is all good from the eugenist's point of view.

Environment has such an important effect upon character and worth that the mother who gives to her children only physical care, however excellent and necessary it may be, falls short of the ideal. The training and nurture of the young in the highest moral sense requires that the mothers of the country shall be intelligent and educated in the widest sense.

At the same time, we must remember that just as wisdom is far above knowledge, the only thing that really counts in this life is character. Eugenists believe that girls as well as boys should be trained workers, partly because it is right that women shall cease to be parasites, partly for the worth of training itself to the individual and the race. The trained woman is not only economically independent if it is ever necessary that she should support herself or others, she has gained through her training and the self-discipline and self-control it imparts moral and intellectual assets of the highest order. It is sometimes said that only those women who require to earn their living should be trained to this end, but people who say that forget not only the uncertainty of life and wealth, but the fact that there is a mass of unpaid work for trained workers waiting to be done.

#### Domestic Training

Then there is the valuable training which the Domestic Science diploma represents, the educational worth of a university training in arts, science, or medicine for women as well as men. Eugenics emphasises the necessity for education, useful work, unselfish endeavour. Health of mind and body—efficiency—not social standing or wealth, is the real hallmark of distinction. To this end selective marriage will be encouraged, so that the fit will mate with the fit. Healthy heredity, a definite standard of personal health, training, and efficiency will be the highest matrimonial assets of any woman.

But because "acquired characteristics" are not transmitted from parent to child, education or nurture takes a secondary place in the eugenists' programme of race regeneration compared with selection for parenthood. A child's chance, or social heritage, is improved by the good training and good living of its parents.

*To be continued.*



## WHAT TO DO TILL THE DOCTOR COMES

**S**PLINTS and other appliances for first aid are not always available in emergency. So that it is important for the nurse and mother to know how to utilise what is at hand, and deal with common accidents in the right way.

The first thing the amateur has to guard against is "doing too much." Make it a rule to handle injuries as little as possible, to put

emergency. The arm should then be supported in a sling until the doctor can attend to the injury.

### Bleeding from the Sole of the Foot

This is a common accident when children are allowed to run about in summer with bare feet. A sharp flint or pebble may cause a good deal of hæmorrhage, in which

case a pad should be applied to the sole of the foot and bandaged in place.

An excellent pad is made by laying a handkerchief flat and folding the four corners into the centre. Continue to fold the four corners towards the centre, thus making the handkerchief smaller and smaller, until it is converted into a firm pad. A stitch or safety-pin will keep this firm.

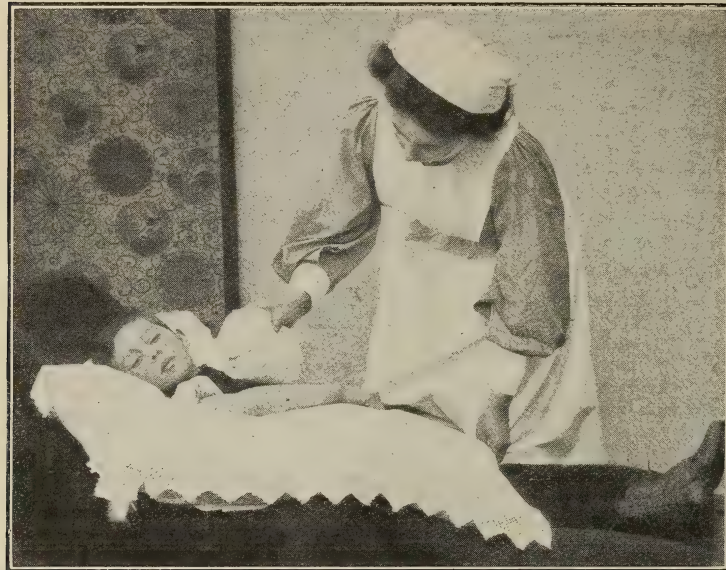
Now lay the pad on the bleeding point, take a handkerchief folded into a bandage and place the middle of it over the pad, cross the ends at the instep, and tie in a reef knot over the pad. The foot must be kept at rest until all risk of further hæmorrhage is over.

Bleeding from the

palms of the hand can be treated in the same way.

### A Cut on the Head

One of the commonest injuries in the nursery is hæmorrhage from the scalp, the result of a fall on the head. The small child who climbs and knocks his head on tree boughs, who pulls boxes of toys and jars of jam from high cupboards



When a joint is injured the limb should be rested on a pillow, and the clothing carefully removed from it. A cold water compress will prevent undue swelling

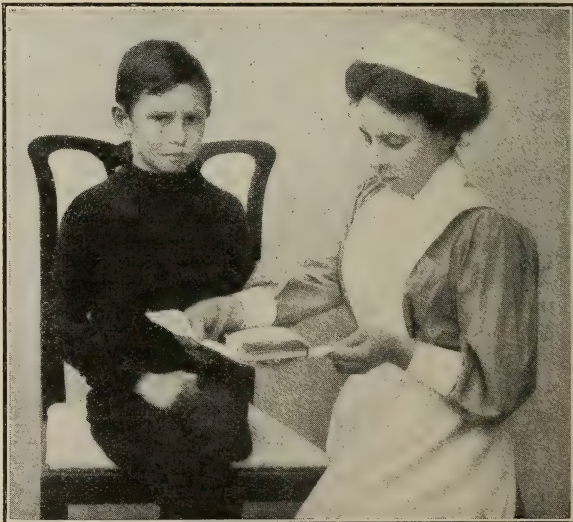
the part *at rest* until the doctor comes. In this article I shall take some of the commonest injuries and deal with them in turn.

### Injured Joints

Cut away or remove all clothing carefully. Lay the injured limb on a pillow, holding it with one hand above and one below the seat of injury. Apply a cold water compress to prevent swelling (flannel wrung out of cold water will answer the purpose). An emergency ice-bag, if ice is available, can be made by filling an india-rubber sponge-bag with ice. In the photograph, the nurse is shown applying this to the joint. If the part becomes painful, apply hot fomentations of flannel, wrung out of boiling water and sprinkled with laudanum. Make no effort to discover what the actual injury is. That is the doctor's business.

### Injury to the Bones of the Hand

An excellent emergency splint is provided by a book. In the case of the hand, when some injury to the bones is suspected, the best treatment is to lay a light, stiff-covered book on the palm and tie it in place with a handkerchief folded to form a bandage. The middle of the handkerchief is put on the top of the book. It is then crossed beneath, and tied above. The hand, of course, should be supported whilst this is being done, in the case of a real injury. Stiff cardboard can also be utilised as a domestic splint in



When the bones of the hand are injured an excellent emergency splint is provided by a book. The injured hand should be supported while applying splint and bandage



on the top of him, can hardly hope to go through life without one or two cuts and bruises.

From what has already been said on First Aid, page 365, Vol. I, the mother knows that she can stop hæmorrhage by pressure, and that she

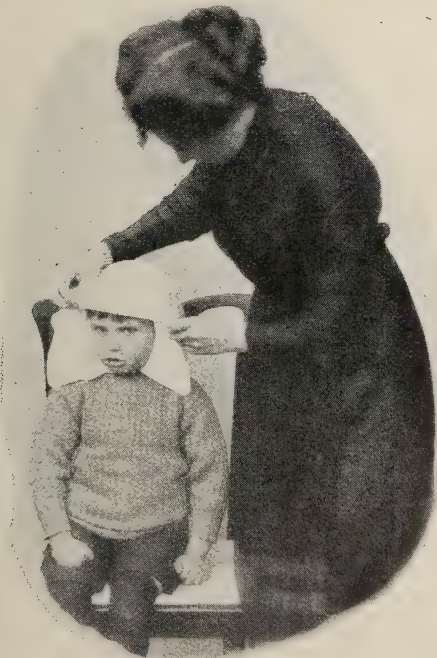
dresses a cut wherever it may occur with clean lint, a pad of cotton-wool, and a bandage.

In the case of the scalp, the hair should be clipped carefully away from the edges of the wound. The great difficulty the average amateur



Bleeding from the sole of the foot should be arrested by placing a pad over the wound and bandaging this in place. The foot should be kept at rest until the hæmorrhage ceases

(1) For a cut on the head lay a folded handkerchief on the top of the head, with the lower margin coming down towards the eyes, and the short borders hanging on the shoulders



(2) Take the two upper corners of handkerchief and tie under the chin in a reef knot



(3) Turn the border of lower edge back over the forehead and tie the two corners behind in a reef knot



surgeon has to face with regard to wounds in the head is—how to keep a temporary dressing in place. The head bandage is described on page 4154; but roller bandages may not be at hand, or the mother wants hurriedly to apply the dressing, and has only handkerchiefs at her disposal.

In emergency, the handkerchief bandage is excellent.

In the case of adults a table napkin or a piece of cotton cut about one yard square should be used.

An ordinary large handkerchief will do perfectly well for a young child. It serves as a

protection for the entire head and neck, and is applied as follows:

1. Fold the handkerchief in two, so that the lower edge projects three or four inches beyond the upper. Lay the doubled handkerchief on the top of the head, with the margin of the lower flap coming down towards the eyes, and the short borders hanging on the shoulders.

2. Take the two upper corners, and tie them underneath the chin in a reef knot. Then turn the border of the lower edge over the forehead.

3. Take its two corners, carry them backwards, and tie behind the head in a reef knot.

## HYGIENE IN THE HOME

*Continued from page 5089, Part 42*

### THE HOUSEWIFE AND HOUSEHOLD SANITATION

Importance of a Good Drainage System—Points to Attend to—Pure Water Supply—Disinfectants and Antiseptics—War on Vermin

THE subject of house sanitation has been considered in a series of articles, "How to Choose a House," in *EVERY WOMAN'S ENCYCLOPÆDIA*, Vol. I., but something must be said on the subject from the medical point of view. The average housewife is frankly ignorant on the subject of "drains." Not one woman in fifty engaged in the fascinating occupation of house-hunting would consider the state of the drains of vital importance in the choice of a home.

#### A Word to the House-hunter

The aspect, the water supply, the number of cupboards are all practical points she would probably think of, but drainage—well, drains are "so dull." Perhaps so, but there is nothing more important to the health of a family than the efficiency of the drainage system of the house. How few housewives realise that the frequent sore throats, the headaches, the attacks of seediness, the liability to colds and influenza which several members of their family suffer from are due to bad drains.

Nature endows us with a certain amount of resistance, and the people who live in a house with bad drains do acquire a certain "immunity" to their effects. In the same way, the natives of a place who are habitually drinking contaminated water are resistant to the microbes it contains, whereas a visitor whose tissues are "virgin soil" will be down with typhoid fever in the shortest possible time. That is because we become immune or accustomed to poisons, but, on the other hand, the ill-effects cannot be escaped, as our poisoned systems are never entirely healthy under such conditions.

So the housewife, whose family's health is never very satisfactory, whose children are constantly having sore throats or attacks of sickness and diarrhoea, should have the drains inspected, and not rest content until she is certain that they are perfectly all right.

#### A Remarkable Case

The second point is that every housewife should have a plan of the drainage of her house before she goes into it. She should avoid the type of house which has a drain running underneath, connecting the drains at the front with the main sewer behind. The only circumstances in which a drain should be permitted

to remain underneath a house is if it lies on a concrete bedding beneath a concrete basement intervening between it and the house.

Although it is hardly within the power of the housewife to alter her drainage system, a good deal can be done to make an existing one efficient. The joints ought to be regularly inspected, plenty of water should be provided to carry away waste matters, and efficient ventilation of traps is essential if bad air and foul gases are to be prevented from re-entering the house. Traps are apt to become clogged up, and pipes to shift a little, thus permitting of leakage at the joints.

In a certain family one or two members of the household were positive martyrs to bad throats, headaches, and peculiar "attacks" which could not be traced to any apparent cause. The doctor happened to be an unusually observant man, and in his tour of inspection he looked out of the bedroom window of one of his patients, and immediately noticed that the ventilating shaft of the main drain was by the side of this window, and—this is the point—the end of this shaft did not reach *above* the roof, but just below, and the opening seemed to be almost closed up with dead leaves. Thus the ventilating shaft was not high enough, and not only was it liable to be stopped with leaves, etc., but the gases emanating from it were contaminating the air of the bedrooms near.

"This fact, in itself," said the doctor, "will account for your headaches and sore throats, and if the drainage is defective here it is quite possible that there is mischief elsewhere."

The result of his fortunate observation was that the whole system was overhauled and put into good condition, and the family sickness became a thing of the past.

#### Some Sanitation "Points" for the Housewife

The intelligent housewife will read the articles on house sanitation in *EVERY WOMAN'S ENCYCLOPÆDIA*. She will attend to the following points which bear intensely upon health in the home.

She will have all traps periodically examined to prevent the accumulation of solid materials. In some houses the traps are veritable cesspools, and the only attention the housewife may pay to unpleasant smells which result is to buy some strongly smelling disinfectant, and she is perfectly satisfied when she does away with the



smell. But the cause is left untouched and the family health suffers.

Make a rule that bedroom slops of soapy water are never poured into the sinks, but always disposed of in the closets, which should afterwards be flushed with clean water. In warm weather one of the patent antiseptics should be used occasionally for flushing.

All sinks in kitchen and sculleries should be scoured with hot water two or three times a week, and the housewife must be careful that servants do not allow accumulations of grease in these places. A stopped pipe is not only a troublesome but a serious matter in the house.

If a pipe becomes stopped up attend to it immediately. A strong solution of soda dissolved in hot water may be sufficient to dissolve the grease and clear the obstruction. If not, have the plumber in at once.

Any smell is due to one of two causes. Either the traps and upper parts of the pipe are not clean or a leaking pipe or drain requires attention.

Now the housewife with fore-sight has her drainage system on paper, and when anyone comes to inspect or attend to the drains there is none of that hunting about and taking up various parts of the house which may happen when nobody has any idea where the drains really go to.

#### A Pure Water Supply

A good drainage system, open windows, and well-aired rooms supply us with pure air. Of equal importance is a pure water supply which has in a sense to do with the drainage, because it occasionally happens that some communication between the water supply and the sewage drains contaminates the drinking water.

In most of the large towns the supply of pure water is a municipal affair, but the housewife should pay more attention to the cisterns and see that they are regularly cleaned. The danger she must guard against is communication between the water supply and the closet supply of water, as happens if both are supplied from the same cistern. This is always a bad thing, and when it cannot be avoided an intervening supply box should be inserted to cut off the two systems in some degree.

In most country houses the water is obtained from a well, and the chief risk under these circumstances is contamination of the well by the sewage system. To avoid this the cesspool of the house should be at as great a distance as possible from the well, and the latter should be deep, so that there is no risk of percolation of sewage through the soil to contaminate the source.

#### Drinking Water

In many country houses drinking water is filtered, with the idea that thus all risk of contracting disease from contaminated water is avoided. This is quite a mistake. Although filtering may cleanse the water of larger impurities, it has no effect at all upon the microbes of disease, and from the medical point of view, a water may taste and look perfect in every way, and be dirty in the sense that it contains germs and bacilli dangerous to the health of the body. When there is any suspicion that water is not perfectly safe it should be *boiled*. In all foreign health resorts, and indeed in many places in our own country, visitors should boil the water before it is used for drinking purposes.

Some years ago the popularity of household disinfectants was very great. The careful housewife always had a good supply which she used liberally in basements and closets and kitchen premises with the idea that thus she would miraculously destroy ill-health in the home. Even the doctors pinned their faith to strong antiseptics for surgical purposes. But from the newest teaching we learn that perfect cleanliness does away with the need of disinfectants altogether. Aseptic surgery took the place of antiseptic surgery, which simply means that every detail of the operation is kept absolutely clean. In the same way if our drains, our cupboards, our premises generally are clean, we do not need to buy carbolic acid and chlorine to kill the inimical microbes which fight their way into our homes.

#### The Best Disinfectants

The best disinfectants for doctor and housewife alike are soap and water, fresh air, and heat. The hygienic home which is strictly clean, which has a pure water supply, and which is properly ventilated, requires no disinfectants. An exception to this statement must be made after infectious disease, when a rigid disinfection must be carried out. When flies and vermin get into the house disinfectants are also exceedingly useful.

Carbolic soap, again, may be used to scrub the woodwork, whilst larder and kitchen shelves should be washed with permanganate of potash solution. The crystals can be bought from the chemist, and a small number of them dissolved in a gallon of water will provide ample cleansing material for some time. This can be diluted if required.

Boiling water is the most valuable disinfectant the housewife has. Her jugs, pots, and milk utensils should be cleansed with boiling water daily. An excellent hygienic measure is to boil dishcloths two or three times a week. In every infectious ailment boiling water should be used liberally.

Heat is the one measure, apart from freezing, which effectively disposes of the microbe. Fire is another useful disinfectant. Not only does a fire favour proper ventilation of the room, but it is a splendid receptacle for rubbish of all kinds. Old rags, bones, and refuse of all sorts can be disposed of permanently and hygienically by means of the kitchen fire. The hygienic housewife makes a regular raid on rubbish, and does not allow it to accumulate in drawers and cupboards and attics because she knows that rigid cleanliness is the best measure for any home.

#### Mice and Rats

In the same way she wields war on vermin. Mice and rats are not only unpleasant, they are positively dangerous in a house. They suffer from all sorts of skin diseases, and it is a recognised fact that they are responsible for the spread of plague. The cleaner a house, the less is it attractive to vermin, but sometimes in spite of all precautions, in country houses especially, mice and rats are difficult to get rid of. A cat who is a good "mouser" is valuable under such circumstances, and the careful and regular use of traps will reduce the vermin population and prevent its increase. If these measures fail, the services of an expert should be called in without further delay.



# CHILDREN AT THE SCHOOL AGE

## SOME GENERAL HINTS

Age at which a Child should Commence School—Kindergartens versus Home Lessons—General Points to be Attended to—School Hours—Signs of Strain—The Most Suitable Diet for Growing Children

WHAT has already been said about the child during the second year applies generally up to the age of six, when school life may be said to commence. In theory there is a great deal that might be said against school before seven years, but at five years a child's education should begin if he is not to be behind other boys of his age in later life.

Teaching may consist only of lessons at home, but it is always a good plan to send a child to a kindergarten school. Young children get on better if they work and play with other children of the same age. A child should be occupied usefully for perhaps two hours every morning even at five years of age. Most of the teaching at that time consists in drawing, modelling, and learning the alphabet and figures.

Lessons must, of course, be of the very simplest and briefest description. The child of five or six should not be asked to concentrate his attention for more than ten or fifteen minutes at a time. When lessons are given at home it is a good plan for the mother or nurse to give four or five minutes' breathing exercises or simple gymnastics between each lesson. Thus a child's mind is provided with periods of relaxation, and the exercise stimulates the circulation and prevents any ill-effects from constant writing or reading.

### Health Rules

The general points to attend to in the matter of health during the school age are:

The child must be interested and keen on his lessons.

The hours should be strictly regulated so that there is no question of overstrain or brain-fag.

The lessons must be varied and brief, and very little real brain work should be provided before the seventh birthday.

By such lessons as drawing, modelling, building bricks, and nature study of flowers and animals, the child's mind is developed without strain.

It is quite easy to teach the alphabet and figures in the form of a game by means of blocks. The child is not consciously learning, but is all the time assimilating useful preparatory information.

Hygiene during the school age is so important that a special article will be given to it later on. Meantime, let the mother provide simple food at regular times, fresh air in abundance, plenty of sleep. A small mental effort on the part of the child is equivalent to an hour's study to an adult, and the tired brain requires regular rest and sleep.

There are various special ailments apt to be associated with the school age which will be dealt with in turn. There is something wrong in the management of a child who suffers from headache, school dyspepsia, or school anæmia, and these are three of the subjects which will be considered in this series of articles, because when they are neglected at the school age development and growth are affected.

So much depends upon the avoidance of fatigue that consideration should be given as to the number of hours a child is permitted to work at lessons. After the fifth year a boy

or girl can have some stereotyped lessons in the form of reading, writing, or arithmetic. But these should never exceed two hours in the day. This is when the second teething period provides a good deal of strain. Between eight and ten a child can have afternoon lessons as well, but preparatory work in the evenings should never under any consideration be allowed. At this time the mother should watch for signs of strain. So long as a boy or girl is healthy, has a good appetite, likes lessons, and enjoys school, the mother can rest assured that there is no need for her to feel anxious. The average healthy child is all the better of the discipline which lessons provide.

### Signs of Strain

Flagging appetite is often the first sign that a child is having too much physical or mental strain for his health. In such cases a mother is apt to coax the child to eat, with the result that his vitality has to meet yet another form of strain. The overtaxed digestion, like the overtaxed brain, rebels sooner or later.

Listlessness and languor are probably due to the fact that the child is taking too much out of himself in some way. The mother has to find out whether school sports or school lessons are at the root of the matter.

School headache is such a big subject that it will require an article to itself.

Restlessness at night, night terrors, starting in the sleep, most generally point to the need of fewer lessons and longer periods of rest and recreation.

Irritability of temper is more often due to brain-fag than original sin during the school age.

Loss of weight or insufficient weight for the height of the child may mean improper feeding, too heavy lessons, or excessive physical exercise.

Nervous spasms and physical deformities will be discussed under a special article.

The healthy child at this period eats far more in proportion to his size than an adult. Porridge and cream, such fish as sole, plaice, whiting, and fresh herring, egg varied with fat bacon, cocoa or milk will provide a variety of choice for breakfast. For dinner, school-children may have chicken, rabbit, beef or lamb, cut finely. Turkey, duck, and goose should not be allowed. Potatoes, vegetable marrow, cauliflower, spinach are the best vegetables. Raw vegetables or salads should not be given, and only small quantities of green peas and beans. Peas and beans are such excellent foods that they should be given as soups or purées. Amongst the best sweets are milk puddings, light pastry, treacle, honey, chocolate shapes, and egg custards. Baked apple is one of the most digestible sweets in the nursery, and ripe fruits such as strawberries, raspberries, pears, and apples, are wholesome during their season. Children should be given a good deal of water at that time, and any tea or coffee allowed should be very weak and milky and given only to the older children. If breakfast is very early a little milk and a biscuit may be given at eleven o'clock to the younger school-children, but, as a rule, three meals a day provide ample nourishment.



# COMMON AILMENTS AND THEIR TREATMENT

*Continued from page 5074, Part 42*

**Ulceration.** An ulcer is an inflammation on the surface of the body with loss of skin substance, producing an open wound or sore. It may be caused by :

An injury such as a burn or wound which is in a sense a healthy ulcer, and will heal by gradual formation of tissue and contraction, leaving a scar.

When a part is imperfectly supplied with blood, owing to defective circulation, varicose veins, etc., ulcers may occur. A common example of this is a broken chilblain.

Certain germs or microbes producing inflammation of the skin and underlying tissue, such as the tubercle bacillus, which causes lupus of the face.

Ulcers may be associated with certain blood conditions, such as gout or diabetes. Any raw surface deprived of its skin or mucous membrane may be considered an ulcer requiring proper treatment to assist healing. An example of very small ulcers on the mucous membrane are those due to thrush in a baby's mouth, whilst large chronic ulcers, which are very difficult to cure, are often associated in elderly people with varicose veins of the leg.

*Varicose Ulcers* require rest and treatment with boracic lotion daily, after which they should be dressed with boracic ointment spread on lint. The leg requires to be at rest until the ulcer has had time to heal.

*Bed Sores* are another form of ulcer (which see).

Treatment, speaking generally, for all ulcers consists of rest and antiseptic applications, the best for domestic use being boracic acid lotion and ointment.

**Unconsciousness** may be due to a variety of causes, and every effort should be made to discover the cause before treating the patient.

Causes of unconsciousness may be simply and approximately divided into four groups :

Unconsciousness due to disease of the nervous system, such as epilepsy, apoplexy, and infantile convulsions.

Unconsciousness due to injury producing concussion of the brain.

Fainting fits due to anæmia or some heart or circulatory disturbance.

Unconsciousness caused by poisons circulating in the blood, such as alcohol, opium, chloroform, coal gas, and the poisons of diabetes and uræmia (which see).

Domestic first-aid treatment in any case, however, should take the form of laying the patient quietly down, loosening the clothing about the neck, chest and waist, and giving plenty of fresh air. So long as the patient is unconscious nothing should be given by the mouth. Further treatment depends largely upon the cause of the condition. If, for example, the patient is unconscious from an apoplectic seizure nothing can be done until the doctor comes, except raising the head slightly, applying ice or cold water to the head and forehead, and hot bottles to the feet. No stimulants should be given. The patient will be flushed and the breathing noisy, and one side of the body may be partially paralysed. The pupils are either contracted or unequal in size.

Apoplexy (which see) is due to some injury in the brain, and the patient must be kept absolutely quiet.

If the unconsciousness is the result of opium poisoning, treatment must be directed towards getting rid of the poison and stimulating the patient, whilst in every case of prolonged unconsciousness a doctor should be in charge and treatment must be carried out according to his directions.

**Uræmia** is the condition caused by the circulation of poisons in the blood, which should be removed from the body by the kidneys. It is associated with kidney disease, especially Bright's disease. The poisons in the blood, irritate the brain and produce convulsions and unconsciousness. An attack may come on without any previous symptoms, or it may follow upon headache, slight drowsiness, sickness, sleeplessness, breathlessness, and other symptoms of kidney disease.

*Treatment.* Call in a doctor and encourage sweating by giving a hot-air vapour bath. (See nursing article on Baths.) If the doctor is not at hand, a brisk purgative must be given at once ; but any other medical treatment will have to wait the arrival of the doctor.

**Urticaria.** (See Nettle-rash.)

**Varicose Veins.** A vein is varicose when it is enlarged and unequally dilated. Varicose veins most commonly occur on the legs where they show dark, tortuous marks beneath the skin. The muscular walls of the veins stretch and give way from the pressure of blood within them. The walls, in the first place, may be diseased, which may occur from a variety of causes. The circulation may be obstructed or enfeebled from heart conditions. Long standing is a common cause of varicose veins, when the blood accumulates in the veins of the legs, and the muscular walls are gradually weakened. A tight garter or band, by obstructing the circulation, will encourage varicose veins. The blood collects behind the valves, which are placed at regular intervals inside the veins, to direct the current of blood upwards, and thus little pockets are formed which cause the tortuous appearance of the vein. The result is that, whilst part of the muscle wall is thickened, other parts are gradually thinned, with the risk that the vein may give way at these parts and cause hæmorrhage. The skin over the part tends to get congested and inflamed, and even eczematous, and thus an ulcer forms from destruction of the skin tissue. People frequently make the mistake of neglecting varicose veins in the early stages.

The symptoms are fatigue, heaviness, and discomfort in the limb, with numbness and coldness of the leg and foot. Cramp may occur, and there is sometimes pain.

*Treatment.* The veins must be kept supported and the blood encouraged to move upwards by applying bandages or elastic stockings, which should be put on before rising from bed in the morning. A crêpe bandage is best as it exerts an even, moderate pressure, and it should be applied according to the instructions given in the lesson on bandaging with a roller bandage, beginning with the foot and passing up the leg.

The hours of standing should be reduced as much as possible, and outdoor exercise such as walking is excellent for stimulating the circulation. Change of occupation will often effect a cure. In certain cases the vein should be removed by operation.





## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are:

### Woman's Work in Religion

*Missionaries*  
*Zenana Missions*  
*Home Missions, etc.*

**Great Leaders of Religious Thought**

### Charities

*How to Work for Great Charities*

*Great Charity Organisations*  
*Local Charities, etc.*

**The Women of the Bible**

### Bazaars

*How to Manage a Church Bazaar*

*What to Make for Bazaars*  
*Garden Bazaars, etc.*

**How to Manage a Sunday-School**

## WOMEN OF THE BIBLE

### MARY, THE MOTHER

By SARAH A. TOOLEY

MARY the Mother stands pre-eminent amongst the women of the Bible, and pre-eminent indeed amongst the womanhood of the world. To Protestant, Roman Catholic, and Greek Church alike she is the highest embodiment of the feminine ideal.

She was not a prophetess or a leader in Israel like Miriam or Deborah. She did not dazzle by great deeds proclaimed upon the housetops; the power of Mary lay in the sequestered path of motherhood.

#### The Mother of the Lord

The character of Mary is not described in any authentic source, but it can be inferred from the sacred narrative and from legendary history, and all the great painters of the world have put the finest conception of pure, feminine beauty into the face of their Madonnas. We instinctively realise her as beautiful, gentle and good, her countenance pervaded by a sweet serenity.

Not one of the Evangelists has told us that Mary was beautiful, yet all Christendom has inferred it. The character which her simple life suggests carries with it the assurance that beauty of spirit illumined Mary with beauty of face. Her soul took bodily shape in unison with spiritual grace. Soul radiance shone through the soft eyes of the Virgin Mother, and elevation of spirit gave lofty expression to her features.

Joy, love, and the deepest of sorrow wrote their story upon her fair face, but without marring its perfection; so, indeed, the painters make us believe. The joy and exaltation

of the first stage in her career of motherhood did not spoil her sweet humility. Her Son was to be the long-expected Messiah, the deliverer, and possibly a mighty Prince and Ruler among her people, but neither sacred nor legendary writer has attributed worldly pride or arrogance to the woman thus singled out for the mother of the Christ. Her love never grew selfish. She gave her Son freely to His great mission, trusting and "pondering these things in her heart," when she could not fully realise the object of His ministry. And when deepest sorrow sank upon her spirit, Mary remained uncrushed by the cruellest disappointment to maternal pride and hope which ever woman was called upon to bear, and, still trusting, continued "steadfast in prayer."

The story of Mary's childhood is wholly legendary. It was in keeping with the supreme position which she occupied amongst the women of the world that her early years should be invested with miraculous legend, and that her birth should be heralded by Divine interposition. So the early scribes taught the people, and numberless stories were woven about the Virgin Mother's early years.

#### The Child of Promise

Mary was the daughter of Joachim and Anna, a pious couple of the Hebrew race. Like Isaac and John the Baptist, she was God's special gift to a childless couple, so runs the legend. Joachim and Anna had been married twenty years and were yet



without offspring, and when Joachim went one year to make his offering at the Temple, the High Priest scorned him with the words of the Hebrew law, "Cursed is every one who does not beget a man child in Israel."

Joachim went into retreat in the wilderness to nurse his shame and disappointment. One night an angel appeared to him and foretold the birth of a child to his wife Anna, and the child's name was to be called



One of the world's masterpieces. The marvellous Madonna della Sedia, painted by Raphael, now in the Pitti Gallery at Rome



"Mary." This gives the first note of the honour to womanhood, of which Mary the Mother is the great expression in the history of the world. Joachim might have expected the promise of a son, but it was through the birth of a daughter that honour was to come to his house.

Meantime, his wife Anna mourned the absence of her husband. The writer of the legend had a poet's fancy, for we are told that Anna walked in the garden wearing her wedding dress. The garment was twenty years old, but Eastern women were not troubled with changes of fashion, and Anna's bridal robe flowed as gracefully about her as on the day she first wore it.

#### Her Childhood

As she walked thus attired, she sat down to rest by a laurel bush, and observed some sparrows building a nest in an adjacent tree. Even the birds were more fortunate than she was, thought the lonely, childless woman; and she prayed that God would give her a child, even as Isaac was given to Sarah. Her prayer was answered. Two angels appeared, and the birth of a child was foretold.

Mary, the child of promise, was a lovely and precocious infant. At nine weeks old she walked nine steps, and at three years old, when brought to the Temple for dedication, she outran her parents and walked unaided up the fifteen stairs to the Temple. The High Priest received the astonishing little girl, and placed her upon the third step of the altar, where she "danced with the feet, and all the House of Israel loved her." Mary remained at the Temple until she was twelve or more years of age, growing in perfection. Then, like the rest of the Temple virgins, she was bidden to return to her home and marry. Mary refused, saying that she had vowed virginity to the Lord.

#### A Pretty Legend

Then the High Priest inquired of the Lord for guidance, and a voice answered him from the Ark, bidding him to summon all the widowers of Israel and all the marriageable men of the House of David. And each man came and presented his rod, according to custom. Joseph was there, but was ashamed to show his rod as a candidate for the hand of Mary, the beautiful virgin of the Temple, because he was an old man and had children. The other men showed their rods, but no sign was given that any among them was the favoured one. Then Joseph reluctantly presented his rod, and forthwith a dove came forth from it, and flew and rested upon the head of Joseph. He accepted the sign, and was betrothed to Mary.

Joseph went to Nazareth to make ready for his bride, and Mary returned to her parents' house in Galilee. She was chosen by lot from seven virgins to work a new veil

required for the Temple. One day as she went with her pitcher to the well, a voice hailed her. "Blessed art thou amongst women!" After she had returned to the house to spin, the angel Gabriel appeared and saluted her with the intelligence that she was to be the mother of the Messiah.

The legend now incorporates some of the known incidents of the Bible story, and we turn to the authentic narrative.

Mary, though living apparently in humble circumstances in the city of Nazareth, in Galilee, a despised place, belonged to the aristocracy of her nation. She was of the princely tribe of Judah and of the lineage of David. The sacred narrative presents her to us as a virgin espoused to a "man whose name was Joseph," who also was of the House of David. We are simply told that her name was "Mary." We do not know the origin of the name, thus for the first time mentioned in Scripture and destined to become the most revered and the most overwhelmingly popular name in Christendom, as recently evinced in our own land by the number of Marys who subscribed a Coronation gift to Queen Mary.

This fair young girl, on the threshold of marriage, sees a vision. The angel Gabriel appears with the salutation, "Hail, thou that art highly favoured," and reveals the momentous tidings that she is to give birth to a Son, Jesus, who shall reign over the house of Jacob for ever, and of His kingdom there shall be no end.

#### A Sacred Meeting

Mary, like every pious woman of her nation, looked for the coming of the Messiah, and hoped, perchance, that she might be His mother. She received the angel's message with wondering humility, and thus reveals the dominant note of her character as she answers, "Behold, the handmaid of the Lord; be it unto me according to Thy word."

Mary leaves her marriage preparations, and, obeying the command of the angel, sets out with haste on a long and toilsome journey into the hill country of Judea to visit her cousin Elizabeth, the wife of Zacharias, the priest. Elizabeth, long denied the joys of motherhood, was near to the consummation of her dearest hope, and receives Mary with raptures of joy. It is a sacred and tender meeting between the two women, the one advanced in years, the other an expectant bride, on the threshold of womanhood. Both have received Divine revelations regarding the part to be played in the history of their nation by their future sons. John, the son of Elizabeth, is to be the forerunner of Christ, the son of Mary.

The heart of Mary is full to overflowing, and she breaks out into that rapturous and incomparable song:

My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my Saviour.  
For he hath regarded the low estate of his handmaiden:  
for behold, from henceforth all generations shall call me blessed.





The Madonna di San Sisto, one of the greatest of Raphael's pictures and the chief treasure of the famous Art Gallery at Dresden

We need not continue the sublime numbers of the "Magnificat." They are household words in every land and every clime wherever the name of Christ is spoken. Miriam sang of the liberation of her people from the bondage of Egypt; Deborah of the destruction of the army of the oppressor, but the song of Mary is the pæan of motherhood, a joy sacred to woman.

Mary prolonged her stay with Elizabeth for three months, and then returned to her own home. The sacred narrative does not

lift the veil on the mutual confidences of the cousins during that period. We can imagine their inseparable companionship and the trend of their talk. Soon after her return home Mary would receive the tidings of the birth of Elizabeth's child, the son whom the mother insisted on calling "John," in spite of the cousins and neighbours who protested that none of the kindred had been called by that name.

No account is given of the marriage ceremony of Mary and Joseph. St. Luke, the



chief biographer of Mary, next shows her to us journeying with her husband from Nazareth to Bethlehem of Judea, where Joseph was to present himself for taxation under the decree of Cæsar Augustus.

Bethlehem was crowded with pilgrims who had come on a similar errand, and there was no room for Joseph and Mary in the inn. They found shelter, according to tradition, in a cave outside the city, where now the Church of the Nativity stands. There Mary's maternal hopes were fulfilled by the birth of the Son of promise. Like every other mother, she wrapped her babe in swaddling clothes and put Him in a cradle, but in this case the resting-place was the manger of the crowded inn.

#### The Crown of Motherhood

Mary has now reached the apotheosis of her career. Motherhood has crowned her. Henceforth she lives in her Son, the Messiah. It is to His manger cradle that the worshipping shepherds come, and the Wise Men bring their gifts and adoration. The crowds of people in Bethlehem, too, must have heard of the infant born under such stress of circumstances, and the women, at least, would gather about Mary and the Child, wondering and questioning. There was a humble silence about the young mother. There is no record of any assumption of dignity or power on her part with regard to her child. She received the shepherds when they came adoring, and also the Wise Men with their gifts, and noted that all the people marvelled at the things which the visitants related about the future of the Infant. But with sublime silence, "Mary kept all these things in her heart." Her character had the strength of reticence.

Events followed the birth at Bethlehem much as they do a similar domestic event in our own homes. The Child was named, after His circumcision, and the simulated rite became known as "Christening" in the Church which He founded. Then the mother brought her babe to the Temple at Jerusalem for dedication, and there made her offering of thanksgiving. The ceremony was not to pass without special recognition. The devout and aged Simeon, who had been waiting long for the consolation of Israel, approached Mary and took the infant Jesus in his arms and blessed Him as the Messiah, in the familiar words of the exultant chant, "Lord, now lettest Thou Thy servant depart in peace, for mine eyes have seen Thy salvation."

#### The Piercing Sword

We picture Mary in this scene in the Temple, with upturned, radiant face to the old man as he blessed her child, but some of the joy must have been chased from her countenance as Simeon, addressing her, said, "This Child is set for the fall and rising again of many in Israel; and for a sign that shall be spoken against;

"Yea, a sword shall pierce through thy

own soul also, that the thoughts of many hearts may be revealed."

This was the first intimation to Mary that sorrow and humiliation was to play a part in the life of her Son. Doubtless, she was unable to reconcile it with the promise of His Messiahship.

#### Life at Nazareth

Nothing is recorded of Mary's life for the succeeding twelve years, except the flight into Egypt with her husband and infant to escape the wrath of Herod, who, incensed at the rumour that Jesus was the Christ, sought the Child's life. After the death of Herod, the Holy Family returned to Nazareth, and Mary discharged the motherly and housewifely duties of her humble position as the wife of the village carpenter. Tradition gives her a family of sons and daughters, among whom Jesus grew up as the flower of the flock. St. Matthew and St. Mark mention the brethren of Christ as James, Josès, Juda and Simon, and also ask the question, "Are not his sisters with us?"

Mary received the first proof of her Son's unusual powers when, at twelve years of age, after accompanying His parents on their annual visit to the Temple at Jerusalem, He remained behind for three days, disputing with the learned doctors. It is Mary who takes the initiative in reproving Jesus for the anxiety He has occasioned. There is dignity and maternal authority in her words, "Son, why hast Thou thus dealt with us? Behold, Thy father and I have sought Thee sorrowing."

She is puzzled by the reply, "Wist ye not that I must be about My Father's business?" But again we are told that Mary "kept all these sayings in her heart."

The family returned to Nazareth, and Jesus remained subject to His parents, following the carpenter's trade, until His baptism by John heralds the entrance upon His public work as a teacher.

#### The Hidden Life

Mary is now almost withdrawn from sight, like many another mother whose son has become great. Only four times is the veil lifted, but these occasions indicate that Mary was often with her son as He journeyed about teaching the people. She is present at the marriage in Cana of Galilee, and appeals to Him that there is no wine for the guests, in evident expectation of His miraculous intervention.

The reply of Jesus, that His "hour is not yet come," does not satisfy Mary; and with a woman's intuition she says unto the servants, "Whatsoever He saith unto you do it," and then, as though to satisfy the wish of His mother, Jesus performs His first miracle, and the water-pots are filled with wine. From the marriage feast Mary accompanies her son on His journey to Capernaum.

*To be continued.*





## WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPEDIA only the simplest and clearest language is used, so that readers may understand every aspect of the law with regard to :

*Property*  
*Children*  
*Landlords*

*Money Matters*  
*Servants*  
*Pets*

*Employer's Liability*  
*Lodgers*  
*Sanitation*

*Taxes*  
*Wills*  
*Wife's Debts, etc., etc.*

## DISTRESS AND DISTRAINT

How a Landlord can Recover Rent—How Goods can be Distraigned—Privileged Exemptions from Distress Warrants—Artists not Tradesmen—Some Exempted Goods—The Lodger and How He is Protected—Form of Declaration and Inventory

### **Distress**

WHEN the rent is unpaid, the landlord has several remedies. He can bring an action to recover rent, and if it is reserved by a lease under seal can recover twenty years' arrears. Or he can bring an action for use and occupation for six years' arrears, or he can distrain upon all goods found upon the premises, and sell them, unless replevied within five days, which means that the sale cannot take place until the sixth day from the seizure.

The five days may be extended to fifteen if the tenant or owner of the goods distrained gives a written request to the person making the levy, and also gives security for any additional cost incurred by extension of time.

### **How Made**

Distress cannot be made until a day after the rent falls due. It must be made during the day, before sunset and after sunrise, and it must not be made on a Sunday.

A married woman, if married since January 1, 1883, can distrain in respect of all her property, and if married before that date can distrain on property acquired by her since that date. A married woman, if married before 1883, cannot distrain alone on property acquired by her before that date; but her husband can distrain alone for all rent due in right of his wife. An executor can distrain before probate, but an administrator not before grant of letters of administration.

When the landlord does not distrain personally, he must employ a certificated bailiff or agent, who should be supplied with a distress warrant.

### **Things Absolutely Privileged**

Crown property, the goods of Ambassadors and their servants, are privileged from distress; so also things delivered to persons exercising a public trade, such as a horse sent to the farrier's to be shod, cloth left at a tailor's to be made up. But the trade must be a public one—*i.e.*, carried on generally for the benefit of all persons who choose to avail themselves of it.

An artist who has been entrusted with a picture to work up is not carrying on a public trade so as to make the picture privileged from distress, nor are pictures deposited for sale on commission with a restaurant-keeper who is not a commission agent. Regular trade must be exercised on the goods; goods sent to a trader who merely stores them are not exempt from distress.

### **Examples of Exemptions**

Wine sent to be bottled, but not wine in cask or bottle deposited for storage in a wine-warehouseman's cellar. Goods in the hands of a carrier for the purpose of carriage. Cattle pastured for one night on the way to market. Goods pledged with a pawnbroker for money advanced. Carcases of beasts sent to a butcher to be slaughtered. Furniture sent to a depository to be warehoused for hire.

Fixtures affixed to the freehold cannot be distrained, because they form part of the thing demised, because their removal would injure the freehold, or because their removal would injure the things themselves. Such fixtures are windows, doors, keys, shutters, chimney-pieces, furnaces, cauldrons, anvils



in a forge, etc. The temporary removal of any such fixture for the repair of it does not destroy the privilege.

Things in use are exempt, as an axe being used for cutting wood, a horse drawing a cart or being ridden. Perishable articles are also exempt, such as milk and fruit. Loose money which cannot be identified, and live animals in their wild state, birds, and cats.

But dogs, deer kept in an enclosed ground, and animals in cages, are all liable to distraint.

The wearing apparel and bedding, including the bed of the tenant and his family, and the tools and implements of his trade to the value of £5, are privileged.

Agricultural and other machinery, and live-stock which is *bona-fide* the property of a person who is not the tenant, are exempt.

#### Lodger's Goods

We have already said that, speaking generally, the landlord may distrain upon any person's goods which he finds upon the premises, but amongst the exemptions must be included the property of lodgers who claim protection and comply with the requirements of the Lodgers' Goods Protection Act.

The lodger must serve the superior landlord or bailiff levying the distress with a written declaration and a correct inventory of his goods or furniture, showing that the

landlord's immediate tenant has no interest in the lodger's goods. Such declaration and inventory must be served on every occasion on which the landlord puts in a distress. The declaration must also disclose what rent is due, and for what period, from the lodger to his landlord, and such rent or part of it, if sufficient to satisfy the claim, may be paid by the lodger to the superior landlord levying the distress.

#### Form of Declaration and Inventory by Lodger

I *John Smith* in occupation of rooms or apartments at 3 *Paradise Row Kennington Lane* as lodger hereby declare that *Richard Roe* my landlord has no right of property or beneficial interest in the furniture goods and chattels threatened to be distrained (or distrained) in the said rooms for rent alleged to be due to *John Doe* the superior landlord of which furniture etc. an inventory is annexed but that the same is in my lawful possession and that the sum of 5s. 6d. and no more is due from me to the said *Richard Roe* on account of rent (or that no rent is due from me to the said *R. R.*).

To *Tom Jones* (bailiff) or *John Doe* (landlord)  
Inventory.

Here set out a complete list of the articles which you wish to protect.

To be continued.

## BORROWING AND LENDING

Continued from page 5111, Part 42

The Thief and the Watchmaker—Liability of the Pawnbroker—Recovering the Value of a Pledge

#### Watchmaker's Liability

A WATCHMAKER is bound so to secure property placed in his hands in the way of his trade as to protect it against depredations that may be committed by the persons in his employ.

A gentleman had entrusted a gold watch to a watchmaker to be repaired. The latter locked it in a drawer of a room in which one of his servants slept for the purpose of protecting the property, but other watches he locked in an iron chest which could not easily have been broken open. During the night, the servant broke open the drawer and decamped with the watch and other property, and the watchmaker had to make good the loss of the watch, on the grounds that he was guilty of gross negligence in not locking it up in the chest, and in leaving his servant in charge of the goods.

#### Pledge

In the contract of pawn, the benefit being mutual, the degree of vigilance to be exercised by the pawnbroker is ordinary. As a general rule, the pawnbroker or pawnee must not make use of things bailed to or pledged with him. Unless he is put to expense in the keep of it, as in the case of a horse or a cow, in which case the pawnee may ride the horse and milk the cow as a recompense for its keep. The pawnee may also use the thing if the article will not

deteriorate by reason of his use of it—take jewellery for example; but he does so at his peril, and if the article is lost, would be responsible, no matter how it happened.

#### Pawnbrokers' Act

When the sum lent is less than £10, the Pawnbrokers' Act applies, which provides that every pledge must be redeemed within twelve months and seven days. If not redeemed within that time, and the sum advanced on it was 10s. or less, the article becomes the pawnbroker's absolute property. If pledged for more, the pawnbroker may sell the thing pledged, but must hand over the surplus after satisfying his debt and interest to the pawnor or person who pledged it.

If the sale of the pledge realises less than the amount of the debt, the pawnbroker has the right to recover the balance from the pawnor if he can find him.

Till actual sale, a pledge pawned for above 10s. is redeemable though the year and seven days have gone by.

The pawnbroker is liable for loss by fire, and should protect himself by insuring. He is liable, too, for any injury done to the thing pawned by his "default and neglect, or wilful misbehaviour." The owner of an article that has been stolen and pawned may recover it or its value from the pawnbroker on conviction of the thief.





## WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

*Prize Dogs*

*Lap Dogs*

*Dogs' Points*

*Dogs' Clothes*

*Sporting Dogs*

*How to Exhibit Dogs*

*Cats: Good and Bad Points*

*Cat Fanciers*

*Small Cage Birds*

*Pigeons*

*The Diseases of Pets*

*Aviaries*

*Parrots*

*Children's Pets*

*Uncommon Pets*

*Food for Pets*

*How to Teach Tricks*

*Gold Fish, etc., etc.*

## THE BORZOI

By E. D. FARRAR

*Breeder and Exhibitor*

An Imperial and Royal Hound—How the Breed Came to England—The Dog in His Native Land—His Disposition in His New Home—What a Good Borzoi Should Look Like—The Cost of a Puppy or an Adult—How to Keep the Dog in Health

THE writer has seen it asserted by a well-known lover of this dog that if one man takes out a team of perfect terriers and another a team of very indifferent Borzois, it will be the latter that will command public attention and admiration.

He speaks truly. There is a grace and dignity about a Borzoi, an aristocratic indifference and aloofness of demeanour which makes one regret that Peter the Great was too absorbed in shipbuilding on his visit to this land in the time of Charles II. to bring over with him a specimen or two to delight the eye of the great painters of that day. How gladly Vandyke would have seized upon such a dog to introduce into his immortal canvases of the melancholy but picturesque Stuarts! The spaniels he used as models were all very well, but how much more gracious and harmonious would have been the stately and refined Russian, with his patrician Roman nose and slender build.

### Early Enthusiasts

Unconsciously, the eye finds a subtle kinship between a beautiful human being and a beautiful dog—and the reverse. Why has Bill Sykes a bulldog? A small child a shapeless puppy? A slender maiden of romance a greyhound, or some similar breed? Thus it seems but fitting that she who was a queen by natural right as well as by heritage should have been one of the early supporters

and lovers of the Borzoi in our land. Queen Alexandra received a leash from the Tsar's Imperial kennels, one of whom, Alex, became a champion, and she has ever since kept these dogs and bred some famous specimens, the famous Vassilka amongst them.

The first dog-owners to import Borzois were the Rev. J. C. Macdonald, Lady Emily Peel, and the present Duchess of Newcastle, whose marvellous success with any breed she adopts is the envy and despair of other exhibitors.

Since those early days, other famous kennels have arisen, those of Mrs. Vlasto, Major and Mrs. Borman, Miss Robinson, Mrs. Aitchison, and Mr. Murphy, to mention but a very few well-known names, and a Borzoi Club was founded (1892) to protect and foster the breed.

### The Wolf Dog

In this country, the Borzoi is kept purely as a companion, but as his other name of Russian wolfhound implies, his original vocation was a serious one, and well he fulfilled it. To chase a wild wolf, a dog of untiring speed and high courage is necessary, and in both points the Borzoi excels. He is also used for smaller game, such as foxes and hares.

In hunting the wolf the following method is practised. On hearing that a wolf is in the neighbourhood, the hunters start on horseback to the spot, each with a leash of three Borzois, as evenly matched as possible in size, colour, and speed. Hounds are used to draw





Master Jack Vlasto with the famous prize-winner Petronella of Addlestone

Photo, Rita Martin



the quarry, and, when it breaks cover, the Borzois are slipped by the hunter who is nearest. The hounds overtake and seize the wolf by the neck, and never let go their hold until the hunters arrive and kill it.

#### Character

A glance at the head of a typical Borzoi will show what a tremendous grip the dog possesses, a necessary point when such a quarry as a wolf is in question. So, too, is speed, for in trials of the young dogs with a captured wolf the object is for the puppy to equal the wolf, or, rather, to overtake him and pin him to the ground until the keeper can come and secure him. Two dogs are needed, for one could not hold a wolf alone; therefore, hounds of equal speed are used.

But though in his native country the Borzoi is renowned for his fierceness, and kennels boast of the fighting powers of their inmates, in England the breed is gentle and docile. Except for a propensity to chase, if not carefully supervised, a Borzoi has all the requisite qualities for a lady's companion. He is friendly with children if properly trained, but, like some other strains, he is of a sensitive and nervous disposition, and should be brought up from the first by one who understands dogs. If not, either he may develop into an uncertain-tempered animal, or a cowed and uninteresting creature, as stupid as he is handsome; in either case, he is a good dog spoiled, and likely to prejudice people against his breed.

Mrs. Vlasto, whose beautiful dogs are shown in our photographs by her kind permission, emphatically refutes the erroneous idea that these dogs are either treacherous or stupid. One photograph shows more eloquently than words whether the breed takes kindly to children.

As regards appearance, once seen, the Borzoi is always recognised, even by the veriest tyro.

The ideal dog, as sketched by one of his breeders, would be about thirty-three inches high, with a long, curly, silky coat, a head about thirteen and a half inches long, flat on the top and oval at the sides, with so fine a skin and hair on the head that the veins are perceptible.

The eyes should be dark and almond shaped, the ears very small and fine, folded

back, except when alert. His chest should be deep, with plenty of heart room; his neck should be somewhat short, his shoulders sloping. His back should possess the typical arch (this is less defined in a bitch), and his tail should be long.

In colour, white should predominate, with markings of grey, auburn, lemon, orange, or fawn. There are, too, all white dogs, also whole-coloured dogs. His temper should be generous and kind, his character faithful and obedient.

Those who may be tempted to invest in a puppy will do well to go to a reputable breeder, especially if not themselves experts. They will secure a nice companion puppy of eight to ten weeks old, at from £5 to £10. Or, if they desire an adult bitch with which to found a kennel, they will pay from about £15. It is fatal to begin with second-rate material; a show bitch is an unnecessary luxury, but a



*Photo, Silence*

A head study of Mrs. Vlasto's Tsar and Tsarina of Addestone

well-bred, typical, sound dam is essential, if puppies worth the rearing are to be hoped for as an investment.

#### As Companion Dogs

Except that distemper is peculiarly hard upon this breed, Borzois are healthy, hardy dogs, despite their delicate looks. They require unlimited exercise, suitable but not excessive food, and regular grooming. Cold suits them, but damp is inimical; they can be kennelled out of doors in unheated kennels, but such must be dry and damp-proof.

In a house, they curl up into marvellously small space, are very clean in their habits, and have no coat odour whatever. Altogether they are as charming as they are good-looking if, and this is a big if, they have been properly brought up—another argument for buying young, or from a real dog-lover who trains his or her own pups.



# BIRDS AS PETS

## THE CANARY

How to Choose the Parent Birds—Mating Preparations—The Treatment of Breeding Birds—The Nestlings—The Moulting Season and How to Bring Birds Through It

IN order to breed canaries successfully, it is of the utmost importance to begin by obtaining young, well-bred, and thoroughly healthy birds in the pink of condition. This can be ensured by going to a reliable dealer, whose manager is usually a bird expert, and will advise the beginner as to the best birds to choose.

A healthy bird may be known by its glossy plumage, clear bright eye, and general display of vivacity, evinced by hopping incessantly from perch to perch, and chirruping and calling in response to other birds in the room, or in reply to any conversation addressed to it by its owner.

be too short in the feather and generally thin in the coat.

If two buffs are bred together, the offspring will be large birds, but rather too coarse of feather. "Double buffing," however, is occasionally resorted to to increase the size of a strain.

The late autumn or early winter is a good time to buy one's stock birds, for they should then be in perfect plumage, and will have several months in which to settle down in their new home before the nesting season.

While it is possible to breed from one-year-old birds, most fanciers agree that it is best for at least one of the two to have

reached its second or third year; the young ones will be stronger and healthier than the offspring of two very young parents.

If a three-year-old cock is mated with a one-year-old or two-year-old hen, there should be little difficulty in persuading them to attend satisfactorily to their parental duties. Good results may also be obtained by mating a two or three year old hen with a younger cock, though it is best that the cock should be the older.

A good breeding cage, with wooden back and sides and wire front, costs from 5s. 6d., and a wooden nest-box or a terra-cotta nest-

pan costs 6d. The nest-box should be hung up at the back of the cage, about on a level with the perches, a few days after the birds have been paired. Never hang the nest-box too high, or it will be difficult for the parent birds to feed the young ones properly. The bottom of the cage should be sanded with good, gritty sea or river sand, and a piece of cuttlefish should be placed between the bars.

Put the claws of the birds before pairing, and put the hen canary into the breeding

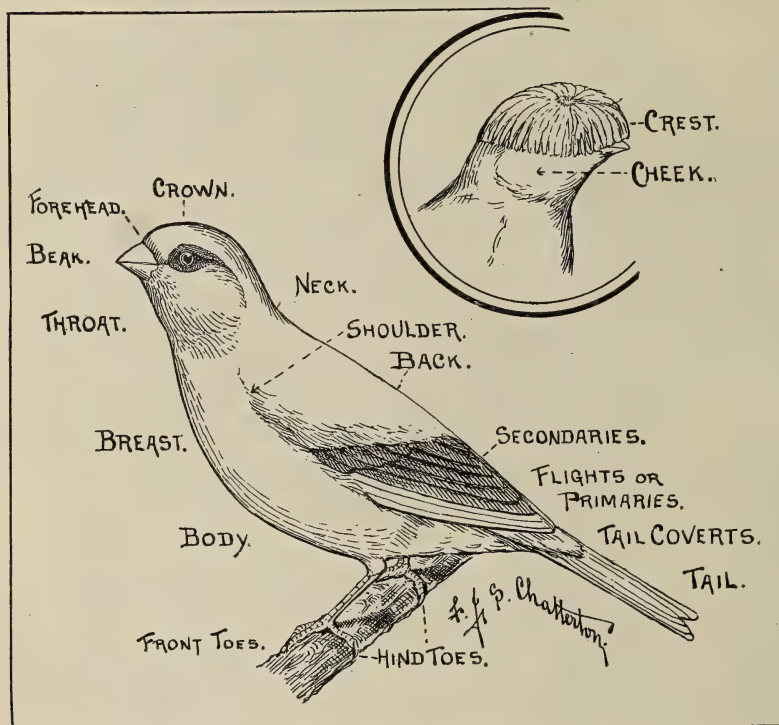


Diagram showing the essential points of an evenly marked Norwich canary. Inset is shown the head of a crested canary. The chief value of the Norwich canary lies in the beauty of its colouring

All canaries, be they yellow, variegated, or green in colour, are divided into two varieties, known as buffs and yellows. The buff is a bird which has a slightly powdered or frosted appearance over its coat, while the yellow is a clear colour.

As a general rule, it is best to mate a buff cock with a yellow hen, and not two buffs or two yellows together.

Strength and beauty of plumage come from the buff, whereas if two yellows are mated together the young ones will probably



cage during the last week in March, unless the weather is very cold, in which case it is better to wait until a week or so later. Hang the cock canary's cage beside it for several days, in order that they may become acquainted, before pairing the birds.

Put a little nesting material into the cage at the time that the nest-box is introduced, and if the birds show signs of wanting to build, add more as they use it, until the nest is finished, when the hen will soon begin to lay.

Peep into the nest each morning, and when the first egg has been laid, take it out gently, without disturbing the nest, and put it into a little box half filled with sawdust or bran.

If several pairs of canaries have been mated at the same time, number each cage and have divisions in the egg-box numbered to correspond, in order to keep the eggs of each pair separately, so that there may be no future doubt as to the pedigree of the nestlings.

When three eggs have been laid, return them all to the nest, and the hen will begin to sit. The eggs should hatch a fortnight from the day on which they were put back into the nest.

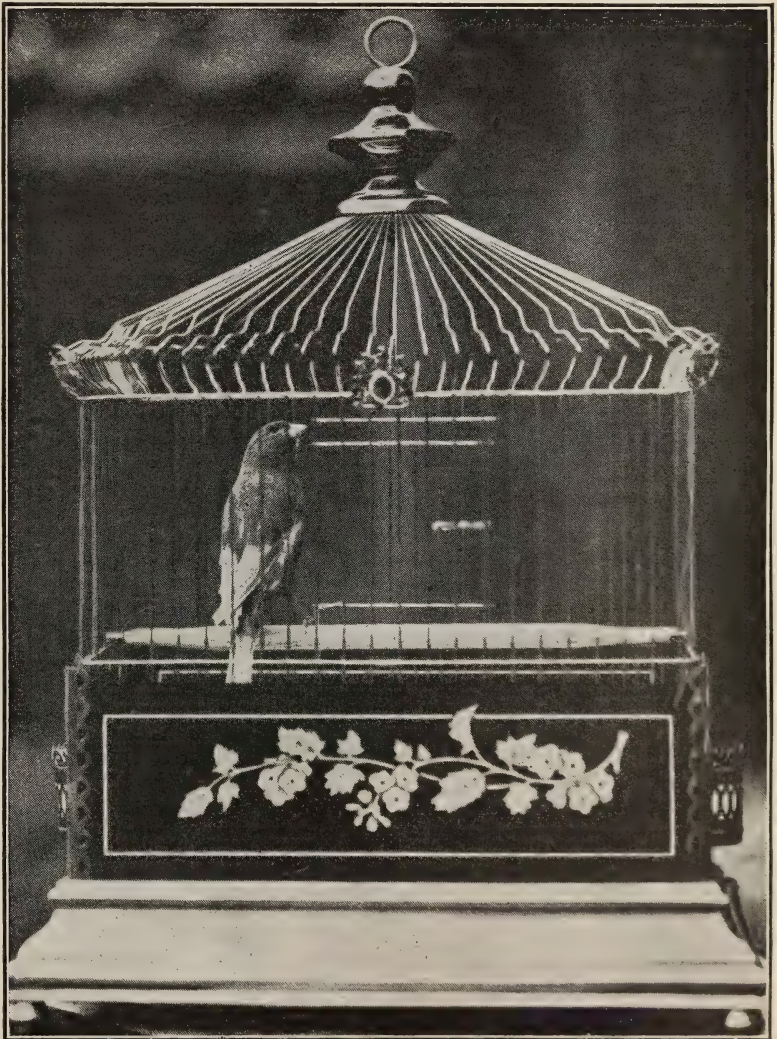
It is most important to prevent that pest of all canary breeders, red mite, infesting the nests. The eggs should be given a good peppering with Keating's insect powder before being returned to the nest, and again on the day before they are due to hatch out. This can be done whilst the hen is off the nest, feeding or taking a bath.

Let the hen take a bath daily while sitting, for this, besides being good for her general health, will prevent the eggs from getting too dry in very warm weather.

Directly a faint cheeping from the nest-box denotes

the fact that the young birds have hatched out, provide the parent birds with a generous and specially prepared diet. Groundsel, chickweed, watercress, or lettuce, and soaked seed should be given, and an extra allowance of the usual egg food. Soaked seed is made by soaking equal parts of rape and canary seed in water for a day and night, and then rinsing it in fresh water before draining it and giving it to the birds. The egg food is made by rubbing a hard-boiled egg through a sieve, and mixing it with the same quantity of grated Osborne biscuit. Some breeders have had very successful results from giving plain crushed and moistened biscuit, without the admixture of egg.

A pair of canaries will, as a rule, bring up three nestfuls of young birds during the breeding season, which lasts from April to July.



The canary graciously accepted by H.M. Queen Mary as a birthday gift. The bird was bred by an old her Majesty in a handsome cage, bearing the Royal arms and the arms of the city of Norwich

*Photo, Sport and General*



Should the hen show signs of wanting to build again before the first brood are independent, put a new nesting-box with fresh nesting material into the cage, on the opposite side to the old one, and proceed as before with the new nestful of eggs. The cock, meantime, will continue to feed the first brood of nestlings quite happily until they are able to feed themselves—at about four weeks old. They should then be put into a separate light cage—costing about 4s. 6d.—and fed upon egg food or crushed and moistened biscuit and soaked seed until they are able to crack dry canary seed.

The change from soft food to ordinary seed should be made gradually. Let canary seed be the young birds' staple fare until moulting time comes round, adding a little

put them into small wooden-backed cages at about eight weeks old, before they begin to moult, to prevent any possible damage during moulting time to their new plumage. If, however, they are German roller singing birds, or not of any special value, they may remain together in the flight cage whilst moulting, and will, as a rule, do very well. This latter plan gives much less trouble to the owner.

The first signs that a bird is about to moult are an inclination to moping and drowsiness in the daytime. In a few days' time strips of bright new feathers will begin to show on either side of its breast, these spreading until the bird has gained an entirely new coat.

The quicker the moulting process is performed, and the new feathers come, the better, for to moult easily and swiftly is the sign of a strong constitution.

During the moulting season give all birds a generous diet, and put a few drops of sulphate of iron into their drinking water twice a week as a tonic. Add a few drops of cod-liver oil to the egg food, and give a little linseed three times a week in addition to the usual canary seed.

Scraps of beef suet and a slice of ripe apple may be given twice a week. Some freshly boiled carrot three times a week for several weeks in succession will help on the new feathers, making them beautifully glossy. A small sprig of groundsel or strip of lettuce leaf occasionally will do no harm.

Avoid all sudden changes of temperature in the room where the birds are kept; hang their cages well out of draughts, and keep them in semi-darkness by cover-

ing their cages with well-ventilated cambric or holland covers. During the moulting season, give the birds an occasional bath of slightly tepid water on warm days only.

To birds whose chief beauty and value lies in the colour of their plumage, the Norwich and Yorkshire, for example, special foods to strengthen and improve the colour of the new feathers must be given on the first signs of moulting, and should be continued until its new jacket is completed. These special foods can be obtained at a reliable dealer's ready mixed. They should be supplemented by fresh marigold seeds from the marigold flower-heads, and nasturtium heads, both easily obtainable during the moulting season.

*To be continued.*



The curiously marked lizard canary. This bird is so called from the resemblance of its plumage to the mottled skin of a lizard. With age the markings grow fainter

summer rape seed to their diet twice or three times a week and keep a sprig or two of green food and a piece of cuttlefish stuck between the bars. On no account omit their daily bath—given before the cage is cleaned out.

The cock birds may soon be distinguished from the hens by their brighter plumage, more alert carriage, bolder bearing, and, later, by their song. A young cock will make determined efforts to sing at a few weeks old if placed in a cage by himself, while the hens seldom do much more than twitter, or, at most, utter a short little pipe of their own.

#### Treatment of Young Birds during the Moulting Season

If the young canaries are valuable prize-bred birds, it is best to separate them, and to





## THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world ; where she may study, and how attain success there. Authoritative writers are contributing articles on :

### Art

*Art Education in England*  
*Art Education Abroad*  
*Scholarships. Exhibitions*  
*Modern Illustration*  
*The Amateur Artist*  
*Decorative Art*  
*Applied Arts, etc.*

### Music

*Musical Education*  
*Studying Abroad*  
*Musical Scholarships*  
*Practical Notes on the Choice*  
*of Instruments*  
*The Musical Education of*  
*Children, etc.*

### Literature

*Famous Books by Women*  
*Famous Poems by Women*  
*Tales from the Classics*  
*Stories of Famous Women*  
*Writers*  
*The Lives of Women Poets,*  
*etc., etc.*

## WHERE TO STUDY ART

### THE CARDIFF SCHOOL OF ART

*Continued from page 5119, Part 42*

By GLADYS BEATTIE CROZIER

Practical Courses in Technical Subjects—Fees—Scholarships and Prizes—The School Art Club and Its Ideals—Its Annual Programme

A COURSE for painters, decorators, etc., is held in practical painting and decorating, for which the teacher is Mr. W. H. Oaten. It includes the study of colours, their composition, properties, etc.; graining in oak, mahogany, maple, satin-wood, teak, and walnut; marbles (white-veined, Florentine, Sienna, red, jasper, Italian, black, and gold); sign-writing, stencils and stencilling, the preparation of stencils and their application; gilding on glass, decorative painting and drawing, and geometrical drawing; for which the course fee is 12s. 6d. per session, or 7s. 6d. per term.

For students attending the classes in design and art needlework there is a special evening course, consisting of the principles of ornament and design, plant studies, and geometrical drawing, for which the fee, including the design and art needlework classes, is 12s. 6d. per session, or 7s. 6d. per term.

The scholarships and prizes offered for competition amongst the students, in common with all other schools of art under the rules of the Board of Education, include Royal exhibitions, national scholarships, and national free scholarships, tenable at the Royal College of Art; local scholarships, tenable at schools of art under the Board of Education; non-competitive free studentships, tenable at a local school of art, which are granted to a limited number of students at such schools in certain special circumstances and under certain conditions; a national competition, under which medals

and books are awarded for the best of the work submitted for the national competition; and some twelve gold, sixty silver, and two hundred bronze medals, and a limited number of national book prizes are awarded.

Two Princess of Wales scholarships, of about the value of £25 and £11 respectively, are open to competition each year, and are awarded to the two women students of the schools of art of the United Kingdom who take the highest prizes of the year in the national competition.

There are also special studentships for teachers of art awarded by nomination for attendance at courses of educational instruction at the Royal College of Art, and Government certificate prizes are awarded for the results of the examination in advanced art work.

Further particulars of the foregoing Government scholarships, prizes, and other awards may be obtained on application to the superintendent of the Cardiff School of Art.

### Evening Free Studentships in Art

The Technical Schools Committee offer five free studentships of the value of £3 each. Fifteen of the value of 12s. 6d. each, covering tuition fees at the evening classes, are awarded each session.

The five free studentships which are awarded on the results of the examinations held by the Board of Education are tenable in the succeeding session in the technical school,



subject to certain conditions, particulars of which are to be found in the prospectus.

The fifteen free studentships are awarded on the results of the examinations held by the committee at the end of the session in connection with the following subjects: freehand drawing, model drawing, drawing in light and shade, geometrical drawing (art).

Students intending to present themselves for the fifteen free studentships are required to send in their names to the head-master of the school of art early in March, upon forms which are obtainable at the office, Technical Buildings, Dumfriess Place.

One gold, two silver, and two bronze medals may be awarded annually by the Technical Schools Committee as form prizes.

Students of the technical school must have fulfilled during the previous session the same condition of attendance as those required of candidates for the evening free studentships explained in the prospectus.

in outline, drawing in light and shade from a cast, architecture, historic ornament, and architectural design.

A prize of £1 is given by Mrs. Godfrey L. Clark for studies from the life. Particulars of the competition are announced during the session.

#### Silver and Bronze Medals

Two silver medals are given by Mr. Loveridge, one for animal painting from life and one for work in any subject.

A bronze medal is given by Sir W. Goscombe John, R.A. The medal was designed specially by the donor, and is only awarded in case of special excellence in modelling.

The Cardiff School Art Club, which is under the active presidentship of the head master, though only inaugurated some three years ago, is a highly popular and successful institution, and good work is being done by the students in connection with it.



Students drawing and modelling in clay from the antique in the cast room. The school collection of casts is very fine, and affords excellent opportunities for study  
Photo, A. Sargent

No marks can be counted in any subject unless at least twenty attendances have been made in that subject during the session.

One gold, one silver, and one bronze medal will be awarded in the following subjects: freehand drawing of ornament in outline, model drawing, drawing in light and shade from a cast, perspective, geometrical drawing, memory plant drawing, elementary design, common objects from memory, principle of ornament, painting ornament, painting still life, anatomy, architecture, drawing the antique from memory, drawing from the antique, modelling from the antique, modelling head from life, drawing from life, modelling from life, design (advanced stage), modelling design (advanced stage), design (honours), modelling design (honours).

One silver and one bronze medal will be awarded for architecture, the subjects for examination being geometrical drawing, perspective, freehand drawing of ornament

During the summer months the members of the club do their ordinary school studies on Monday, Wednesday, and Friday evenings, reserving Tuesday and Thursday evenings and Saturday afternoons and evenings for outdoor work.

All members are expected to do holiday work, and the resultant pictures are exhibited annually in November, when prizes and certificates are awarded.

The objects of the club, for which the annual subscription is 2s., are to promote those branches of art which further the originality of students, to give opportunities for mutual help and encouragement, and to foster a spirit of good-fellowship amongst its members.

All *bona-fide* students and teachers of the school and all past members of the club are eligible for membership.

The annual programme of work is as varied as it is ambitious, and affords ample opportunity for the display of every form



of talent. The following subjects are recommended for study during the current year :

1. Set of pencil studies of simple cloud formations, with indication of landscape distance.

2. Set of pencil studies of trees in middle distance; general masses of tone to be indicated.

3. Set of pencil drawings of old cottages, barns, etc.

4. Set of studies in monochrome, with brush, of any of the above.

5. Set of studies of skies in oil or water colours.

6. Set of studies of three different kinds of trees, or groups of trees, in oil or water colours.

7. Set of sketches of any of the above in black and white.

8. Set of sketches of seascape, in any medium.

9. Set of sketches in landscape, in any medium.

10. Set of foreground studies, in any medium.

11. Set of sketches of interiors of buildings, etc., in any medium.

(Not less than three studies of any of the above subjects must be submitted for competition.)

12. Set of six studies of animals from life, in any medium.

13. Figure, or group of figures, from life in the open air, in any medium.

14. Figure composition in colour, not less than 200 square inches and not more than 300 square inches (excluding margin, if any). Subject, "The Rescue."

15. Portrait of a member of the club (either self or friend) in colours.

16. Portrait of a member of the club (either self or friend) in black and white or in relief.

17. Design and applied art, any object.

18. Modelled design for memorial panel, for execution in any material.

19. Sketch model of figure in the round, not less than ten inches in height. Subject, "The Bather." Any medium.

20. Short sentence composed of Roman letters, and cut in any material.

The exhibition of 1911 was a highly interesting one, many of the works shown displaying much keen artistic feeling and originality of treatment.

The environs of Cardiff provide charming country for sketching purposes, especially as the evening light falls. The canal bank yields an endless series of subjects for the young artist's brush, and members frequently meet at Maidee to sketch the lock, or at Llandaff to sketch the weir and mill.

The art club is the chief centre of social activity in the school. Its feminine members play a prominent part in the carrying out of various purely social functions in the way of picnics and entertainments, which invariably prove a great success.



interesting models in the life class. The work in this class achieves a high standard of excellence and attracts a large number of students

*Photo, W. Dighton*





## ON THE CHOICE OF SONGS



By MRS. WEGUELIN GREENE

MORE people sing than play, consequently it is necessary to look for new songs in every possible direction. To fail in this is to carry from one At-home to another just the same ones that every other guest intends to sing.

It might be a matter of public thanksgiving if we could get away from the three-time song that floods the land. One wearies of saying "Thank you" for the hybrid theme that is merely a waltz, with the voice thrown in as an after-thought. It is nearly always about roses, too, or somebody's eyes, which are grey, brown, or blue in turn. Treble songs are mostly of this order. To turn to the alto ones is to be persuaded by every deep-toned singer in turn that life has but one side, and that the melancholy one. Every song seems a dirge. Hope dies, flowers fade, lovers forsake, while autumn winds are always on the moan.

But to advise.

Let a trial be made of Swedish songs. Their variety is endless. There is a song for every voice, a song for every turn of our human fancy. As one bright specimen, "Rida, Rida, Ranka" has appeal that none can resist. It is published by Elkan and Scheldknecht, of Stockholm, and could be had through any London publisher who imports foreign works. Any songs from the Stockholm list could be ordered, too, on trust, for the modern Swedish composer writes on his inspiration, and not on his academy training, as many writers do in other lands. The possession of the singing voice in so marked a degree by the Swedes is in itself an inspiration. Tenors especially abound in this northern land, which means that there is a constant output of both solos and part songs for men's voices. Although English people visit Sweden in numbers to-day, they manage to miss unearthing these vocal treasures. The language need not prove a drawback, for we may assume every educated woman knows something of German, and this is guide enough for Swedish pronunciation.

### Some Italian Melodies

In the same way, tourists miss the exquisite new songs that rarely travel out of Italy. Many, it is true, are imported by Ricordi, but this is done mainly for Italians living over here. Many of these melodies now making musical history are due to Naples alone. In this city at certain seasons a prize is offered for what is known as the People's Competition. By the people, one has to understand all are included who might rank as shop assistants, small clerks,

working down to the artisan and casual. No one following a musical calling is eligible, and the "People" write their songs on just the ordinary musical knowledge imparted in the schools. Every year thus brings hundreds of songs to compete for the prize, most of which are published, one, of course, winning the award.

Out of this number, some are real gems—"Tu si N'Ata," for instance, by Evemero Nardella. Its pathos is haunting, its dramatic force marvellous, its melodious grace unique. In its construction, too, there is the greatest originality, and, wonder of wonders, in these days of aimless musical complexities, a simplicity that amazes. But this is only one of a class, for the Neapolitan talent has a serious side as well as its reputed joyous one. Many are the themes on the "Tu si N'Ata" model, themes which do not show the feeling they aim at expressing in ponderous, heavy piano parts (models we know too well), but in simple, moving melody. The pretentious is entirely absent, the straining at effect unknown.

### Songs by Dvorak and Helmund

A song which stands midway between these feelings—the serious and the gay—is "Bel Soldatino," by Magliani. To produce this at any musical gathering is to introduce an absolutely new atmosphere where singing is concerned. In turn it is dainty, joyous, and tender, a marvel of spontaneity and winning simplicity. On the better known lines of Neapolitan gaiety alone, there are songs innumerable for a singer's repertoire, strains which, however simple, are never trivial, and never without allure. It should be no drawback that these fascinating compositions have their verse in the Naples dialect; this, indeed, adds to their lilt and charm. Here, as with the German, one may take it for granted that our readers have learnt something of Italian when taking singing lessons, or from their school curriculum in early days.

Turning in other directions, there are delightful songs by Dvorak, with which to get out of vocal grooves, also by Helmund. The latter's song album is a perfect mine of melody, fresh, and of infinite variety. Many songs by Massenet and Franck do not reach English singers, who thereby miss their opportunities for bringing unhackneyed themes to their listeners. Yet another French one to recommend is "Obstination," by H. de Fontenailles, and for an English song rarely, if ever, heard apart from quite an inner musical circle, "Four by the Clock," by Mallinson.









A delightful note of colour on a grey cashmere gown is given by a wide lapel of embroidered gold net on one side of the bodice. The sleevelets and sash ends are composed of the same fairy-like fabric





## WOMAN'S DRESS

In this important section of *EVERY WOMAN'S ENCYCLOPÆDIA* every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in:

### Home Dressmaking

*How to Cut Patterns*  
*Methods of Self-measure-*  
*ment*

*Colour Contrasts*

### Boots and Shoes

*Choice*

*How to Keep in Good Condition*  
*How to Soften Leather, etc.*

*Home Tailoring*  
*Representative Fashions*  
*Fancy Dress*

*Alteration of Clothes, etc.*

### Furs

*Choice*

*How to Preserve, etc.*  
*How to Detect Frauds*

### Millinery

*Lessons in Hat Trimming*

*How to Make a Shape*

*How to Curl Feathers*

*Flowers, Hatpins, Colours, etc.*

### Gloves

*Choice*

*Cleaning, etc.*

**Jewellery, etc.**

## GOLD NET AND SILVER TISSUE EMBROIDERY

By EDITH NEPEAN

The Vogue of Hand Embroidery—The Personal Touch and Its Effect—Beauty of Embroidered Metallic Net and Tissues—How to Apply the Design—Choice of Colours—Smart Finish to a Coat

WHAT a tremendous vogue there is for hand embroidery upon our clothes! It seems to have caused quite a *furor* in the dressmaking world, and no wonder; for what can be more effective than enchanting designs worked out in soft, glittering silks?

Some of the newest embroidery silk reminds one of shimmering stars, and as the light catches its surface one is amazed at the brilliance of its sheen. Many of us pride ourselves upon the originality of our chiffons—those dear intimate clothes so much beloved by every true woman.

Is it not much more interesting to adopt a certain definite *personal style* in the way of clothes? It is such a mistake for us to slavishly follow fashion like a flock of sheep. Not that for one moment do I suggest that we shall turn our backs deliberately on the exigencies of Madame à la Mode, because to ignore her means that most of our friends will vote us eccentric—and that is the one word we absolutely shun. But I would rather suggest that we keep on good terms with fickle fashion, and yet at the same time eschew all that is unbecoming.

For a woman to really understand *herself*, she must realise what is fatal to her charms. In making rather a deliberate psychological study of her personality, if she keeps a strict look-out for her bad points, it is marvellous how quickly she can learn to cultivate her good points. Some women

discover that a certain colour suits them beyond all others. How extremely wise are they to adopt this colour for the keynote of their *tout ensemble*! I know one woman who constantly wears a certain shade of violet. She is always smart, always obedient to Dame Fashion's decree as to the width of her skirt or the size of her hat; but she keeps true to her violet tints, and is quite one of the best-dressed women one can meet.

Clothes are truly a problem in these days, for it is certainly a case of *embarras de richesses*. Exquisite fabrics so soft and elegant become almost bewildering in their beauty. It is so difficult to make a definite choice amongst so many pretty things. Trimmings are so varied that they are a veritable treasure trove.

But of trimmings there are none more lovely than those embroidered by hand. They open out such a wide field of enchantment, and certainly there never was a time when we could allow our imagination to run riot with greater effect.

Hand embroidery raises a simple garment above the commonplace. French women, many of them educated in convents, where the teaching of needlework is truly a work of art, have always been adepts in the use of their needle. With the aid of the gorgeous silks which we have at our command, we can follow their example and embellish our gowns with the most *chic* and delightful embroidery.



Many of us have for some time been *devotés* of metallic net. It is to be bought in various tints, bright gold, dull gold, and silver, in various widths, from 1s. 11 $\frac{1}{2}$ d. a yard upwards. Darned with the new silk fibrette, which is a marvellous silk made from the pulp of wood, gold net is one of the most delightful dress trimmings imaginable. Mauve, pale blue, and a very soft shade of green fibrette makes an exquisite combination of colouring for dull gold net.

A charming gown of grey cashmere looks delightful with a wide lapel on one side of the bodice. The lapel is composed of dainty gold

sleevelet. Place this over the design, and pin it into position. If you do not wish to disfigure the page, place a piece of paper over the design, and with a soft lead pencil trace it on to the paper. Now fix your net over this sheet of paper. The lines will show plainly through, so you will be able to work your silk backwards and forwards until it assumes the quaint shape depicted on the design. The curious conventional shape is 'worked in two colours—mauve and blue.

This design can be duplicated to any length by moving your net upwards until the top design rests on your lowest stem. Pin the net into position, and you can go on embroidering your design again with the greatest ease.



net embroidered. The sleevelets and the sash ends, which hang at one side of the gown, are made of the same fairy-like fabric, and embroidered to match the lapel. The bodice folds over a vest of net or lace.

Another charming idea for using embroidered net is to employ it for inset panels, cuffs, and the high collar on a smart velvet bodice or a taffetas silk blouse. These inset panels give quite one of the newest touches to a blouse, and you will find them extremely becoming to the figure. It will be quite easy to embroider the first design shown on page 5259. To commence with, have your lapel, panels, cuffs, or whatever portion of your blouse you desire to have trimmed with the net, cut to your exact measurement in the gold net.

We will suppose that you have a gold net

A charming idea is the application of embroidered net as inset panels, cuffs, and collar on a taffetas blouse

Silver tissue makes exquisite trimming on taffetas silk. A portion of the "berry" design has been worked out, also a portion of the gold net embroidery, which will give some idea of the originality of this effective embroidery. Silver tissue embroidered in three shades of fibrette will make a charming trimming for a smart taffetas silk gown, as shown by the second illustration.

Notice the vest, sleevelets, and the modish "bib." All these are composed of silver tissue embroidered in the berry design. Let your silver tissue be cut to shape *before the embroidery* is commenced. Place the silver tissue over the berry design, which will show faintly through the fabric. Trace the pattern with a soft lead pencil.

The berries are worked in two shades of fibrette, using satin-stitch. The stems and



leaves are worked in a very soft shade of green fibrette. If this design is a little large, the berries can be worked without the leaves; or a *portion* of the design can be worked.

If you want a long, continuous design, by repeating it you can make it any length you like.

Silver tissue lapels make a smart adorn-

ment to a coat. The berry design is worked in colours to match the coat; and very often it is effective veiled in black chiffon, especially if the berries are worked in Oriental colourings.

Exquisite collars are also made of gold net and silver tissue. There never was a time when collars played a more important rôle in woman's attire than to-day. Indeed,



Two suggestions for embroidery. The design on the left is most effective worked in mauve and blue upon gold net, that on the right embroidered upon silver tissue imparts an original effect to a taffetas silk gown



so smart and distinctive have they become that a "chic" collar with turned back cuffs *en suite* often forms the sole trimming of a gown.

So many dressmakers nowadays sacrifice *trimmings* to the cult of "line." They treasure beautiful and artistic lines before everything else. It need hardly be stated that it is only the modiste who is sure of her "cut" who follows these ethics.

The Robespierre collar is now sunning itself in Dame Fashion's smiles, and is an excellent adornment for the gown which rejoices in the beauty of its lines. We will suppose that you have a gown of soft champagne colour satin, which, by the bye, is a very favourite shade this season. The distinctive feature of the bodice is the modish Robespierre collar, made of silver tissue and embroidered in green and cerise fibrette. It is a rolling turnover collar, with a fan-like jabot, which parts in a V to show a dainty silver tissue vest. The collar and the jabot are edged with silver lace.

The double jabot and the turnover collar must be cut out before the embroidery is commenced. Place the collar over the berry design, trace the flowers and foliage with a soft lead pencil. Arrange your tissue at various angles on the design, so that the berries will rest gracefully on the roll collar. When this is finished, trace the berries on the double jabot, in an equally effective manner. The entire design, with the exception of the stems and leaves, must be worked smoothly in satin-stitch.

Frills of silver tissue embroidered with a berry design look charming at the wrists. One usually associates

dainty frills with the Robespierre collar. Frills are always delightfully feminine accessories, and extremely becoming to a pretty hand.

A belt of silver tissue, with the chic little ends which are now so popular, looks quite charming on a simple navy blue gown. Even on tailor-made coats one constantly sees these bewitching sash-like girdles.

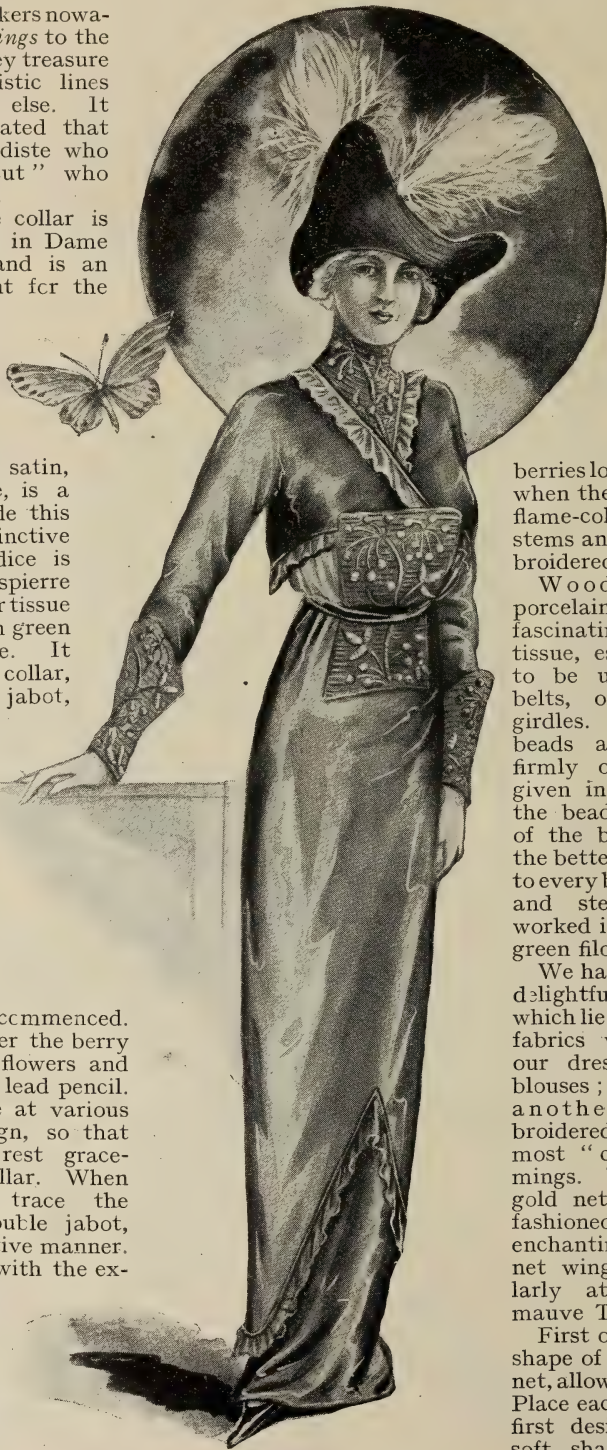
When the silver tissue is used for such a purpose the

berries look most effective when they are worked in flame-coloured silks. The stems and leaves are embroidered in soft silks.

Wooden beads or porcelain beads look fascinating on silver tissue, especially if it is to be used for sashes, belts, or the modish girdles. Three small red beads are sewn down firmly on every berry given in the design. If the beads are the size of the berries, so much the better. Sew one bead to every berry. The leaves and stems should be worked in soft shades of green filosele.

We have discussed the delightful possibilities which lie in these metallic fabrics with regard to our dresses, coats, and blouses; but it still has another charm. Embroidered net makes the most "chic" hat trimmings. Very exquisite gold net wings can be fashioned out of this enchanting fabric. Gold net wings look particularly attractive on a mauve Tagal straw hat.

First of all cut out the shape of the wings in the net, allowing for turnings. Place each wing over the first design, and, using soft shades of mauve chenille, fibrette, or mallow floss, embroider the



Silver tissue embroidered in three shades forms a charming trimming for a taffetas silk gown. The vest, sleevelets, and "bib" are all extremely smart



curious design given upon the wing. Embroider the second wing in the same manner. When the embroidery is completed the wings must be wired and edged with a very fine and narrow Paris shade of Valenciennes lace. Finish off the ends of your net wings with a little chou of Valenciennes lace. The wings should rest coquettishly on the crown of your hat. Gold net embroidered in soft shades of

rose makes a delightful crown to a smart Charlotte Corday hat. A dull rose velvet band with a well-arranged bow finishes off the side of the hat. The brim is made of fine lace, and if a too drooping effect is considered unbecoming, the lace should be wired.

You will find that gold net and silver tissue embroidery will be a most delightful asset for the beautifying of your clothes.



Silver tissue lapels, worked in the berry design shown on page 5259, make a smart adornment to a coat. If embroidered in Oriental colourings, the effect is enhanced by being veiled in black chiffon



# RIVER AND TENNIS FROCKS

By MARY HOWARTH

The Casement Cloth Dress—A Rage for Cotton Crêpe—New Parasols—The Bowler Hat

WHILST a cycle of wet summers and cold tried our patience and our lungs, "tub" frocks declined from fashion, and in their stead the sturdy serge coat and skirt suit and relays of thin blouses were our stand-by, with voile, delaine and nuns' veiling frocks an alternative for fair day possibilities on the river and the lawn.

What was the use of ordering linen and gossamer muslin garments, which would only be kept in the wardrobe to taunt us with their beauty and unsuitability for days of drenching rain?

Now, however, that the signs and portents promise a series of hot and radiant summers, the case is altered completely, and quite early in this year of grace, 1912, after a cloudless spring, an absolute *furor* for cotton fabrics was noticeable.

Nothing suits the typical English girl better than a cotton frock. Its freshness is typical of her freshness, and the simplicity of its design with her frank nature.

Deck her in the richest and rarest of gala toilettes, load her with diamonds and pearls, lavish expense upon her, and she will only look less sweet than in her washing frock and hat of equal unpretentiousness, innocent of coarseness though they may be.

## Raiment Exquisitely Fair

To be garbed from top to toe in raiment exquisitely fair implies a shrewd amount of discretion when the fabrics that are to compose the said raiment must be decided upon. Some of the simpler summer suits worn by the river girl and the tennis player are as expensive as the gowns in which their fair wearers dance at the smartest parties. Naturally such toilettes are costly from beginning to end, requiring not the homely services of the laundry woman when soiled, but the expert ministrations of the cleaner.

Other frocks—and those are the ones that the average girl requires during the summer—can be relied upon to return from the wash-tub as fresh and as dainty as when they were new.

Casement cloth is an excellent material for the purposes of the girl who wishes to look sweet and dainty and must not be extravagant, and another fabric that is gaining a huge reputation amongst the most exclusive *élégantes* is cotton crêpe, which washes like the proverbial rag, and requires very little getting up, if any. Girls who travel can launder their own cotton crêpe blouses by the aid of one or other of the wonderful washing-powders now sold. The material requires no attention afterwards, not even that of an iron, and can be dried and pulled into shape and worn immediately, without all the preliminary attentions required by cambric.

One of the pretty designs for a river girl's

dress shown on these pages would look charming if carried out in pale buff casement cloth and blue-and-white striped washing crêpe. The great merit of the design is that any blouse can be worn with the frock, so that a girl going to spend a week-end with friends in the country can take for one skirt, two or three blouses, and ring the changes upon pretty collars and waist belts, should she desire to do so.

One of the most popular blouses of the moment is made of a large silk, or specially woven lingerie, handkerchief. It is a dressy little affair, and so simple in design that it can be constructed in about an hour's time. All that it requires are under-arm seams and a chemisette made of embroidered lawn or lace. Under-sleeves, though they are not usually requisitioned, may be added. From the number of handkerchiefs sold in all colours and of all patterns for this purpose, it is safe to surmise that the handkerchief blouse will be a summer conqueror indeed.

In the midst of greenery and flowers, no costume looks more absolutely lovely than the one that is in the main white, or one of the variations of white now so fashionable.

Buff and ochre agree harmoniously with white of the milk shade, or of the pretty oatmeal and oyster tints, so I should suggest, for the blouses that we have been discussing, and particularly for the handkerchief one, a main theme of buff, with touches of ochre and a little turquoise blue, to match the forget-me-nots that grow by the riverside.

Our artist has drawn another picture specially appropriate to the needs of the tennis player and the river girl, in which one of the bordered fabrics of the summer season is given expression. It must be conceded that the manufacturers never forget the requirements of the woman who makes her own frocks, and wants to secure a maximum of effect at a minimum of time and money.

## Bordered Materials

The bordered materials are bewitchingly pretty, some patterned with arabesques, others with flowers, and many with spot designs of various sizes. The original of the gown sketched is of a pale pink, shaded with a band of rose colour at the hem, and "balloons" of various shades of pink above. The bordering edges the two-tier skirt, and provides the deep sailor collar and vest,

Girlish ingenuity is a pronounced feature of the present age, and in their moments of inspiration the young people think out novelties in trimming and embellishment that mark their toilettes apart from those seen in the vicinity. If they have plenty of time to spend upon embroidery schemes, now is the moment for them to exercise their talent. The embroidery stitch *par excellence* that is fashionable this summer is called the French knot.





Two charming tub frocks, with suitable and becoming hats. Such frocks look particularly well in casement cloth or cotton crêpe. Daintiness and simplicity are the keynotes of the designs

Upon a coat and skirt costume designed by a famous French *couturier*, which cost well over twenty guineas, the sole decoration was that of French knots of various sizes, sprinkled lavishly above the scalloped hem of the coat and reappearing upon the skirt, where it formed a deep hem band.

The dress was made of the very fine linen for which a great future is assured in Paris. For the pleasure frock of the river and tennis girl, embroidery that demands the sacrifice of many sunshine hours is not requisitioned;

but, used to a moderate extent, the French knot embroidery is most useful, fashionable, and becoming. It washes well, and therefore has everything to recommend it.

I will mention a substitute for it, and that is tiny thread buttons, the old-fashioned little ones that used to be worn upon the lingerie blouse as fastenings only, but that now are exalted to the position of a trimming.

I find in Paris that these buttons are the accepted mode of the most exclusive *couturiers*, and that they are used in various





A useful type of a river frock in pale buff casement cloth and blue-and-white striped washing crêpe. Any blouse can be worn with such a frock

Lace necessarily enters the arena of trimming purposes, and upon the linen and batiste dresses looks extremely handsome in coarse weavings with a bold and open-work design. A broad band upon the skirt is no new device, but there is no more effective means of displaying a beautiful length of lace.

Shoulder-pieces are an excellent resource, with the points ending beneath the elbows where the sleeves terminate, and there is the collar to remember, and amongst others, the one with its sharp point at the back and its fichu ends in front, always a fashionable and very becoming resource.

A little hand embroidery goes a long way towards giving a frock the exclusive air that the fashionable woman values.

sizes, so that a strikingly handsome ornament for a gown may be accomplished.

Shall I tell you the newest embroidery theme there is? It comprises flowers cut



out of linen, with each petal edged with buttonhole-stitch and applied to a background of drawn thread work.

The idea is pretty for a Henley toilette, and will be seen upon one of the designs shown on these pages, a most fascinating dress of blossom voile in shades of lilac upon a pale pinkish mauve background, with a black velvet waist-band and a skirt leash of black velvet, veiled by the tunic, which it holds together in the centre, revealing itself at that point in the form of a bow, with a bunch of foliage and flowers inset.

Of exquisite loveliness are the cotton gauzes and muslins of the present season, sprigged all over with dimly patterned flowers.

The dimities, too, are a great attraction, but their patterns are more prim, showing stiff little



An attractive suggestion for a tennis dress in one of the popular bordered materials. A wealth of variety exists for choice in these materials

bunches of flowers in the natural colours, upon a snuff brown or turquoise blue background.





A fascinating gown in blossom voile, suitable for wearing at Henley or a summer garden-party. Inset is a shady summer hat with a voile crown, almost devoid of trimming, but most piquantly original in its becoming curves



River and tennis dresses are in one way very exigent. They demand numerous details to enhance their beauty, and all must be absolutely in keeping with the main scheme. The right hat must be chosen, just the parasol that is essential, and the hosiery and shoes must be perfection.

There is no exclusive right for the very wealthy in dainty details nowadays. Everything is a matter of degree, from the headgear chosen to the footwear that is wanted.

Many women will make poplin shoes their choice this summer; well cut and excellently finished, they can be bought to match every gown at the expense of a few shillings a pair only, and now that spun silk hosiery is so much less expensive than it was, it may be relied upon to agree with each pair of shoes that is purchased, and so to emphasise the dominant colour scheme that is decided upon for a costume.

Those two favourite hat models of the springtime, the bowler and the Girondin, have been slightly modified to suit the river girl's needs. They have rather broader brims in their summer edition than in their spring ones, brims that shade the eyes without hiding them. The brims are always pliable, so that they can be turned up or down, and the trimming required by both of these very fashionable models is as simple as can be.

The dress shown above would be as ideal for a garden-party as for Henley, and in case it should be urged that cotton fabrics are not quite exotic enough for such occasions, let me once more emphasise the fact that they are the fashionable fad of the moment, and have been introduced as the successors of the silks that wielded an autocratic sway over feminine affection earlier in the year.

It implies merely a crown swathery of soft silk, with a smart bow in the centre-front, to which may be added a flower aigrette or a bunch of feathers, though most feathers are not to be recommended for river or tennis wear.



With the patterned voile or gauze frock it is a charming idea to wear a hat the crown of which is covered with voile, unless a brim facing of the fabric be preferred.

The graceful line of the shady hat with a voile crown depicted herewith is not interfered with by any elaborate form of trimming. The flat "pump" bow that holds the brim up in front does all that is required, by giving piquancy to an already very smart model.

The pliable chip hats, the Panamas, and the rush straws are all the sworn allies of the river girl, who adds to them ribbon swatheries and flower wreaths to suit her purpose and to render her toilette the essentially summer-like affair it should be under sunny skies.

#### Parasols

This is to be a great parasol year if the clerk of the weather keeps his word, and gives us plenty of sunshine. I often wonder that there are not more collectors of parasols than there are, for really they are a very fascinating adjunct of the toilette and as becoming in the hands of a pretty girl as the fan in those of the Spanish woman.

Year after year upon the river the Chinese and Japanese parasol is seen of various values, from the gaily coloured paper type to the handsome silk model, patterned with rare embroideries upon a gilded framework with jewels in the handle.

The new parasol of the present summer has a cupola-shaped centre and a spreading surround. The cupola is specially designed in order that it may not crush or interfere with the tall feather or flower aigrette that is worn in the hat. The Mother Gamp design is another fashionable shape, with a substantial frame tipped with horn and a horn handle. It makes a very good country parasol, and so does the model with a leather thong inserted upon the handle, so that the parasol can be carried on the wrist.

Freak handles of all kinds abound, and are justifiable for holiday wear. An amusing model has a cuckoo clock handle with a spring, which, when touched, sets the doors of the cage swinging open, and allows the cuckoo to appear.

Lovely parasols covered with lace are the prerogative of the river girl who spends her time in bosky gardens or upon green lawns. In the boat something more substantial is appropriate, such as the many patterned taffetas model, and in particular the design arranged in parquet stripes of the fashionable colours, cinnamon brown shading to pink, and buff striped with blue of all tints.

It will be noticed that all the frock designs sketched in connection with this dissertation upon river and tennis toilettes, are of the popular collarless order. Nothing is more delightfully cool than such a corsage.

But those who are spectators at a tennis party will want a ruffle to give their gowns the finishing touch required. In a boat, too, they are sometimes a possibility.

The Pierrot, or clown ruffle, that has been

a conspicuous success has a rival in the Robespierre, which will suit many women to whom the Pierrot is not becoming. The Pierrot is essentially a design that appertains to extreme youth. Girls look truly fascinating with the deep double frill hanging limply over the corsage, in some cases almost as far as the waistline.

The Robespierre has a more dignified air. Made of goffered net with a lace edge, it is composed of two frills attached to a centre pleat of lawn and lace.

This jabot does not add to the warmth of any costume, and is one means worthy of remembrance of diversifying the appearance of a blouse.

Bewitching as the Elizabethan ruffles look, they are not becoming to every type of femininity, and are less useful on the river than on the lawn, and then not for players, but for spectators. A short neck, they absolutely obscure, giving the face too much rotundity, and exercising over the figure a shortening and broadening influence.

To obviate these disadvantages, many variations of the round, upstanding, and crisply pleated ruffle have been introduced. One is a high stock of very fine shadow lace with a pleated cascade of a graduated width at the back only, beginning quite small and lengthening in the nape of the neck.

This is decorated by a band of narrow black velvet, tied in a bow at the nape of the neck and given very long ends. The effect of the ends is to add elegance to the back, a graceful mode acceptable to the woman no longer very young. It is pleasant for women who cannot wear the collarless corsage to advantage to discover something such as this, specially designed for their needs.

Another neck embellishment of a like type is a stock of flesh-coloured tulle with a crisp butterfly bow in the front, and a fine lace collar at the upper edge. The collar, though overturned, stands away from the stock with a suggestion of the Medici model of the past. Beneath the stock is a square chemisette intended to be worn outside the corsage. It fits the shoulders nicely, is tucked, and has a border of lace set on flat.

#### Summer Muffs

Woman is a mass of contradictions, and so it follows that dress is a subject full of incongruities which cannot be explained.

How is it that one of the favourite adjuncts of the summer toilette is a muff? One would have thought that such a relic of winter's icy grip would have disappeared when the swallows came. Not so; it is a fancy that abides, irrespective of all changes of the weather, and so must have mention here.

The summer muff is a frivolous affair made of chiffon and blossoms, and its presence beneath the skies of summer is justified, inasmuch as it takes the place of gloves.

Gloves certainly are a bit of a bore in hot weather, and a muff, when very pretty, is a highly decorative addition to a gala gown.





This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

*Beautiful Women in History*  
*Treatment of the Hair*  
*The Beauty of Motherhood and Old Age*  
*The Effect of Diet on Beauty*  
*Freckles, Sunburn*  
*Beauty Baths*  
*Manicure*

*The Beautiful Baby*  
*The Beautiful Child*  
*Health and Beauty*  
*Physical Culture*  
*How the Housewife may Preserve Her Good Looks*  
*Beauty Foods*

*Beauty Secrets Mothers ought to Teach their Daughters*  
*The Complexion*  
*The Teeth*  
*The Eyes*  
*The Ideal of Beauty*  
*The Ideal Figure, etc., etc.*

## BEAUTIFUL WOMEN IN HISTORY

By PEARL ADAM

ANNE SEYMOUR DAMER

THE "Dictionary of National Biography," which never consciously descends to humour, has recorded in pleasing phrase of Field-Marshal Henry Seymour Conway that, "while he was a man of fashion, his tastes were cultivated and his habits respectable."

He was singularly handsome, had a sweet voice and a charming manner, was a fine soldier, an accomplished statesman, a man famed for integrity, and the most popular member of his circle.

His wife, Lady Caroline, was a daughter of the fourth Duke of Argyll and widow of Lord Ailesbury. She was a very lovely woman, as might be expected of beautiful Mary Bellenden's daughter. She was a god-daughter of Queen Caroline, and a friend of all the brilliant society of that period—Sir Joshua Reynolds, Mrs. Siddons, David Garrick, Hume, and the rest. She was a fine embroideress, and when she was old Miss Berry says she was the picture of what an old woman ought to be and so seldom is. She was very much in love with her second husband, and the two of them adored their only child Anne, who was born in 1749.

### A Pretty Little Maid

With such beautiful and charming parents it would have been odd if the little girl had not been beautiful and charming herself. Her early childhood was spent at Latimers in Buckinghamshire in a house which Walpole described as "large and bad and old." She and her half-sister, Lady Mary Bruce, afterwards the Duchess of Richmond, were devoted to one another, and the little family

of four were as happy as a family in a fairy tale. When Mr. Conway had to go to Minorca, he brought back a creature which Walpole described as "being of the composition of a squirrel, a hare, a rat and a monkey, which altogether looks very like a bird," and which "lies in cotton and is brisk at night, eats wheat and never drinks." If it drinks it dies." It rejoiced in the name of a "jeriboo." Anne took a great liking to this being, which was fortunate, for it was pre-eminently one of those creatures which you have either to love or to kill. But all her life she loved animals.

When she was five, her parents went to Ireland, and she was left in the charge of Horace Walpole, who was a great friend of her father. Walpole was very fond of her, and wrote a nice little poem to her which began :

Oh, nymph, compared with whose young bloom  
 Hebe's herself an ancient fright;  
 May these gay shells find grace and room  
 Both in your baby house and sight!  
 Shells! What are shells? you ask admiring,  
 With stare, half pleasure, half surprise,  
 And fly with Nature's art, inquiring  
 In dear mama's all speaking eyes.

When she went to Ireland to join her parents Walpole missed her very much. He wrote to her father: "You never tell me now of Missy's bon-mots. I hope she has not resided in Ireland till they are degenerated into bulls." And again: "Make my compliments to Lady Ailesbury. I own I am in pain about Missy; as my lady is a little coquette herself, and loves crowds and admiration and Court life, it will be very



difficult for her to keep an eye on Missy. The Irish are very forward and bold. I say no more; but it would hurt you both extremely to have her marry herself idly.

However, I have much confidence in Mrs. Elizabeth Jones [her nurse]. I am sure when here she would never let Missy whisper to a boy that was old enough to speak." All this about a child of eight seems a little premature. Mr. Conway was now enjoying a very important post in Irish government, and was quartered at Dublin Castle.

A few years later they returned to England, but General Conway, as he now was, was put in command of the British forces in Germany, and his wife and daughter lived at The Hague during the campaign. Thence they went to Paris, and came back to a house in Soho.

#### A Clever Beauty

Anne was now a much travelled young woman of seventeen, beautiful, accomplished, charming, with a knowledge of manners and the world which nothing but her interesting and roving life could have given her. David Hume became secretary to her father, and indirectly it was this fact which led to her afterwards becoming famous as a sculptor. They were out together one day when they met an Italian boy with a large tray of plaster figures, made by himself. Hume stopped the youth, and entered into conversation with him, and praised his work. After they had left him, Anne laughed at Hume for wasting time over a "poor ignorant little boy." Hume reproved her, telling her she should not laugh at him, for she could not do the like. So immediately on reaching home she modelled a bust of Hume himself in wax, and presented it to him. To her chagrin he merely said, "It is clever enough for a first attempt," and went on to point out that it was easy enough to work in soft material, but a different matter to handle a chisel. So she modelled one in stone, and on seeing it he could not hide his astonishment and admiration.

From this time till her marriage she spent much time on such work, and was much encouraged by Walpole, who was always a most partial and extravagant admirer of her work. She had the best instructors, working in Bacon's studio, studying anatomy under Cruikshank, and taking lessons from Ceracchi. A very beautiful statue of her by Ceracchi has recently been placed in the vestibule of the British Museum. It shows her as of a loveliness most rare in modern marble, with classic features and beautifully poised head. The sculptor had a melodramatic life and death. He was a violent Republican, was mixed up in a plot to murder Napoleon in 1801, and being condemned to the guillotine, went thither dressed as a Roman Emperor—odd costume for a Republican—in a car of his own design.

The marriage of so beautiful and well-dowered a young woman as Miss Conway was sure to arouse interest and conjecture long

before it was definitely arranged. Thus the fashionable world of London was much interested to find the Duke of Buccleuch a willing captive at Miss Conway's chariot wheels; but he left the lady in rather a humiliating position by suddenly sheering off for no conceivable reason, avoiding her in public, and becoming engaged to Betty Montague.

#### A Love Match

Miss Conway was not inconsolable. Within a very few months it became obvious to her friends that Mr. Damer, Lord Milton's eldest son, was very much in love with the beautiful girl. The young man was heir to £30,000 a year, was of sufficiently pleasant manners, and was a friend of so substantial and steady a man as Adam Smith, whose hospitality, however, he enjoyed as seldom as possible, for the absent-minded philosopher's table was more full of surprise than satisfaction to his friends. On one occasion he rolled a piece of bread-and-butter round his finger, put it in the tea-pot, poured hot water on it, waited for it to draw, and then drank the fluid with a contentment only lightly disturbed by the opinion he mildly expressed that it was the worst tea he had ever tasted.

Damer and Miss Conway were married in June at Park Place. She was eighteen, he twenty-three. Everyone was so pleased, the couple were so much in love, and their worldly prosperity was so great that a cynic would have been on the look-out for misfortune. They set up house in Tilney Street, entertaining everyone who was fashionable or literary or an artist. Young Mrs. Damer had a pair of earrings worth £4,000, and her only sorrow was that the Court was in mourning and her pretty trousseau frocks could not be seen. Her father-in-law treated her coldly, but daughters-in-law have usually been found to adapt themselves with some complacency to those circumstances.

#### Dividing Paths

Young Damer's chief pre-occupations in life were the spending of money and the right curves to his garments. He would appear three times a day in a new suit. Indeed, the ingenuity he showed of finding ways of spending money would have made him a millionaire if he had exercised it in saving it. Before long the Damers were each going their own way, he to gambling hells and racecourses, when he was not at his tailor's, and she into society, perhaps by way of forgetting her disappointment. They got into debt, and fell into the hands of the Jews. The married life which had begun so rosily had become a sordid and dismal affair.

After a while she went abroad for her health, which financial trouble and worry about her husband had impaired. In Paris she went to a ball given by Louis XVI. and Marie Antoinette, at which Norwegian and Lapland peasant costume was compulsory.



It was one of those brilliant and light-hearted entertainments which made the history of France at the end of that century so much like a summer day suddenly wrecked by storm. When she came back she brought all the latest fashions, including some wonderful feathers for head-dresses. It must have been a horrid blow to find that the Duchess of Devonshire already had taller feathers. Mrs. Damer ransacked London without success, till she had the happy thought of going to an undertaker, who promised that when his horses came back from a

couple, although he was rich. Her troubles so affected her father that they brought on a stroke of paralysis, perhaps the last drop in her cup of sorrow.

At last, after about ten years of utter misery, the impossible situation was solved by Damer himself. One night, at a low public-house, he gave a party to four friends and a blind fiddler. When it was over he committed suicide, an act which was charitably brought in as due to insanity, but the wretched man never had the excuse of insanity for his miserable and ill-spent life. Lord

Milton took this opportunity of wreaking his fury on his daughter-in-law. He made her sell her jewels, he also sold the furniture and carriages of the house in Tilney Street to pay the debts. To this brutal act he added the last bitterness he could inflict on her by abusing her for staying in another man's house.

Gentle Mrs. Damer was roused at last. She sent for a hackney coach, put into it her inkstand, a few books, her pet dog, and her maid, took three guineas with her, and drove away, amid the tears of the servants, who all adored her, and who, in many cases, generously refused to be paid the fourteen months' wages which were owing. She went to her half-sister, now the Duchess of Richmond, who was very good to her.

She found herself with a jointure of £2,500 a year, which would have been well enough if she had got it, but it was very irregularly paid, and the whole of the first year of it went to paying Damer's debts. Thus left at a loose end, she devoted her time to

sculpture. She travelled in Spain, Portugal and Italy, that she might have the best models, and came back looking better than ever before, being, indeed, now free from debt, and, better still, free from her husband, who made her life so miserable.

She was as fond of fashion as ever. We find Walpole passing on to her the news that "the fashion now is to erect a toupee into a high detached tuft of hair like a cockatoo's crest; and this toupee they call *la physiocmie*, I don't know why." Lady Sarah Lennox also writes:

"Mrs. Damer has improved, I think; she is vastly less of a fine lady, and appears to



The Honourable Mrs. Damer, a celebrated beauty and wit of the eighteenth century  
From the painting by R. Cosway, R.A.

funeral, she should have all the feathers she wished.

Her private affairs at this time were in a terrible condition. The huge fortune her father had settled on her was all gone, so was her husband's, and still they owed £70,000. Her father had suffered the loss of his wonderful library, which had troubled her very much. But, worst of all, her husband's life was now conducted on such lines that even she, of refined and delicate temperament and strict moral upbringing, realised that to stay with him was a more degrading step than to leave him. Her father-in-law, her enemy always, refused to help the young



have more sensibility than I ever saw in her manner before. She has behaved very properly in every respect as a widow; she did everything in regard to his [her husband's] servants that showed respect and regard for his memory, for she paid all she could. . . . She now acts sensibly on her own account, for she has taken a small house, and lives with propriety without affected splendour, and says that, having shown how to live well when she thought she had money, she is resolved to show how to live prudently now she has not; for, though her income is good, it will not do for show and the comforts of life too, without outreasoning it, and she prefers the comforts and not being in debt to show."

#### A Soldier's Daughter

In 1799 she had a great adventure. It was the time of the War of Independence, and the Channel was full of French and American ships. When crossing to Jersey to visit her father, who was governor there, her boat had to run the gauntlet of the hostile vessels. The little ship was in no wise prepared for fighting, and when they were challenged by a French vessel a sailing match took place between the two, lasting four hours, several shots being fired meantime. Mrs. Damer was not in the least frightened; in fact, she enjoyed the experience, and when at last the English passenger and crew were taken prisoners, the French were so struck with the courage of "la belle Anglaise," as they called her, that she was soon set free and allowed to go on to Jersey. Horace Walpole was a great deal more alarmed at this incident, when he heard of it, than she had been. He wrote to her mother: "I am not at all surprised, my dear Madam, at the intrepidity of Mrs. Damer; she always was the heroic daughter of a hero.

Her sense and coolness never forsake her. I, who am not firm, shuddered at your ladyship's account. Now that she has stood fire for four hours, I hope she will give us clear proofs of her understanding, of which I have as high an opinion as her courage, and not return in any danger."

She was very fond of amateur theatricals, which took up much of her time, but a sad period came when her father, her step-sister, and Walpole all died within a short interval. After this she travelled again, and met Nelson in Naples, where she executed several busts of him. She was presented to Napoleon, and gave him a bust of Fox, later on giving a bronze cast of the bust of Napoleon to the King of Tanjore. Walpole left her his executrix, and Strawberry Hill, where she kept up the tradition for good company which the original owner had founded. Louis Philippe and the Prince Regent visited her, the Berrys, and in fact all of note. In the summer she gave garden parties, in the winter theatricals. So her life passed on till, at seventy-three, we find her still busy sculpturing and still the friend of all who were worth knowing.

She died in 1828, and by her own direction her working tools and apron and the ashes of her favourite dog were placed in her coffin.

#### The Verdict of Posterity

Of her work there were varying estimates. Her social position made it easy for people to say that it had no merit save that of a vain fine lady. She has left us several different ways of judging of it. The two heads of the rivers Thame and Isis at Henley are by her, and the decoration of the library at Fawley Court is also her work; while her great beauty and charm of presence can still be understood by all who go to the British Museum.

## THE ART OF HAIRDRESSING

By DAVID NICOL

*Diploma of Honour at the Paris Exhibition, Coiffeur by Appointment to Her Majesty the Queen  
Continued from page 4900, Part 41*

### SOME SPORTING COIFFURES

**A Common Error—The Sporting Girl Need Not Look Ugly—Waving in a Sports Coiffure—Why it is Essential—A Tennis Coiffure—How to Dress the Hair for Golf—Suggestions for the Girl Who Plays Hockey—A Comfortable and Pretty Coiffure**

ON an average, more mistakes are made over sporting coiffures than any other type of hairdressing. Two elemental factors jar with each other—natural vanity and a desire to look nice, as against a desire for security and comfort. The result is that most women indulge in a half-hearted compromise—neither an everyday coiffure nor one *really* suited to sport and its unusual requirements. And between the two they come to grief, hopelessly and irrevocably.

This is a great pity. I contend, and can back my contention with illustrations and facts that speak for themselves, that a woman can look quite as attractive with her

hair dressed suitably for games and sports as when coiffed for a garden-party or ball. But to achieve this desirable state of affairs much thought and not a little care is needed.

It is no use for a girl, before going off to play hockey, to seize her hair and screw it into a hard knob at the nape of her neck, leaving the front devoid of combs and flat as a pancake. For that way madness lies.

In her desire not to look "drawing-roomy" on the hockey field, the girl merely succeeds in looking a fright. The hard knob of hair is very heavy and uncomfortable; and as to the front, short ends and wisps escape in a few minutes, having nothing to hold





Fig. 1. A becoming and suitable coiffure for a tennis player. This mode will look pretty worn without a hat and yet is not unduly elaborate

them in place, and creep into her eyes and mouth in the most annoying fashion, besides looking anything but attractive.

We have all met the typical "sporting" girl on the golf links or tennis court—with hard, unbecoming tresses dragged from off her forehead, which is generally decorated with lank "ends." Yet such a girl thinks she is doing the right thing in not wearing her everyday coiffure for sporting purposes.

So she is; but she is doing it in just the wrong way, and forgetting the first law of hairdressing—adaptability. It is just as painful to see a girl flying about a tennis court with a puffed-out, floppy coiffure, which sheds a hairpin and a curl at every alternate step, and appears on the verge of total collapse, as to behold her "scragged" sister playing a foursome, in grim earnest, with the most unbecoming, uncomfortable-looking head in the world.



There is a happy medium, ladies, and I want to try and give a few hints on how to dress the hair *suitably* for sports.

Do not imagine that I am advocating curls and puffs and coils galore because I say that it is unnecessary to scrape the hair back when playing games. Unless a girl affects a very simple style for her ordinary coiffure, she will find that it needs considerable alteration before it becomes really suitable for tennis, golf, or hockey. It is possible for girls to obtain that same suitability without making themselves hideous in the process.

The ideal sporting coiffure is *plain*, without being ugly. Simplicity is the keynote on this occasion, and the girl who goes in for side curls and Grecian effects in the sports arena only succeeds in looking, and feeling, ridiculous.

Waving is indispensable, to my mind, in a good sporting coiffure. And it should be a *decided* wave, too. For this reason—when playing games a girl wants to forget all about her hair, and the constant tickling of stray "locks" on cheeks and forehead is a source of irritation.

Firm waving prevents this discomfort, for short lengths of hair remain up far better when *waved* than when left in their original straightness to flop as they please. So my advice to the girl who anticipates a tennis tournament or a hard day on the links is: "Have your hair waved—Marcel, if possible—and see that the wave is *stiffer and closer* than for ordinary wear." This gives the coiffure additional stability, and the slightly harder lines do not look out of place when "sports" are in hand.

If the waving is done at home, on pins, thinner strands of hair should be used. The pinching irons should be made very hot, and applied to the hair several times instead of once, to secure a firmer, closer wave.

As sports always imply movement, and

usually mean that a great deal of wind continually ruffles the hair, I feel I cannot insist too strongly on the value of a decided wave. As regards nets, in sporting coiffures my vote is in their favour, but only then. Several years ago, when waving first came in, fringe nets and hair nets of all sizes were tremendously worn, in order to keep the wave in place. It was said that hairdressers paid their rents out of their profits on hair nets. Nowadays their sale would not provide firewood!

Many ladies use hair nets when playing games, etc.; but, on the whole, they are usually so *badly put on* that they look very ugly.

A large, fine net to cover the front and side hair, and the back dressing, too, can be bought quite inexpensively, and when no hat is worn, such a net is desirable on a sporting coiffure.

In putting on a net, place it over the front hair first, and pin it as lightly as possible *under* the dressed hair, using very fine hair-pins.

Take care not to *drag* the net over the hair, so that its presence is obvious to the most casual observer. It should be laid on quite loosely, as the mere fact of its being there serves to keep the hair in place, without necessitating the rigid aspect achieved by so many ladies. Use as few pins as possible, and do not make the fatal mistake of stretching a small net over a large dressing. If these hints are followed, it will be found that the net becomes an improvement, and not an eyesore.

The most elaborate of the sporting coiffures I propose to describe is that suitable for tennis.

I have purposely designed it in this way, as it has struck me that many ladies prefer to play tennis without a hat, and that at tennis parties and tournaments the players naturally desire their hair to look as nice as possible without being unduly elaborate. I do not advocate a wide, loose dressing by any means, but I think the design I have specially arranged for EVERY WOMAN'S ENCYCLOPÆDIA combines prettiness with efficiency, and is also quite up-to-date. (See Fig. 1.)

This style can be made with a centre or



Fig. 2. A golf coiffure. As a cap is usually worn by lady players, the front and sides of the hair are the most important details to consider. A simple and comfortable style is here shown



side parting. For choice, use the side, as it is smarter. The hair must be strongly waved, parted on the left side, French combed firmly, and arranged in the usual way.

The combination of a roll and swath is novel. I have noticed that many ladies bind a hard ribbon round their hair when playing tennis, presumably because they think it helps to keep them "tidy." It is far from becoming, and in its place I suggest a "ribbon" made of a swath of hair, which looks infinitely nicer and answers the same purpose. An ordinary switch can be utilised. *No tied foundation is needed for this style.*

After the front hair is arranged, comb all the back hair together; French comb it, and roll it round the fingers of both hands.

when they will need covering by a flat shell brooch.

Lastly, take a fairly large back comb, and insert it firmly in the loose hair at the back, leaving the roll above and a little soft hair below, to give a pretty line to the neck. If the hair is not sufficiently thick to make a good roll, a round, soft pad may be used. And the back hair for the roll should be waved as strongly as the front.

A golf coiffure is really very simple. As a hat or cap is invariably worn for this game, the front and sides of the hair become the important features.

For this sport I would suggest a fairly full, divided Pompadour. (See Fig. 2.) The division allows softness, but does not necessitate a number of troublesome "ends" on the forehead. Having waved the hair, make a moderate Pompadour in the usual way, and afterwards divide it on either side, pulling a little hair over the forehead. For wear under a cap or hat, the most simple and least bulky form of dressing is best. A figure of 8 or circular coil fits best into a sports hat. Whatever back-dressing is chosen must either come high on the head, so that it rests *inside* the hat or low in the neck, so that it is completely *outside*.

I have described (see page 4425, Vol. 7.) the method of making a figure 8. To make a circular

coil, tie the hair, twist it slightly, and, starting from a small centre, work it round to form a plate-like ring of hair.

For a young girl player of hockey there is no better style than a double plait round the head. To make this, part the hair in the centre, divide it straight down the back, and make it into two plaits. Twist the right-hand plait *across* the head at the back, towards the left ear, and carry it over the front of the head as far as it will go. Twist the left-hand plait in the opposite direction, and tuck the ends of each plait under the other. Pin firmly, and pull out the front hair very little, to give softness. (See Fig. 3.)



Fig. 3. A pretty style for a "hockey girl." It is perfectly secure and yet becoming. Waving is imperative if loose ends are to be avoided

When it forms a fair-sized roll—leaving several inches unrolled at the base—lift it upwards to nearly reach the summit of the head, withdraw one hand at a time, and pin the *top of the roll firmly to the head*. The roll is then left rising straight from the neck, with a good deal of loose hair below, ready to be lifted into place with a back comb after the swath is fixed, and thus make the "roll" shape complete.

Take the swath or switch, and tie it firmly round the head, binding in the side pieces and giving support to the roll. The ends of the swath may come below the roll—where they will be hidden by the comb—or high on the left side,





This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

*Embroidery*  
*Embroidered Collars and*  
*Blouses*  
*Lace Work*  
*Drawn Thread Work*  
*Tatting*  
*Netting*

*Knitting*  
*Crochet*  
*Braiding*  
*Art Patchwork*  
*Plain Needlework*  
*Presents*  
*Sewing Machines*

*Darning with a Sewing*  
*Machine*  
*What can be done with*  
*Ribbon*  
*German Appliqué Work*  
*Monogram Designs,*  
*etc., etc.*

## NATURAL FERN DESIGNS

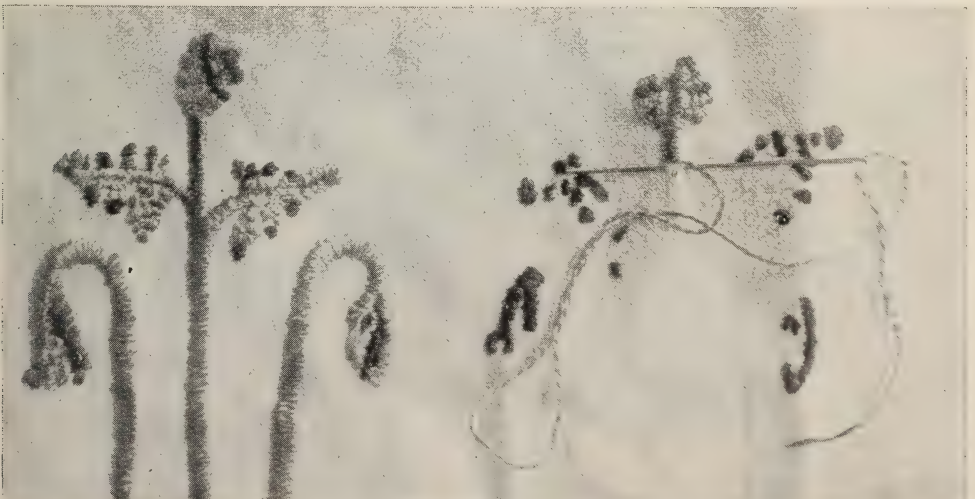
The Greatest Artist—The Perfection of Nature—Securing a Design from Nature—The Study of Ferns—Obtaining Effects in Needlework

DURING the last few years there has arisen a new school in the world of art, whose special work has been the securing of designs direct from nature, without any kind of adaptation. At first, the departure was hailed as opposed to genuine art, but it has quickly been realised that, in using nature's patterns, we are, without doubt, employing the production of an artist.

Let it never be forgotten that there is no greater artist than nature. With Sir Thomas Browne, we may, perhaps, consider that

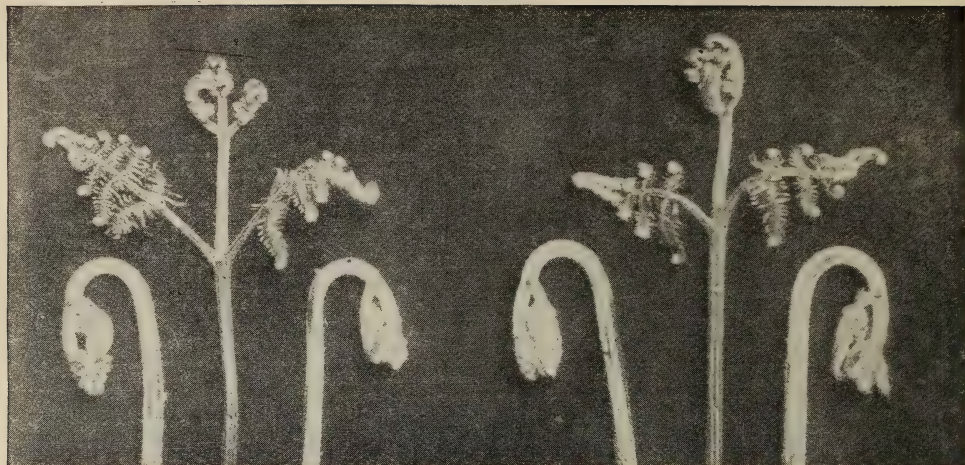
"Art is the perfection of Nature." The great mother of all, despite the fact that she works by a definite code of rules, has, first of all, to look after the lives of her children, and in doing so, much of the exactness of her designs will be lost. Thus, whilst each leaf on the tree will have its place allotted with a mathematical precision, the many vicissitudes of life will bring about an almost endless amount of variation.

Given a free hand, however, nature is distinctly in favour of a well-balanced design.



How the bracken design is worked. The subtle gradations of natural colouring should be imitated by the worker. A wide range of effects can be secured by using different stitches





An artistic arrangement of bracken shoots which can be used effectively by the embroideress

Particularly is this so in the case of developing ferns, as may be gathered from a glance at the photographs accompanying this article.

Exceedingly beautiful are the expanding bracken fronds. A few of these placed side by side suggest endless possibilities in the way of designs which might be effectively employed in embroidery, or, indeed, any other decorative scheme. Other kinds of ferns, such as the common male or lady fern, are almost equally beautiful in the manner of growth during the early days.

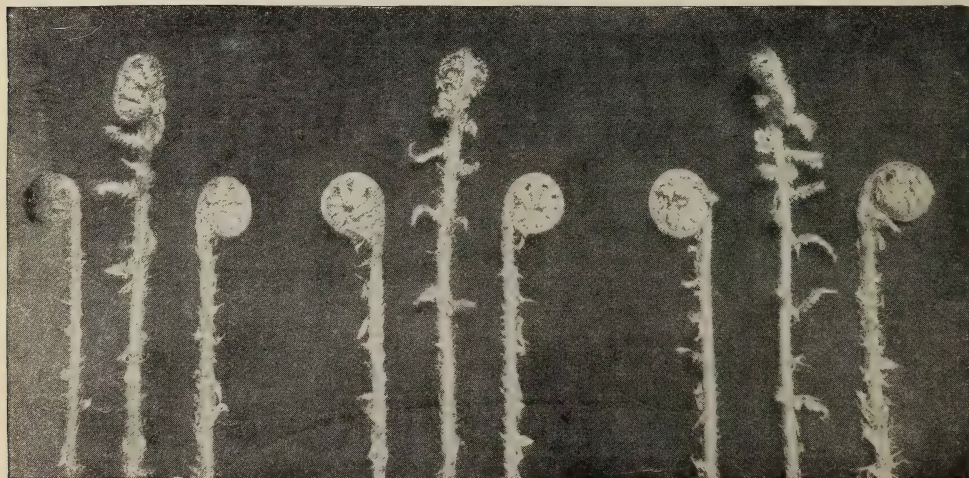
The truest idea of their decorative value is secured by placing the freshly gathered fronds upon a piece of black velvet, spread upon a flat surface.

The problem now arises as to the best method of transferring the patterns to the article to be decorated, in such a way that none of the original strength of outline may be lost.

Probably the surest mode of securing the nature pattern is by means of photography. The fronds are simply fixed in their place

on the black velvet by means of headless pins, and the resulting print is used as the design. Anyone who is a sufficiently good draughtswoman might easily dispense with the camera, but the aim must be to reproduce the original form as nearly as possible. The exact process by means of which the design shall be transferred depends upon the article to be ornamented, but when once the pattern is on paper, its removal to other objects is readily accomplished by tracing and carbon paper.

The worker is strongly advised to make a close study of the plants themselves, and special care should be taken to secure that strength of outline which in these nature patterns will be found to be of more importance than the details of the interior. Much of the final effect will depend upon the suitability of the design to the particular purpose for which it is employed. This is a matter which should receive a good deal of attention, in order to avoid incongruity in the application of the pattern. Indeed, there are few handicrafts in which it is



These fronds of fern are delightful in their spontaneous and natural effect



possible to exercise so much originality as in the matter of nature designing.

It is not possible in a short article to do more than indicate in a very brief manner the purposes which the nature patterns may serve, but in all branches of artistic handiwork, direct nature designs are very successfully employed.

#### Nature in Needlework

Perhaps they are more adapted to articles of needlework than anything else. There is, nowadays, such a wonderful variety of silks and shadings to be purchased that it is possible to reproduce the copy in the most advantageous form. Naturally, the choice of the exact shade to employ is a point which should receive a great deal of consideration. If possible, it is well to take some of the fronds to the shop and thus secure a direct match. In the case of the bracken fronds it will be noticed that the tops of the shoots are tinted in a rich old gold, and if this colour is worked in with the sap green of the young shoot, a fine contrast will be the result.

In needlework, too, a wide range of effects may be secured by the help of a number of different stitches. Of course, the



A bracken design is both effective and simple of execution

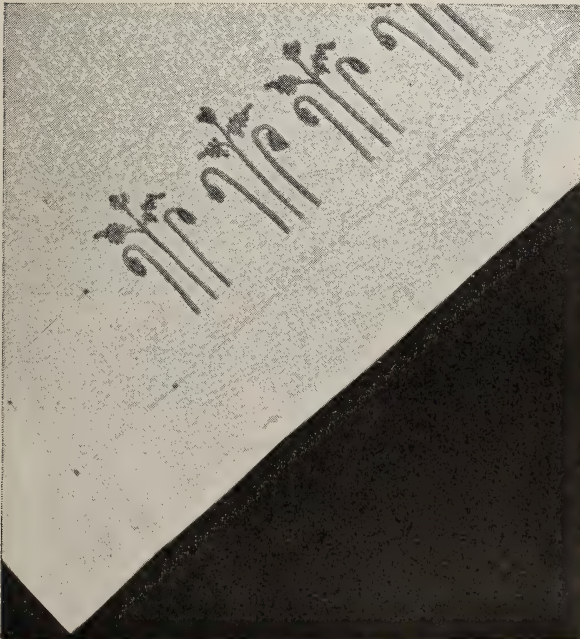
accomplished worker will soon be able to decide which particular way of working will give the best effect.

In the photographs which accompany this article, the colourless reproductions give but a faint idea of the extreme beauty of the finished work in an embroidery scheme. They are sufficient, however, to show that the scheme is well worthy of serious attention by those in search of a novel decoration.

#### A Fresh Delight

Many of the designs are quite easily worked out when once they have been transferred to the article to be ornamented, and may be carried out by a child. The educational value of working the charming patterns of nature cannot well be over-estimated, and there is little doubt that a new form of nature study is in prospect. During the country walk a fresh delight is found in searching for subjects for use in connection with the scheme for decoration, and young people acquire a knowledge of natural form which they could scarcely get in any other way.

Those children, and they are not uncommon, to whom needlework is unattractive will find a new interest in their lesson if they have had a share in its design as well as its execution.



The bracken design traced upon the material before being worked





Expanding fronds of bracken afford an admirable design for art needlework. The fronds can be fixed upon black velvet by means of headless pins and a photographic print then taken. This will serve as a design from which to work

## POINT LACE

Point Lace Used as a Trimming—Braiding Designs—Various Patterns Explained—Buttonhole Bars—Double Brussels Point Stitch—Plain Clothing Stitch—Close Venice Point Stitch, etc.

POINT lace, or lace consisting of braid and fancy needlework stitches, is a very fascinating form of fancy-work, which can be used for many purposes.

If worked in coarse thread and braid, it makes a handsome trimming for teacloths, d'oyleys, table-centres, sideboard cloths, bedspreads, etc. If fine thread and braid are used, then the lace is quite suitable for dress trimmings, collars, and embellishments of various kinds.

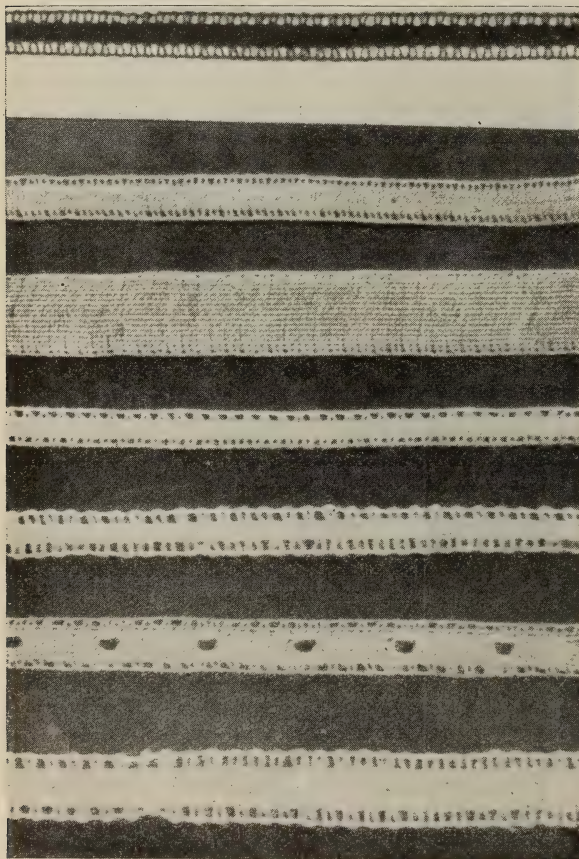
The braids are obtainable in great variety, a few of which are shown in the illustrations.

Some needleworkers prefer to draw their own lace designs, and as it is quite easy to do so, the method is recommended, providing the worker has a taste in that direction. But those who prefer to use ready traced patterns can purchase good designs at any of the art needlework shops. They are traced on linen, and the cost is moderate.

In addition to the design, braid of a suitable width, thread, a small pair of sharp scissors, a sharp needle for tacking the braid to the design, and some *lace* needles are required. The latter are not indispensable, but they are more comfortable to work with than the ordinary sewing needle.

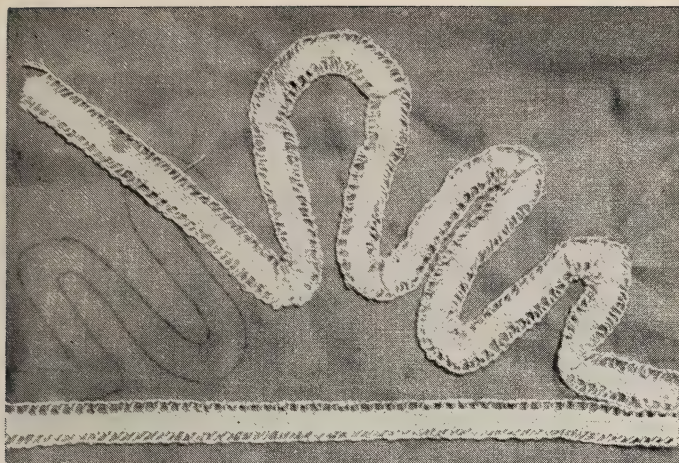
Many different stitches may be used for filling in spaces and making point lace, although they are really varieties of the buttonhole stitch and oversewing.

*To Braid a Design.* Tack the braid firmly to the pattern, taking small stitches, as the beauty of the work depends largely on good tacking. Keep to the centre of the braid, except on a curve, when it is better to keep more to the outer edge, thus slightly puckering the braid on the inner side of the curve, where it is whipped to regulate the fulness.



Some of the principal braids used in making point lace





The method of braiding the design. Small stitches should be taken, kept to the centre of the braid, except on a curve, where the outer edge is preferable

When turning a corner, fold the braid neatly to shape, and tack firmly.

On completion of the work, carefully cut the tacking stitches, and draw the lace from the pattern.

*To Commence the Stitches.* Without making a knot in the thread, bring the needle through the braid to the right side; run a few invisible stitches along the centre, then work a tiny buttonhole stitch in the edge of the braid, and begin to work whatever stitch has been decided upon.

*To Fasten-off Stitches.* Run a few invisible stitches backwards and forwards, then take the thread through to the wrong side of the braid, and cut it off.

Before actually beginning a piece of lace, it would be found a good plan to practise a few of the different stitches independently until the work is perfectly even.

#### Some Lace Stitches

*Twisted Bars.* Commence by running invisible stitches in the braid, then work a small buttonhole stitch in the edge; this must set easily, and not pull the braid from the design. Carry the thread to the opposite edge, and secure with a buttonhole stitch, thus forming a bar. Oversew the bar, and secure the thread in the edge of braid. Whip the edge of the braid itself to the point for the next bar.

Should thicker bars be desired, make three or four foundation threads.

*Buttonhole Bars.* For a plain buttonhole bar, extend three or four threads across the space in exactly the same way as for "twisted bars." Bring the last thread out about two holes lower down than foundation thread. Work buttonhole stitches over the strands of thread from end to end.

*Point de Bruxelles or Open Buttonhole Stitch.* This is one of the quickest and easiest lace stitches, and is extremely useful for filling in wide spaces.

Begin at the left-hand side of the space by making a loose buttonhole stitch in the edge of the braid three holes below the top of space to be filled (see illustration). Hold the loop down with the left thumb, miss three holes in braid, and work another buttonhole loop. Continue in this way until the end of the row is reached.

Whip over the edge of braid for the required space between the rows, then from right to left work one loose buttonhole stitch in each loop already made.

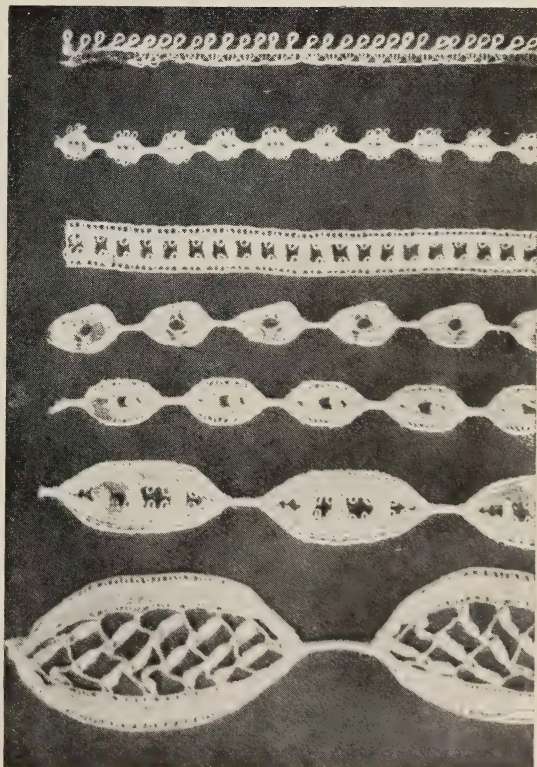
*Double Brussels Point.* This is made by working two stitches in each loop, both the same size. These

stitches must, however, be made very regularly (see illustration).

*Triple Brussels Point.* This design consists of three stitches in each loop.

*Branching Bars.* This design is the most suitable for large spaces, and may be employed with great advantage by a good worker.

Commence at the narrow part of the space, if possible, by making the foundation as if for an ordinary buttonhole bar. When the buttonhole stitches have been worked about



Fancy braids and edgings which are useful in point lace work



halfway along the bar, prepare another bar by diverting the thread to some other convenient part of the braid. Work part of the bar, then branch out in another direction. Continue in this way until the space is filled with half-worked bars, after which work back along all the foundation bars left uncovered, and which, if rightly managed, the worker will be able to follow in regular sequence.

*Plain Clothing Stitch.* Otherwise known as "Venice point" or "open Italian" stitch. Work a row of buttonhole stitches as for



Twisted bars (on the left) and buttonhole bars (on the right). These stitches should be practised independently until even working is assured

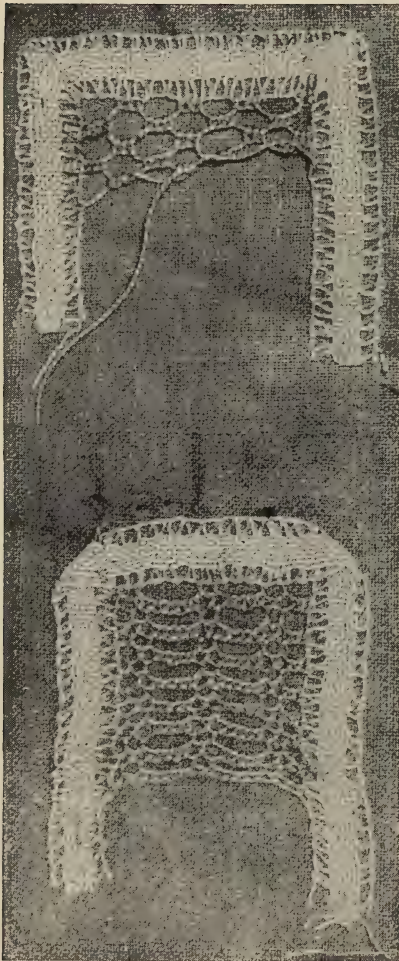
point de Bruxelles. At the end of the row whip over the edge of the braid until the thread is level with the top of the stitches of row. Carry the thread across to

the other side, and secure it to the braid in a direct line with the last stitch opposite, and so that it rests against the buttonhole stitches.

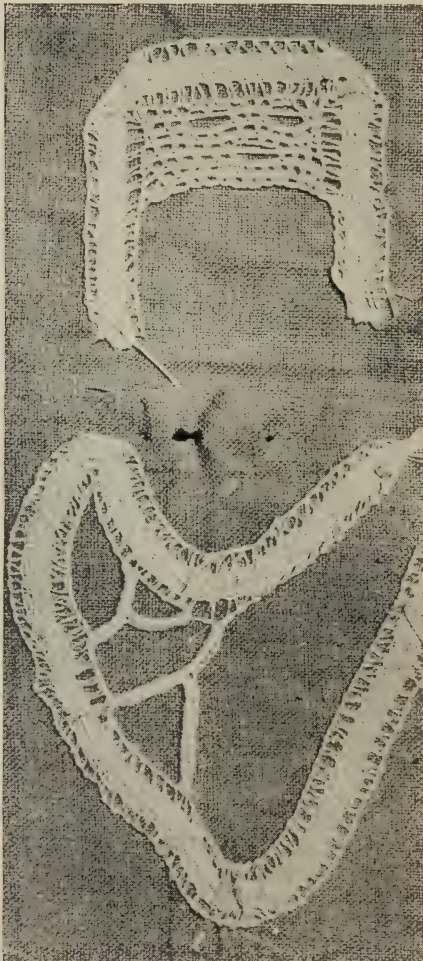
Whip over the edge of braid, to obtain the correct position for the next row, then work buttonhole stitches into each loop of the first row, taking in the thread line with each stitch.

*Close Venice Point.* This design is the same as the above, only that the rows of buttonhole stitches are worked to set closely together.

A pretty pattern may be worked into the "close Venice point" stitch by forming small openings at



Triple Brussels point  
Point de Brabançon



Close Venice point (with small openings at intervals)  
Branching bars



intervals, as shown in one illustration.

Miss three or four stitches of preceding row, taking a long buttonhole stitch, and in the next row putting in as many stitches as previously missed.

#### For Filling

##### *Broken Bars.*

This design is particularly adaptable to a long, narrow filling.

Make a tight buttonhole stitch in the centre of the top of space. Carry the thread to left side of space, three or four holes lower down, letting the thread rest *loosely* on pattern. Work five or six buttonhole stitches into the loop, then extend the thread in the same way to the right side of space three or four holes lower down. Again work buttonhole stitches into the loop, and extend another loose loop to the left side. Continue these loops alternately to end of space.

Small picots may be introduced into this pattern with advantage.

*Point de Brabançon.* This is undoubtedly one of the most beautiful of lace stitches.

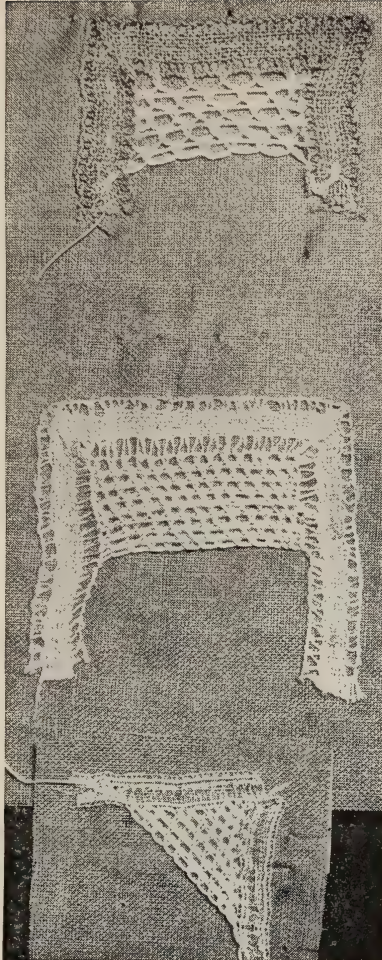
On the left-hand side begin with two buttonhole stitches in the first two holes. Miss four holes in braid, and in the fifth and

sixth holes work two buttonhole stitches. Miss four holes and work two more stitches. Continue to end of space.

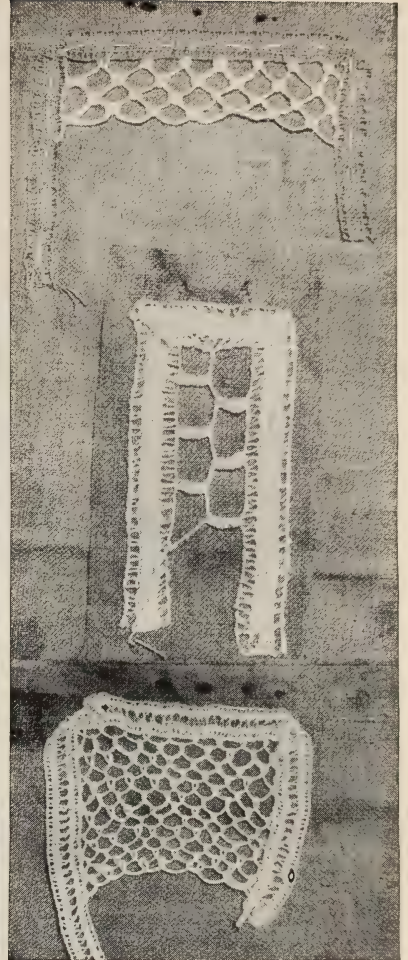
In the second row, from right to left, work five buttonhole stitches in large loop, with one stitch between the two stitches of previous row.

Repeat until the space is filled.

N.B. When the lace has been removed



Plain clothing stitch  
Close Venice point  
Close Venice point



Double Brussels point  
Broken bars  
Point de Bruxelles



Insertion made with Honiton lace braid in a light and graceful design. The fillings are also light in character



from the pattern, carefully straighten it out, and press on the wrong side with a warm iron over a damp cloth.

In a second article, some further stitches will be given, but those here described should prove amply sufficient for a beginner to exercise her 'prentice skill in attempting.

Having chosen or drawn a design, and tacked the braid carefully and firmly in position, the choice of the most suitable fillings to use is the next and most momentous question. This is a matter that must be left to the discretion and

individual taste of the worker. A judicious blending of light, open stitches with some of the more close variety usually gives a really satisfactory result.

Care must be taken, of course, to suit the stitches used to the kind of work in hand. In the insertion illustrated, the design is light and graceful, and requires rather light fillings, such as triple Brussels, Spanish point, ladder-stitch, with here and there Point de Reprise. The groundwork is formed of wheels or Spanish point.

*To be continued.*

## NIGHTDRESS-CASE MADE FROM A CAMBRIC HANDKERCHIEF

A USEFUL and pretty nightdress-case can be made quickly by using a fancy cambric handkerchief trimmed with lace insertion and cambric embroidery for the front flap.

Select a prettily bordered cambric handkerchief about eleven inches square. To trim this three yards of lace insertion and two yards of cambric embroidery will be needed.

### To Make the Front of Case

Cut the handkerchief in half from corner to corner, forming two triangular pieces. One of these must be cut again in half to give two smaller triangles.

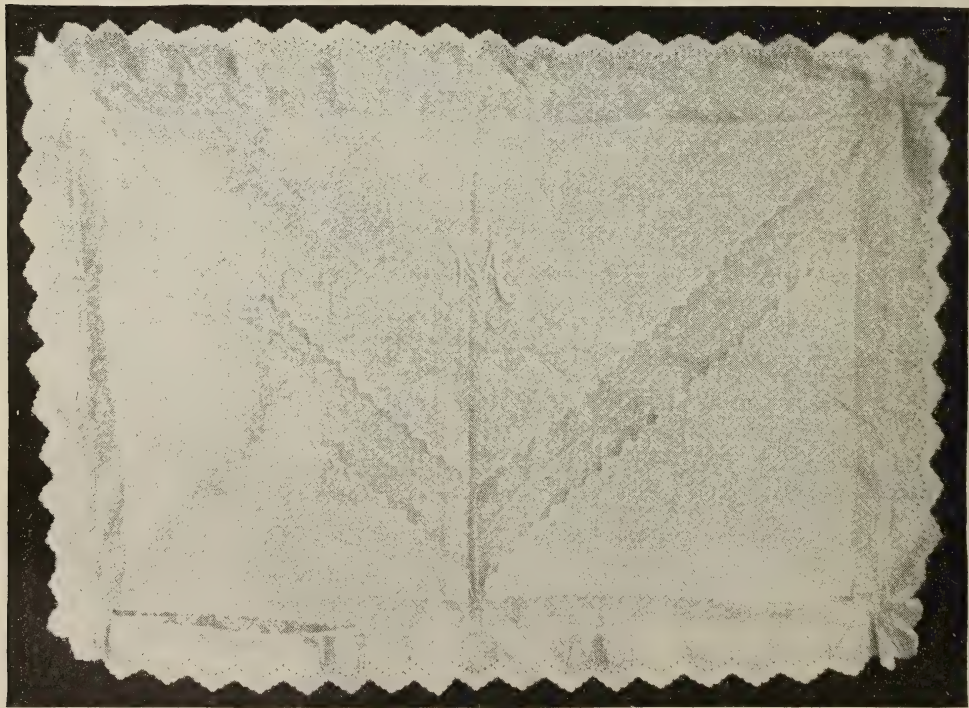
Place the larger triangle with the cut edge to form the top, its point downwards, and join a strip of insertion to the two

embroidered sides, mitreing it neatly at the point. Next join a second strip of the insertion to the first, and to the outer edge join the embroidered sides of the two smaller triangular pieces.

Neatly turn in all raw edges and border all round with the insertion, the cambric embroidery being used to finish off the extreme outer edge. This should be pleated neatly at the corners to lie perfectly flat.

An initial or monogram may be embroidered on the upper part of this pretty front, and will form a good finish.

For the practical portion of the case plain cambric or fine calico will be required, the quantity being determined by the size of the fancy front, which should entirely cover it.



A dainty nightdress-case made from a fancy cambric handkerchief, cut and then joined with lace insertion. Cambric embroidery forms the outside edging to the front flap of the case



Fold the material into bag shape, stitch up the sides, and make a deep hem at one top edge; the other is attached to the front. Line the front with a light pink or blue

silk, and an exceedingly pretty case is complete. With the silk lining removed, this case can be quickly washed and ironed. For travelling, too, the case takes but little room.

## A BUCKLE IN VELVET AND STRING

A Pretty, Barbaric Design—The Possibilities of String—How to Make the Buckle

THE waist buckle shown in the illustration is an original piece of handicraft, made of very simple materials and costing very little. It is not difficult to carry out, and is very effective in a barbaric way.

The same piece of work could also be used to adorn the front of a bodice, or would look well set into suède made up as a handbag. The round centre part used by itself would make an effective "cabochon" hat trimming.

The materials used are two shades of turquoise blue velvet, some rather thick string, some finer string, two round metal discs, two turquoise china beads, peacock-green oil paint, and gold or silver lustre paint.

A piece of the pale turquoise-blue velvet is first cut out in the shape of an oblong buckle, and an oval-shaped opening cut in the middle of it. The edges are turned in, and backed with a piece of black muslin. The outer edge is then finished with the thick string, sewn on with cotton of the same colour, and leaving two loops to hang over at each end, as shown in the illustration. The oval opening in the middle is also edged with string, buttonholed round with finer string.

The next process is to mark out triangular shapes on the velvet in poker work, using the ordinary poker work apparatus. But if these are not available, this part is not essential.

Next, two more loops are made in the thick string, starting from the inner oval space, and branching out to each end of the velvet buckle, as may be seen in the illustration. The ends are left loose, so that afterwards the backing of a deeper shade of velvet may be passed through them.

After this a three-ply plait of thick string is made, and looped round to form a circle. This is laid on to the velvet, so that it

touches the top and bottom of the velvet buckle and the sides of the centre opening, and firmly sewn down to the velvet. The ends of the plait should cross at the base of the buckle, and the join is then hidden by a flat metal disc sewn on quite visibly with thin string. A corresponding disc finishes the top of the buckle. The lower disc has two round china beads of turquoise colour, one on each side.

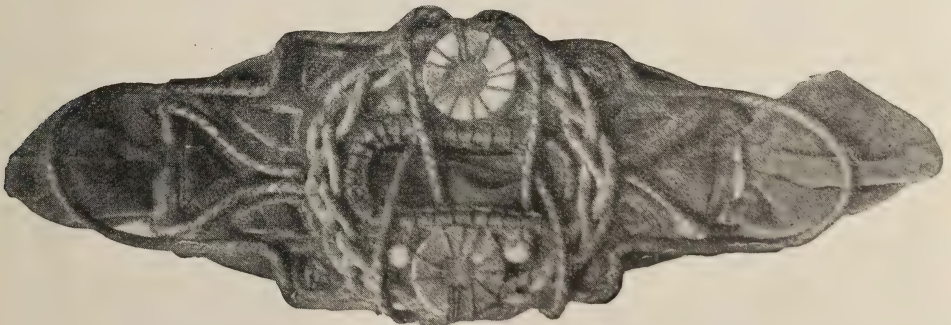
The last piece of string work is to make two loops, passed through each other at the middle opening, and surrounding the two discs. The whole of the velvet buckle and the string work is then roughly painted with peacock-green oil paint. When this is quite dry, the poker work triangular shapes are marked out with gold or silver lustre paint, and the string is also touched lightly with the same, letting the green paint, however, also show.

If poker work has not been used, the triangular patterns can be painted flat upon the velvet, though this is, of course, not quite so effective as where indentations have been burnt into the velvet by the poker work.

The final process is to cut an oval-shaped piece of the darker turquoise velvet, and, slightly frilling it, to pass the ends through the free loops of string at the end of the buckle. The darker velvet also shows through the centre of the buckle, and makes a firm finish to it. It should be backed with a plain oval-shaped piece of cotton or silk lining of the same shade.

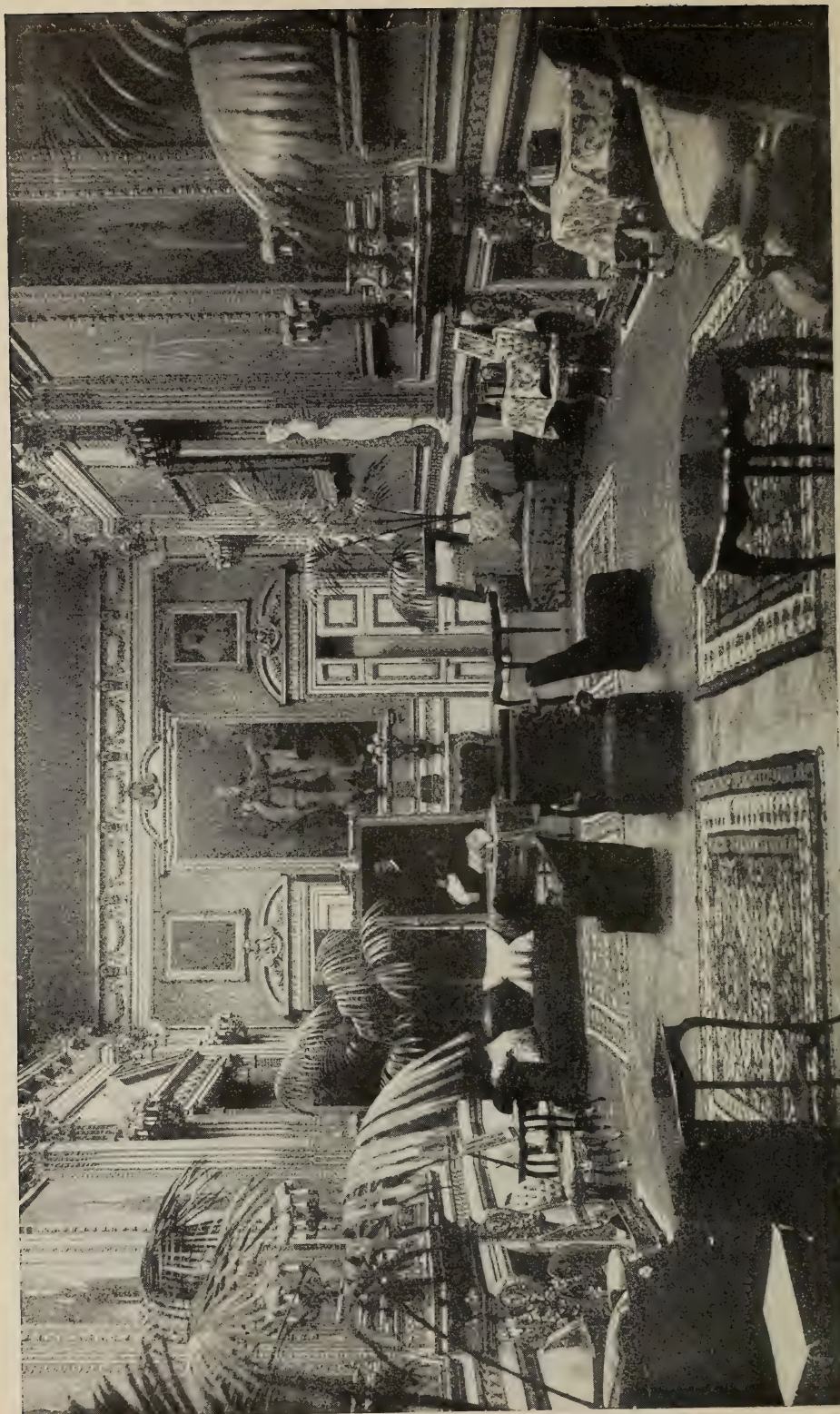
The lustre paint can be bought at any artist's colourman, and the metal discs and beads at any shop where Oriental and other foreign beads are sold.

The colour scheme can be varied to accord with any costume. Two shades of Venetian red velvet, with silver lustre paint and cornelian beads, would make a beautiful combination.



A buckle of velvet with string woven into quaint twists and plaits is novel and uncommon. Gold or silver lustre paint can be used to advantage to obtain any desired colour contrast





The famous picture gallery of Londonderry House, the stately London mansion of the Marquess of Londonderry





## WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

### The House

*Choosing a House*      *Heating, Plumbing, etc.*  
*Building a House*      *The Rent-purchase System*  
*Improving a House*      *How to Plan a House*  
*Wallpapers*              *Tests for Dampness*  
*Lighting*                *Tests for Sanitation, etc.*

### Housekeeping

*Cleaning*  
*Household Recipes*  
*How to Clean Silver*  
*How to Clean Marble*  
*Labour-saving Suggestions, etc.*

### Servants

*Wages*  
*Registry Offices*  
*Giving Characters*  
*Lady Helps*  
*Servants' Duties, etc.*

### Furniture

*Glass*                      *Dining-room*  
*China*                    *Hall*  
*Silver*                    *Kitchen*  
*Home-made Furniture*      *Bedroom*  
*Drawing-room*              *Nursery, etc.*

### Laundry

*Plain Laundrywork*  
*Fine Laundrywork*  
*Flannels*  
*Laces*  
*Ironing, etc.*

## THE CHOICE OF PICTURE FRAMES

The Importance of the Picture Frame—Special Frames for Special Pictures—Leighton and Whistler Frames—Passe-Partout Framing—Some Useful Hints—The Choice of a Frame—Gold Frames—Framing for Exhibition—The Cost of Framing

THE choice of picture frames is one of the most important features in the beautifying of a home, yet comparatively few people have any idea as to the general rules for picture framing, and thus many an otherwise charming and harmoniously decorated house is entirely spoilt by the careless and indifferent framing of the pictures.

### Some Simple Rules

It is always a safe rule to frame a picture according to the period at which it was actually painted or of that which it depicts.

An Old Master—or a copy from an Old Master—should be given a frame copied from an old-world design of the same nationality as the school to which the painting, be it English, French, Italian, or Dutch, belongs, should the original frame have vanished.

Empire frames would, of course, be employed for use in an Empire drawing-room, and might in special instances be employed with success to frame a modern portrait in which the sitter had elected to pose amidst Empire surroundings and in an Empire gown.

A very light French Louis frame in rococo work, with burnished high lights, looks well for an old French colour print or a reproduction of a colour print of the period.

One of the Watteau, Lancret, or Boucher masterpieces, for example, will look delightful in a Louis Quatorze or Louis Seize drawing-room, hung against light satin-striped white or grey walls, and the writer has seen such frames look charming against a background of deep sapphire blue.

A gilt Louis frame, being very graceful and delicate, also often looks well for a light modern pastel portrait of a child or a young girl.

An ormolu frame is one made in a certain special shade of coloured gold, known as French gilt, and is most suitable for Watteau prints.

For an engraving or old print keep the frame as flat as possible, except for a big head, when what the Americans have termed a "shadow box" frame, made of either dull or polished wood, and having a deep slope towards the picture, may often be used with advantage.

### The Value of Simplicity

The simpler the frame the better. Black or brown polished wood, with an outer rim of dull gold, is often used.

It is a tradition that an old engraving must be framed to show the margin and plate mark.

Wide, flat frames of dull brown stained



wood make attractive and quite inexpensive frames for photogravures and big brown-toned carbon prints of pictures from the Old Masters. A tiny brown wood beading is sometimes used in the inner side of the frame, next the picture, for a carbon photograph of a portrait, such as Franz Hals' "Laughing Cavalier" or one of Rossetti's heads, with good effect.

Chippendale frames of polished wood are inexpensive and very little known, and are suitable for framing delicate specimens of needlework and embroidery, especially those executed in Oriental colourings.

They are also excellent for framing photographs, and look particularly well in a room furnished with Chippendale.

Old needlework samplers are best framed in a narrow, flat, black frame—mounted close up to the edge of the border—such as one would use for an old print.

#### Special Frames

The Leighton frame and the Whistler frame are two types of special frames originally designed by famous artists for their own work, and since adopted with various modifications by the general public.

The Leighton frame, with its stately Doric pillars, was admirably suited for the classic subjects in which Leighton delighted, and is now chiefly used to frame reproductions of his work.

The Whistler frame is the name given to one in which the moulding used is composed of a series of lines or ridges, a pattern which he greatly affected.

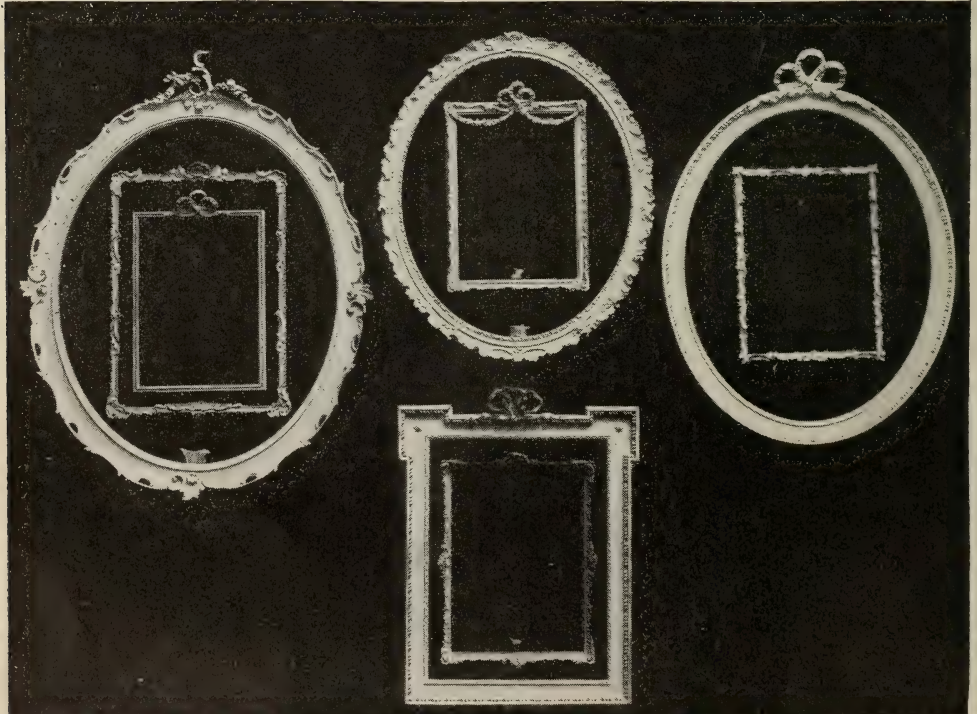
The following general rules will be found useful when dealing with odd sketches in water-colour, pastels, red crayon, pencil, or pen and ink, about the framing of which there are no hard and fast rules to be laid down.

If there is natural air space to a picture it can be framed up close, but if there is a variety of detail coming right up to the edges a flat white drawing-paper mount must be employed so that one gets a nice sense of continuity outside, and also avoids the uncomfortable look of having cut off the little details near the edges with the frame. For a more important frame a narrow black or brown *passe-partout* binding may be used. (See article on *Passe-Partout Framing*, page 930, Vol. 2.)

#### Japanese Prints

Black-and-white work should be framed in a narrow walnut-wood frame, or else in a thin black frame; and etchings should be mounted on a good wide mount of white or tinted cardboard or drawing-paper—to harmonise with the paper upon which the etching is made and the colour of the ink in which it is printed—and framed in the narrowest black beading procurable.

The popular Japanese colour prints may be placed inside a cut mount of ivory-white drawing-paper before being framed in the same narrow, plain, flat black beading, or it may be framed up close in black without the mount. Another plan is to frame Japanese prints with a narrow bamboo beading, which is novel and attractive, and suits them



Some graceful designs in Louis XIV., Louis XV., and Louis XVI. picture frames, suitable for delicate prints or engravings of these periods  
Photo, Chas. H. West, Swiss Cottage





A type of frame designed by Lord Leighton for his classical subjects, and popular for framing reproductions of his pictures

to perfection, and looks specially well if destined to hang in a room fitted up in Oriental fashion with Chinese ornaments and lacquer cabinets and screens and Japanese lampshades on lamps of Oriental china. They would also look well hung on pale buff-coloured paper in a hall.

The owner of pictures to be framed will always do well to be on the look-out for antique frames, which can still be picked up at a reasonable price by those who do not mind hunting about for them in the old curiosity shops which are found at almost every street corner.

An old carved wooden frame—not plaster—is generally worth getting if one happens to have a picture of the shape and size which it will suit.

When about to frame a picture, the most important points to decide are whether the frame is to be chosen only to suit the picture—as when framing it for exhibition purposes—or whether it must also suit some special room in which it is to hang. The latter point is often as important as the former, and neither should be lost sight of while the choice of a frame for a picture

for an ordinary living-room is being made, for while the same picture can often be hung successfully in several different frames, one only, perhaps, will be found to harmonise with the decorations of the room which it is destined to adorn.

A good frame-maker will have as many as two hundred and fifty patterns in stock, including designs for frames of every period of history since frame-making was introduced, and can modify them to suit a customer's special tastes, so that the variety obtainable is practically endless.

#### Choosing Frames

It is an excellent plan where a room has a coloured wallpaper—say, red, brown, dull green, grey, or white—to take a length of paper as well as the picture with one to the shop, in order to try the effect of the various specimens of moulding which will be shown, and from which one makes one's choice.

Where gilt frames for oil and water colour paintings are under consideration, the question as to whether bright, burnished, or dulled-down gold shall be employed must be decided.

It is often merely a matter of personal taste, or sometimes of fashion, and artists themselves often go from one extreme to the other.

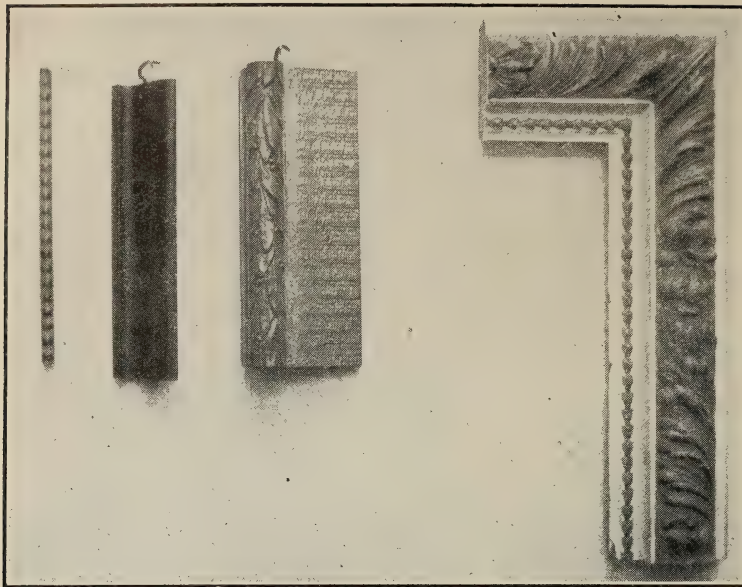
It may be taken as a rule, however, that a picture with sunlight in it—more especially if it chance to be a water-colour, which has no natural brilliancy of its own—should be put into a burnished gilt frame, and so get a glint of borrowed sunshine.

A strong yet simply painted picture—a strong oil-colour portrait, for instance—as a rule looks its best in a rather elaborate glittering gold frame, which will serve to



Passe-partout framing is most effective for a collection of odd sketches and photographs. It is inexpensive and easy of execution





Some specimens of mouldings much in favour. 1, Bamboo for framing Japanese prints. 2, "Shadow-box" moulding in polished wood. 3, German gilt moulding. 4, German gilt, showing a mitred corner

lighten it and throw it into relief.

Valuable old oil paintings, and highly finished modern work, full of detail, and painted in either oil or water-colour, should, on the other hand, as a rule, be framed in dulled-down gold. A copy of an antique frame of the period at which the picture was painted will best suit the former, and for the latter a frame designed on broad, simple lines should be chosen, in order to concentrate the on-looker's attention on the details in the picture rather than on those in the frame.

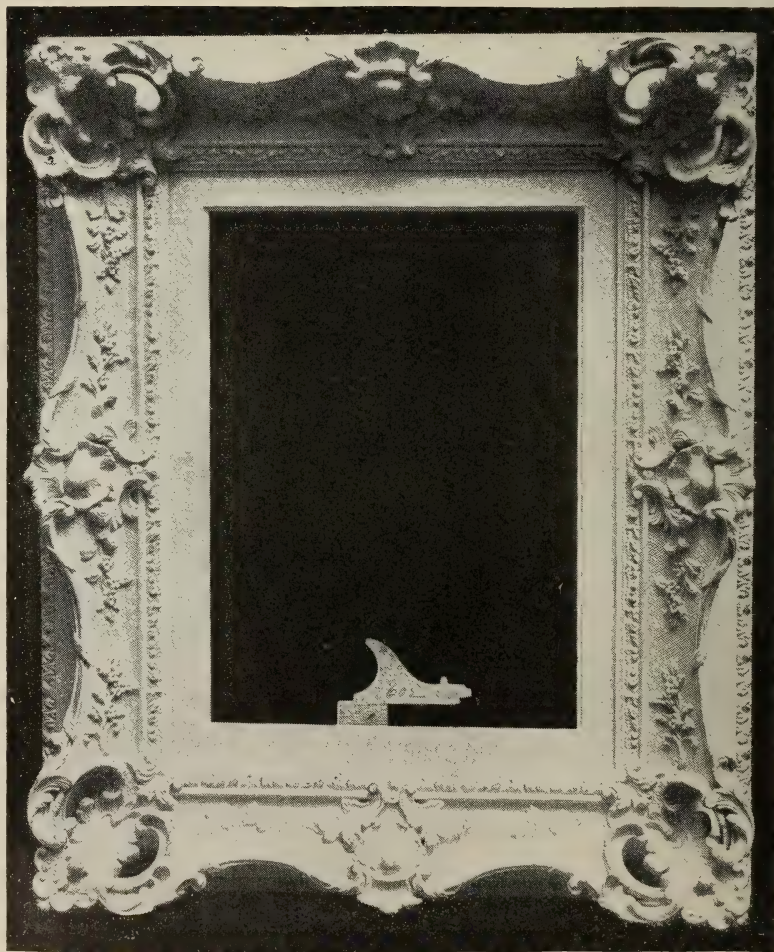
In choosing a gold frame the question of expense is an important one.

English gold costs three times as much as German gold, but

it lasts, practically speaking, for ever, keeping its colour as long as may be desired, and merely requiring to be occasionally dusted with a very soft brush.

There are two kinds of English gold—oil gilt and water-gilt. Water gilding bears more handling than oil gilding, and is therefore more suitable for framing pictures about to start off on a round of exhibitions—more especially if water-colours—though it is rather dearer at the start.

The ordinary smooth, plain gold



An English gilt double swept frame, adapted from an antique carved model. Such frames can often be bought reasonably at curio shops *Photo, Chas. H. West, Swiss Cottage*





A water gilt frame which would be suitable for a water colour drawing. Though expensive, water gilt frames will stand handling well and are much used for exhibition pictures

frames in which water-colours are so often hung are generally water gilt.

Water gilding is a process which cannot be employed for elaborately carved or moulded frames, and the average oil picture is, as a rule, hung in either an English oil gilt or a German gilt frame.

The chief difference—apart from their lasting qualities—between a German and an English gold frame lies in the fact that the German gilt frames are made from lengths of either elaborately or simply moulded gilt beading, imported in long strips from Germany, which, in order to make a frame, must be cut to the necessary lengths and the pattern matched and the corners mitred.

Some little extra ornament is occasionally placed at the four corners by the frame-maker, to take the observer's eye from the joint.

One cannot burnish a German moulding as it is received, but there are patterns with certain burnished portions, and corner pieces of burnished metal are occasionally introduced by the English frame-maker.

The English gilt frame, on the other hand, is usually copied, or adapted, in plaster from some elaborate and beautiful old carved wood design in which the corners curve and blend to make one with the whole, which is afterwards gilded in its entirety.

The process employed is highly intricate; the plaster surface of the frame receiving endless preparation before the gold is finally laid on by the highly skilled workman—artists in their way—who must be employed.

All swept frames, as those whose lines of decoration go in sweeping curves are technically termed, in distinction from the plain frames whose main outlines are straight—although a little extra ornament may be here or there introduced—must be English gilt, the plain parts of a swept frame being water gilt, the curved parts oil

gilt, and the sweeps being often burnished.

An English oil gilt frame can be finished off in three ways. It may finally be left the bright colour of the gold leaf, or it may be rendered still more glittering by means of burnished high lights, or may be dulled down with umber to the colour of old gold.

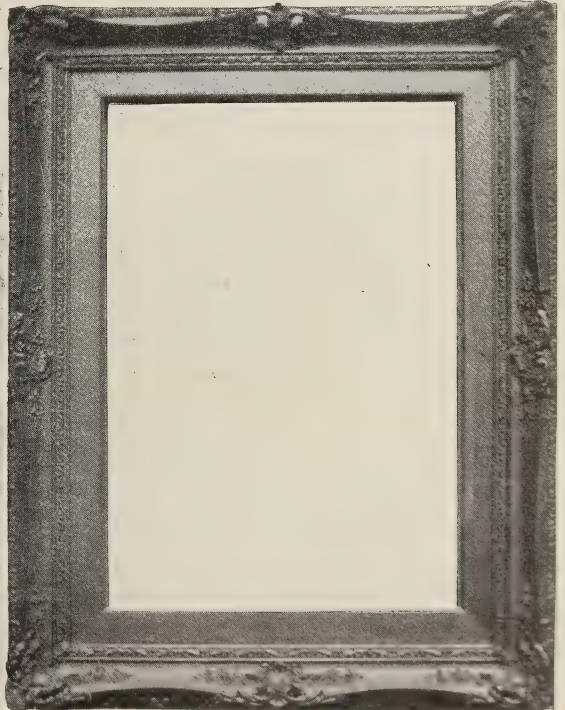
#### Framing Pictures for Exhibition Purposes

Plain half-inch-wide white painted frames are both cheap and effective for landscape work in water-colours, and are often used for a water-colour show, the pictures in this instance being mounted on rough ivory-white drawing-paper mounts before being framed.

Where large but inexpensive gold frames are required (for an oil-colour show, for instance), perfectly plain rough wood frames, gilded, are often used. These look well, and are very effective, can be had in various widths to suit the picture, and are far cheaper than any other variety of gilt frame—quite a good-sized frame costs only about thirty shillings.

A similar smooth gilt frame costs just half as much again as a rough gilt frame.

Gilded oak—showing the grain of the wood—is used chiefly for water-colours—especially for large-sized portrait heads—and occasionally for etchings, but it is not to be recommended for exhibition purposes, as it will not stand handling. It is sometimes used for exhibition frames in conjunction with a narrow gold moulding, the gilded oak, in this case, being under glass. Gilt-framed water-colours nowadays are not as a rule given white mounts; they are framed up



An English gilt swept frame which would fitly enshrine a landscape in oils



quite close in gold, and if a mount is necessary a gold one is chosen.

A tiny line of black wood is sometimes put just inside the frame against the picture—to keep the eye from wandering, perhaps—and it is certainly effective.

It is a rule to put work executed in any medium except oils under glass, and even oil paintings when old and very valuable (any work of the Old Masters, for instance) are usually glazed to protect the surface from possible injury, though there is the grave disadvantage that the glass reflects all the objects within its radius, making it difficult to get a good view of the painting.

#### The Cost of Picture Framing

The cost of picture framing ranges from a shilling or two for some wee *passee-partout*, up to about seven guineas for an English gilt frame of simple design for a life-sized portrait.

All picture-framing estimates are based upon a calculation of the outside measurements of the frame, reckoned at so much the foot. Thus, the price of a Louis frame, which is priced 2s. 6d. the foot, would cost

17s. 6d. for a canvas measuring 20 inches by 16 inches, for which the outside measurements of the frame would be about 7 feet. Should the frame be burnished, this would add an extra five shillings to the price.

Swept frames are more expensive in proportion to their size than plain frames or Louis frames, the price varying chiefly according to the width of the pattern. A frame four inches wide would probably cost 6s. 6d. the foot, so that a frame for a canvas 20 inches by 16 inches would work out at a little under £3.

The price of frames made from German mouldings begins at 1s. 6d. to 2s. the foot, with an additional 5s. for the four corner leaves (added to hide the mitres), and run up to about £3 for a frame for a life-sized portrait or a landscape measuring 4 feet by 6 feet.

Chippendale frames cost from about 1s. 6d. each, according to size. A frame for a good-sized one would probably work out at about 3s. 6d., and all stained-wood frames are quite inexpensive.

## A NOVEL TEA-TABLE

How to Make Cloths to Match China—Copying the Decorations on China—Tracing Methods—Silks to Use

CAN the woman exist who delights not in dainty table linen, who does not appreciate the particular charm its refinement imparts to the kingdom over which she rules? It is so essentially a thing pertaining to woman's province that one can as readily imagine her indifferent to the fascination of a new spring frock as to

the witchery of an exquisitely laid table.

Indeed, the successful "table laying" competitions inaugurated by German Royal princesses, and rivalled in London, are proof sufficient of the interest taken by all classes of women in the matter.

Costly lace and linen may not be within the reach of every woman who aims at making her table attractive, but with some artistic taste and industry she can attain an effect not only charming, but distinctive, and breathing subtly of her own personality.

It is, perhaps, at the tea-table, surrounded by the cosy home atmosphere she herself creates, that a woman is at her best. At any rate, it is then that she makes the picture which is most vividly remembered by the exile.

A pretty English room, sweet with flowers, bright with fire or lamp light, centring itself in a daintily arranged tea-table, and a



A novel idea for an afternoon tea-cloth. The design for the embroidery is that of the china to be used with the cloth. The pattern can be transferred by tracing paper from the china to the material



gracious woman. That is what rises most often before the eyes of "the sons of the Empire" toiling in rough places; it is what brings the keenest pang of homesickness.

The writer has a suggestion for the woman who wishes to make that magnetic little table still more redolent of her own individuality. Why not copy the design of the cups and saucers on the tea-cloth, working it in washing silks, thus giving a quite distinctive beauty to her table?

There are many favourite conventional designs to be found in the tea-sets of to-day, which might be reproduced without much difficulty. One might choose some simple, graceful *motif*, such as that seen in various modifications, where a shamrock, or other distinctive leaf, set upright on a long stalk, is placed singly at regular intervals, the intervening spaces being filled with a quatrefoil or circle, and the whole bordered by a curving band. A design like this would look well carried out in a border all round the cloth, modified slightly at the corners so as to bring it nicely into shape.

#### A Pompadour Design

There are more elaborate designs, however, which, though giving more trouble, would repay the worker by a really beautiful effect, and which could be used to decorate the corners only of the cloth, the bordering band or ornament being worked right round it. Such a design is "The Pompadour" shown in the illustration. Here the group of three blossoms, with buds, leaves, and stems, forming the main part of the design, is placed in a slightly different position in the actual V-shaped corner, whilst on each side it is retained in its original form, the whole forming an effective decoration, reproducing faithfully that adorning the china arranged upon the cloth. I think it will be conceded that the effect of the twin design is both unique and delightful.

Now as to the best way of copying the chosen design. This can be done quite simply by laying tracing paper on the china, and going over the design very carefully, taking precautions to prevent the paper from slipping. A good plan is to secure it on the ware with stamp paper. If the pattern has to be taken from a cup, tissue paper may be found easier to manage than tracing paper, as it can be better



A charming design for an oval-shaped table-centre, which can be worked upon muslin lined with white silk or sateen. The frills should be left unlined

moulded to the curves of the cup. The design traced, remove the paper, pin it on a drawing-board, and go all over it with a soft black pencil.

It is now ready for transferring to the cloth. Pin the latter on the drawing-board, carefully stretching it so as to have an even surface; pin the design downward on it, and go over it with a sharply pointed hard pencil or knitting-needle. The lines will be found clearly marked on the cloth when the paper is removed, but as they are apt to become fainter from handling, it is advisable to go over them again, on the cloth, either with a sharp, hard pencil, or a crowquill dipped in Indian ink. The latter is more lasting, but must be carefully done.

A simpler way is to place carbon paper between the cloth and the design, and to go over the latter with a hard point, but this method is open to the objection of being liable to soil the cloth, unless great care is taken, as wherever the tracing paper is inadvertently touched, a mark will be left on the material. And as most people like to keep their fancy work as clean as possible (which can be managed by covering all of it with tissue paper, except the part actually being worked), the first plan is preferable.

#### Materials for Working

The worker should be particular to measure the distance of the pattern from the edge, the space between the recurrent designs, and so on, in order to get everything symmetrical before beginning the transfer process.

A word as to the silks required. The writer found no difficulty in matching the colours of the pottery in the "Decorator" washing silks, procurable at any good needlework shop at 1½d. per skein. They give a very bright, soft effect, and cover the material well.



Of course, this work may be combined with drawn thread, crochet insertion, and lace, or the braid-and-needle-stitch lace known as "Renaissance," to make a really handsome cloth of much more elaborate style than that shown in the illustration, and any trouble spent upon one such would be amply repaid by the beautiful result.

#### Stitches to Use

It is well to work the design fairly solidly, employing stem-stitch, satin-stitch, or crossed stem-stitch to fill up the various sized spaces, but using stem-stitch only for the indefinite splashes of colour which often occur in pottery designs, and of which an example is seen in the illustration. It is not advisable to attempt too slavish a copying of the shading of the model, as,

or ribbon work on clear muslin. And a whole set of these pretty breakfast-table accessories, worked thus with the same design as that on the breakfast china, would give a quite delightful character to the meal.

It is better to choose for this one of the simple conventional designs before mentioned, as the muslin is too thin to lend itself well to the working of anything elaborate. In transferring this, the muslin itself, owing to its transparency, may be used, but it is not always possible to get the pattern directly on to the table-centre or cosy. It sometimes, on account of the different shape of these to the cup or plate one copies, has to be modified somewhat, and it is best, in this case, to trace the single complete design, and, after arranging how far apart each *motif* should be, and marking its place,

transfer the pattern as before, moving it as required. If possible the material should be worked in a frame, as it is apt to pull and pucker otherwise.

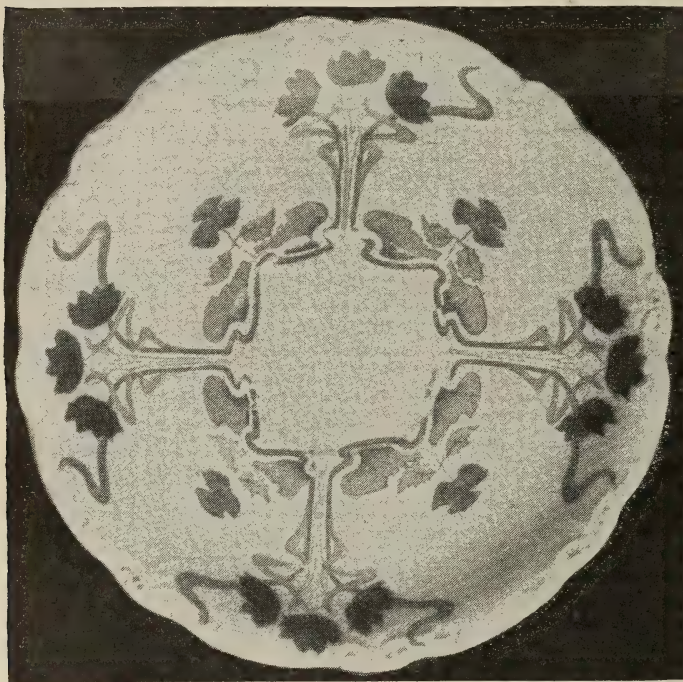
Naturally, it should be done neatly, for everything shows through the muslin, and this is, in fact, its chief beauty. Pure white silk, satin, or sateen, should be used to line each item; the little frills edging the table-centre (which also look very well on the tea and coffee cosies) are left unlined. And the shape of the centres may be either square, long, oval, or round.

#### Flower Designs

There are very favourite designs for breakfast china in which flowers, such as violets, roses, or daffodils, are scattered or powdered over it. These can be quite delightfully copied on clear muslin, in ribbon work, which has the additional merit of being quickly done,

and washing ribbon may now be had for this work.

The well-known "willow pattern," too, a favourite in many households, supplies charmingly quaint schemes for embroidery, for while the whole design is too elaborate to be copied without entailing more trouble than most people would care to take, bits of it can be picked out and arranged according to the worker's fancy. Thus, the two birds typifying the souls of the lovers, the flight of the latter, pursued by an irate father across the odd Chinese-looking bridge, the boat in which they escaped, can be effectively used, in combination with a tree or a pagoda, to make a novel scheme of decoration in harmony with the pretty blue china. And ingenuity can easily devise many another pretty pattern.



An afternoon tea-plate, the design of which has been copied on the tea-cloth

unless very skilfully done, the result would be "scrappy"; it is best to aim at getting a broad, general effect of its form and colour.

Another phase of this harmony between pretty china and the snowy background which throws it up so charmingly, suggests itself. To the writer's mind, the breakfast-table should breathe the freshness of the morning, reminding those gathered around it that a new day has dawned for them. True, matutinal freshness is a thing one almost forgets in the dark days of winter in a great city. Still, is not that all the more reason for the queen of the house to remind her household of it by the cheerful daintiness of her table adornment? She will find few things more effective aids in doing this than table-centres, tea, coffee, and egg cosies, and so on, worked in washing silks





## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

### The Baby

*Clothes  
How to Engage a Nurse  
Preparing for Baby  
Motherhood  
What Every Mother Should Know, etc.*

### Education

*How to Engage a Private Governess  
English Schools for Girls  
Foreign Schools and Convents  
Exchange with Foreign Families for Learning Languages, etc.*

### Physical Training

*Use of Clubs  
Dumb-bells  
Developers  
Chest Expanders  
Exercises Without Apparatus  
Breathing Exercises  
Skipping, etc.*

### Amusements

*How to Arrange a Children's Party  
Outdoor Games  
Indoor Games  
How to Choose Toys for Children  
The Selection of Story Books, etc.*

## THE COST OF A GIRL'S EDUCATION

*Continued from page 5225, Part 43*

**A Famous School on the Downs—Its Ideals and How They are Carried Out—Wycombe Abbey School and its Work—The Cultivation of Social Qualities and Accomplishments—Modern Home Schools for Girls—Co-educational Methods—St. George's, Harpenden and Bedale's School, Petersfield—How the System Works—Its Results on Character**

THE famous Roedean School for Girls, under the principalship of the Misses Lawrence, is finely situated just outside Brighton, on the Rottingdean road.

A spacious playground faces the sea, and the school buildings, consisting of five blocks, include, besides the usual classrooms; a gymnasium, studio, library, chemical laboratory, carpenter's shop, kitchens for cooking classes, and a large general assembly hall. There is a special block with rooms for music, teaching, and practising, which have double walls to render them sound-proof.

A covered, steam-heated, swimming-bath is provided in the grounds, and there is a detached sanatorium under a trained hospital nurse.

The pupils, who number about three hundred and fifty, are drawn principally from the upper middle class, and the aim of the upper school is to give a thorough education to girls from fourteen up to nineteen years of age, on lines somewhat similar to those found to work so well in boys' public schools.

The elder girls are made prefects, and, as such, have a certain authority over the rest of the school. By this means it is possible to allow a considerable amount of liberty to the girls.

The junior school, under Miss Walenn, provides a thorough grounding for children

up to the age of fourteen, and is run—subject to certain modifications—on the same lines as the upper school. The children's health and well being are carefully attended to, a matron and two maids supervising hair brushing and daily bath.

The plan of education of the junior and upper school has been framed so as to be continuous, unity of thought and gradual progression being the guiding principles in the arranging of the curriculum.

In the upper school, lessons, preparation, and music practice occupy from six and a half to seven and a half hours a day; in the junior course the hours are shorter. The girls' leisure is carefully organised, and from two to three hours are spent daily in outdoor exercise. Due importance is attached to all outdoor games: cricket and tennis in summer, lacrosse and hockey in winter.

Classes in Swedish drill and dancing are held daily, with the object of improving the pupil's carriage and deportment. Swimming is taught, and country expeditions are taken in summer.

The school year begins in September, and is divided into three terms. An entrance examination is held three times a year by means of written papers, which may be worked at the pupil's own home, and a Founders' Scholarship is awarded annually on the results of a special examination held



at the school the third week in June, detailed information of which may be had from the school secretary.

Girls are not admitted over seventeen years of age, and over sixteen only if they can demonstrate their capacity to work in the upper school.

The school course covers four years, at the end of which a pupil ought to be able to take the Higher Certificate of the Oxford and Cambridge Schools Examination Board, which, under certain conditions, admits a student to the women's colleges at Oxford and Cambridge, and exempts from Responsions at Oxford and from the Previous Examination at Cambridge.

Pupils are also prepared for the London University Matriculation, the Cambridge Higher Local Examination, the Oxford Higher Local Examination, the Previous Examination, Responsions, and the Entrance Examinations at Newnham and Girton Colleges.

The subjects of instruction comprise religious knowledge, English language and literature, Latin and Greek, French, German, history, geography, chemistry, botany, mathematics, drawing and painting, class singing, solo singing, piano, violin, violoncello, needlework, cookery, carpentry, wood carving, drilling, dancing, riding, and gardening. Fees are as follow :

Per Term.  
£ s. d.

For pupils entering the junior house (for as long as they stay at school) . . . . .	38	0	0
For pupils entering <i>under</i> the age of sixteen . . . . .	40	0	0
For pupils entering after they have completed their sixteenth year . . . . .	42	0	0

Or from £114 to £126 per annum, according to the age at which they enter.

These fees cover tuition in all school subjects, including Swedish drill, gymnastics, and dancing ; also board, laundry, seat in church, school entertainments, use of swimming-bath, use of sanatorium, and medical attendance.

Piano, violin, solo singing, elocution, drawing and painting, fencing, riding, and wood-carving are extras.

Another famous school for girls, Wycombe Abbey, of which the head-mistress is Miss Whitelaw, M.A., was founded, in 1896, by the Girls' Education Company, Ltd.

It stands on the outskirts of High Wycombe, in thirty-six acres of beautiful and well-planted grounds, which embrace a lake for boating, tennis lawns, and a golf course, as well as cricket pitches and an archery ground. Part of one of the school meadows has been laid out in gardens for the girls.

The school buildings consist of (1) the Abbey, which is the residence of the head-mistress, and includes four houses ; (2) the school, consisting of "big school," a hall 120 feet long, form-rooms, gymnasium, music and practising rooms, library, studio, and workshop ; (3) four separate houses, each accommodating twenty-six girls ; (4) a well-equipped sanatorium.

Wycombe Abbey is thus, in effect, eight small house schools, each under its own house-mistress, grouped round the same school buildings. It combines the careful home training of a house of twenty-six girls with the advantages of a first-rate education, which, while moderate in cost, is as complete in every way as that given to boys at the great public schools.

The pupils number about two hundred,



A sitting-room at Roedean. This famous school for girls is situated on the South Downs, near Rottingdean, and is conducted on lines somewhat similar to those prevalent in the great public schools for boys

Photo, J. Farncombe, Brighton



all resident, and ranging in age from thirteen to nineteen. The subjects studied include Scripture, arithmetic, literature, history, Latin, French, geometry, science, and harmony. The different branches of mathematics and natural science, Greek, German, and Italian are gradually added.

Valuable training is given through the medium of handwork, including carpentry and needlework, and time is also found for drawing and painting, part-singing, and the practice of all musical subjects, dancing, gymnastics, and gardening.

Before admission girls are expected to show that they have an adequate knowledge of English, Latin, French, and arithmetic, by means of an examination, which may be conducted at their own homes.

Latin is not compulsory, though extremely desirable. The examination is one which should be passed easily by girls of thirteen or fourteen, it is not competitive, and is used chiefly for purposes of classification in the school. Girls are not admitted over seventeen.

To gain admittance a shareholder's nomination must be obtained, or a girl may be nominated by the council on payment of an entrance fee of two guineas.

The school year is divided into three terms of about twelve weeks each.

There are three scholarships, each of the value of £30 a year, which the council awards annually to girls who have obtained one of the Higher Certificates of the Oxford and Cambridge Board, and who have been not less than three years in the school. These scholarships are usually awarded to girls according to the order of their admission to the school, and are tenable—under certain provisos—for as long as they remain there.

Every new girl is examined by the resident medical officer (a lady) as soon as possible after her arrival, and if her health and development are not in every way up to the normal standard every effort is made, by means of carefully graduated exercise, or, if necessary, of remedial drill, to counteract any deficiency.

The fees, which are payable in advance, are £35 the term for girls entering under fifteen; £40 for girls who enter over that age—*i.e.*, from £105 to £120 per annum.

Extra subjects include piano, singing, violin and viola, drawing, dancing, violoncello, organ, fencing, elocution art needle-

work, and bookbinding. For these subjects moderate fees are charged; riding and driving lessons can also be arranged.

#### Heathfield School for Girls, Ascot

Heathfield, the well-known school for girls of the wealthier classes, under the principalship of Miss Wyatt, may be taken as representative of the best type of private school. From sixty to seventy girls receive an excellent general education from a large and highly qualified residential staff, augmented by the best lessons obtainable in instrumental music—piano, violin, violoncello—in singing, drawing and painting, handicrafts, and church embroidery from visiting masters and mistresses from London.

Courses of lectures are given by eminent professors, and concerts arranged in which London artistes take part.

The house stands high, in the midst of dry, bracing fir and heather country, in



Boys and girls at work in the garden of Bedale's School, Petersfield. Here is pursued, with excellent results, the system of co-education of the sexes

thirty-four acres of ground. It is lighted throughout with electricity, and the domestic arrangements are most comfortable. The greater number of the girls occupy separate bedrooms, of which there are no fewer than forty-five.

Special attention is paid to health. A highly qualified doctor visits the school every day, and the residential staff includes a matron and a trained hospital nurse.

The hours of study for elder girls never exceed seven, while the junior forms have a shorter time-table. No work is done after supper, at 7 p.m., the evenings being spent in dancing, needlework, with reading aloud; or in the practice of various handicrafts, such as bookbinding, wood-carving, or leather work.

From two to three hours daily are spent in outdoor exercise, and there are two large playing fields, where the girls play lacrosse



or cricket, according to the season; besides eleven tennis courts and a racquet court. All games and the daily Swedish drill are under the direction of specially trained games and drill mistresses.

Nature study is encouraged by country walks with the science mistress, and each girl may have a garden of her own, under the superintendence of one of the lady gardeners.

The fees for residence and general education, including English, French, German, Latin, mathematics, science, class singing, theory of music, needlework, drill and gymnasium, together with chapel expenses, games, and laundress, come to £70 a term, or 200 guineas a year. Instrumental music, singing, school orchestra, drawing and painting, Italian, dancing, fencing, handicraft, and church embroidery are extras.

The fee for the privilege of a separate bedroom is two guineas a term.

The work of the school is tested by outside examiners, and pupils wishing to pass on to the University can be prepared for either Oxford or Cambridge.

Heathfield has its own chapel, and the girls are well instructed in the doctrines of the Church of England by Miss Wyatt and by a chaplain.

#### Prior's Field, Godalming

Prior's Field School was founded in 1902, by Mrs. Huxley, a granddaughter of Dr. Arnold, of Rugby, with the object of providing the highest education for girls, combined with a life as free as possible from restrictions, and with wide religious tolerance.

Since her death, in 1908, the school has been carried on by her partner, Mrs. Burton-Brown, the present principal, who is a Fellow of the Royal Historical Society, and honorary member of the Cambridge Classical

Society. She teaches Divinity throughout the school, also history and Latin. She lectures, too, on archæology and art, and, accompanied by the elder girls, illustrates her lectures by visits to museums and galleries in London.

The house, which is large and well-equipped, provides accommodation for eighty girls, more than half of whom have separate bedrooms, while the largest bedroom only contains four beds.

There is a resident staff of nine mistresses—all University women—for modern languages, literature, history, classics, mathematics, science, as well as others for music, drawing, drill, and games, and a resident French mistress. The subjects are taught in such a way as to stimulate interest and develop appreciation in the girls rather than with the object of preparing for examinations, though many of the pupils pass on to the University straight from school.

Lantern lectures on literature, science, and art are frequently given.

The study of art is a special feature in Prior's Field, particularly good art teaching being given by Miss Packard—who was a distinguished student at the Slade School—in the large studio attached to the school; while there is a special extra course for studying from the life model, and in the summer for sketching out of doors.

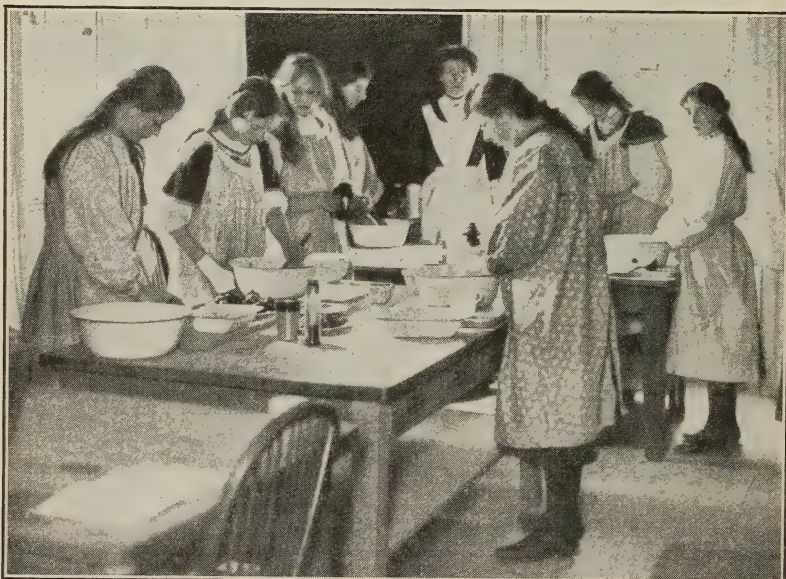
The school stands in delightful grounds of some nineteen acres, which include a wood and a large playing field. Here cricket is played in summer, and lacrosse in winter. There are also five tennis courts.

Part of the grounds are set aside for the girls' gardens. Gardening is taught, and botany is a special subject for study throughout the school.

The school fees, which are so arranged as to be inclusive of everything but music, amount to £50 a term, or £150 per annum. Three scholarships of £50 a year for three years are offered each July, full particulars of which may be obtained on application to the principal.

#### Crofton Grange, a Home - Boarding School for Girls

Crofton Grange is a large modern house built on high ground, with a delightful garden, orchard, playing field and pavilion, and several tennis courts. The school,



A girls' cookery class at Bedale's. Up to the age of sixteen the curriculum is alike for both sexes. All girls take a course of sewing and cookery lessons



which is under the direction of Miss Lyster, M.A., and Miss Elizabeth Lyster, M.A.—Classical Tripos Cambridge—may be taken as an excellent example of the smaller private boarding-school, where from twenty-five to thirty girls of good social position, ranging in age from thirteen to eighteen or nineteen, receive an excellent all-round education.

There is a large staff of resident teachers for English, French, German, and music, and a certificated gymnasium mistress, besides visiting masters and mistresses from London.

The senior girls have every opportunity for specialising in their studies. Small classes, much individual attention, and private coaching when required are the rule, and each girl's time-table is arranged to give variety and to avoid over-pressure of any kind. Special attention is given to the study of French and German and English literature. The ordinary school curriculum includes religious knowledge, English literature and composition, history, geography, Latin, Greek, French, German, mathematics, science, drawing, and class singing.

The girls' social training is a most important feature of the school. Pretty, unaffected manners and graceful carriage are cultivated, and the arts of making pleasant conversation and entertaining guests are taught carefully; while regularity, punctuality, and neatness are strictly enforced.

The domestic arrangements are as home-like as possible. Maids are provided to brush the girls' hair and look after their toilets; and very special attention is paid to their health, the matron being a trained hospital nurse.

Much time is spent in the open air, most of the classes in summer being held out of doors. All health-giving games are encouraged and promoted by the mistresses. Riding lessons are given by a competent instructor, who attends at the school with horses. A silver challenge cup, given by some of the older girls, is played for at the annual lawn tennis tournament.

The love of reading is encouraged, and there is an exceedingly good library. Lectures, illustrated by lantern slides, are given on social or literary subjects, travel, or music, by visiting professors from town.

The school is inspected and examined every year by University examiners, who report upon the work done. Senior girls can



The girls' fencing class, Bedale's School. This subject is taught the elder girls only

be prepared for entrance or scholarship examinations at Oxford or Cambridge, but no outside examination of a lower standard can be taken.

Arrangements are made for girls who specialise in music to give much time to it, with excellent results.

Advanced art pupils have their private lessons in painting at the art mistress's own studio, a short distance from the school, where models are provided.

The house and school fees range from forty-five guineas to fifty-five guineas a term, or £135 to £165 per annum, according to the age at which the pupil enters. They include residence, board, and education in the full school course, seat in church, laundry, games and school subscriptions, stationery, and ordinary drawing materials.

The extras consist of Italian, music, solo and glee singing, elocution and diction, advanced drawing, painting (both in oil and water colour), fencing, riding, dancing, and any other subjects required. When desired, inclusive fees can be arranged for pupils at a fixed sum per term.

#### CO-EDUCATIONAL SCHOOLS

##### St. George's School, Harpenden, Herts

The subject of the co-education of boys and girls is much discussed, and many parents of the upper middle class regard the idea very favourably, members of the medical profession being specially interested in the system.

St. George's School, Harpenden, Herts, was founded, in 1906, by the Co-educational Public Schools Trust, Ltd., as a boarding-school for the co-education of boys and girls up to the age of nineteen, and the standard of University scholarship.

The head-master is the Rev. Cecil Grant, whose wife before her marriage was the mistress of a large girls' school; and some hundred and twenty pupils are now enrolled.

The boys and girls—amongst whom several brothers and sisters may be found—



as far as possible share both work and play, sitting side by side at meal times, and mixing freely together in classrooms and playground, and an excellent spirit of *camaraderie* prevails.

The school arrangements are essentially simple and homelike; the classrooms and sitting-rooms are bright with pictures and flowers, and to the visitor the general effect is that of a country house filled with children leading a healthy, happy life under careful supervision and control.

It would be hard to find a school with a more healthy and vigorous tone, and a visit to Harpenden entirely dispels the somewhat prevalent idea that the effect of co-education is to make the boys namby-pamby and the girls tomboyish and rough.

Its splendid educational results are testified to by its list of University successes amongst both girls and boys (the latest

and a charge of a guinea is made for manual and physical subjects, library, magazine, and games fund.

Each boy and girl on entering the school is expected to pay a guinea to the library, and on leaving to give a book.

There is a preparatory class, conducted by a mistress specially trained in kindergarten methods. Children may be received as boarders or day boarders from the age of four until old enough to enter upon the ordinary work of the school. This department offers special advantages to parents residing in India or the Colonies who do not desire their children to be separated from one another.

Special arrangements are made for the Anglo-Indian and Colonial children whose parents wish the school authorities to be responsible for them, either at the school or at the seaside, during the summer, winter, and Easter holidays, and everything is done to make those holiday seasons bright and happy.

Boys and girls can join the ordinary classes of the school at the age of eight, and it is urged that entrance should not be delayed later than twelve, for the advantage is obvious of working from the beginning upon a carefully graduated curriculum in which a progressive course is mapped out from the first year to the last.

Preparation is given for any public examinations, including University entrance examinations, University



The school orchestra is a popular and useful feature of school life at Bedale's. It is composed of both boys and girls

being an open Classical Scholarship at Oxford in 1911), and the visitor is at once struck by the manly bearing of the boys, engaged perhaps in a football scrum or in executing all manner of elaborate evolutions under the command of the drill-sergeant, and by the quiet, courteous manners of the girls.

The fees per annum at St. George's School are as follows: For boarders, one hundred guineas, inclusive of tuition. Laundry extra. For day boarders, preparatory class, twelve guineas. Under twelve years, eighteen guineas; or over twelve years, twenty-three guineas per annum.

Day boarders (except on Saturday and Sunday) are required to have dinner, tea, and preparation at the school, the charge for this being an additional twelve guineas per annum.

Lessons in instrumental music are extra

scholarships, and entrance examinations for the Army and Navy. After the Fifth Form all boys and girls specialise according to their bent or destined career.

The school is organised with a view to bringing a great variety of interests into the life of its members, and during the autumn and winter terms lectures are delivered weekly by men and women eminent in art, science, and literature. Musical and dramatic recitals are given from time to time, and there is a flourishing school orchestra, which has lately rendered Handel's oratorio, "*Judas Maccabæus*."

One afternoon a week is devoted to hobbies, when boys and girls choose their own employment and follow it under skilled guidance. Photography, gardening, farming, bookbinding, embroidery, and manual work of different kinds are included. There is generally some special enthusiasm, such as



the carving of oak panelling for the walls of the chapel.

Some of the rooms have friezes designed and painted by the boys and girls, who have also emblazoned the panels of the chapel ceiling under the supervision of an art teacher.

Nature study and field clubs are much encouraged, and the children are allowed to keep certain pets.

The private reading, distinct from work in Forms, of all members of the school is carefully organised, and a part of each day set aside for it.

As regards internal arrangements, the girls' dormitories and sitting-room are in a separate part of the house in charge of experienced mistresses and under the direct supervision of the head-master's wife.

The boys' departments are under the charge of a competent house-master. Several houses near the school have been bought, and are now occupied by married masters, and in one of these the greater number of the bigger boys sleep.

The girls do not share in all the boys' games. They play lacrosse in winter, while the boys play Rugby. In the summer both boys and girls, as a rule, play separate games of cricket, though the best girls play fairly often with the middle-sized boys. For the little ones there is a mixed game of net ball.

At the annual sports in the spring term both boys and girls take part, but in separate events.

#### **Bedale's Co-educational School**

Bedale's Co-educational School, Petersfield, Hants, is under the head-mastership of Mr. J. H. Badley.

Its object is to give to boys and girls of the upper middle class a sound general education, preparing them for the University, or for any career, on wider lines than are usual, and as far as possible *together*. In the later stage only there is separate work, in order not to run any risk of over-strain to the girls in competition with the boys, but throughout boys and girls share as much as possible of the school life.

The school is divided into the junior school, which now numbers twenty-four boys and twelve girls, ranging in age from seven to twelve, and the main school, in which a hundred boys and sixty girls, from eleven to nineteen, are working.

The curriculum is alike for all up to the age of sixteen. The general course comprises English, history, literature, geography, French, and, later on, German, Latin, mathematics, and science. Greek can be taken instead of German by those going on to the University.

For those over sixteen work is arranged on various lines, classical or modern languages, science, art, or practical work, according to individual taste and the requirements of professional training. At

this stage boys and girls are prepared for necessary examinations, but are only sent in for such examinations as are absolutely required.

Besides the above studies all pupils take drawing, singing, woodwork, surveying, gardening, and some kind of practical work in dairy, poultry-yard, or orchard. All girls go through courses in sewing and cooking, and the older girls also take more advanced work in domestic economy.

Such handicrafts as bookbinding, leather work, basket-work, and embroidery are taught as free time occupations. Instrumental music is an optional subject.

Girls play lacrosse in the two winter terms, and cricket and tennis in summer. Golf is optional. All have Swedish gymnastics; foiling is taught to the elder girls, and all learn swimming.

There are three separate buildings. The junior school, where boys and girls are together and have all their classes, games, etc., separate from the upper school; the girls' house, where the girls sleep, breakfast, and have their classes in domestic economy; and the main building, which is the boys' house, and also contains most of the classrooms.

The fees range from £90 to £120 per annum, according to the age of entrance (£90 under eleven, £105 between eleven and fifteen, £120 over fifteen).

Extras consist of £3 a term for laundry, medical attendance, stationery, use of tools, etc.; and from £3 3s. to £4 14s. 6d. for instrumental music and school orchestra. There are no other extras.

In conclusion, it may be added that the idea of the co-education of boys and girls is no new one. On the great continent of North America it has flourished for long, and its results have justified the experiment.

The Americans are a most practical nation, and one noted for their unvarying application of theory to practice and their relentless "scrapping" of the obsolete or useless. They have tried co-education, and are satisfied with the system.

To those who object to it as tending to eliminate what is peculiarly and distinctively good in each sex, the American woman stands forth as a triumphant refutation. She is in every sense truly feminine, yet she is also alert, practical, resourceful, and able to meet man on his own ground in all that is necessary, yet at the same time command his respect and chivalry.

There is no more truly chivalrous man in existence than the average American, and in no European country as yet is it possible for a girl to enjoy such absolute freedom without irksome and often hampering considerations of conventionality as in the United States of America. For this happy state of things, surely, the early co-education of the sexes, with all its open friendships and natural companionship, is deserving of credit.





## THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

*Presentations and other Functions*

*Court Balls*

*The Art of Entertaining*

*Dinner Parties, etc.*

*Card Parties*

*Dances*

*At Homes*

*Garden Parties,*

*etc., etc.*

*The Fashionable Resorts of Europe*

*Great Social Positions Occupied by Women*

*Etiquette for all Occasions, etc.*

## TITLES IN TRADE

The Social Revolution—A Coroneted Coal Merchant—Titled Brewers—Hotels Kept by Peers—A Royal Clerk—How Lord Bute Came to Make Wine—A Duchess as Dairywoman—"My Shop" and Its Owner—The Creator of Emotional Gowns—Kings as Money-makers

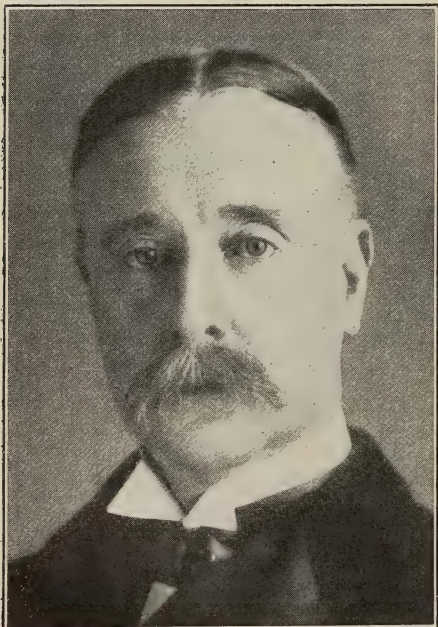
THOSE who are still young can remember the consternation caused by members of the aristocracy who took to trade as a means of money-making. To-day, when even sovereigns compete with their subjects and with the subjects of other sovereigns for the "nimble sixpence" which may be earned in trade, the feeling does not exist, or, at least, not to anything like the same extent. Few peers indeed would echo the sentiments expressed by the late Duke of Rutland, who, when a young man, wrote :

Let laws and learning, wealth and commerce die,  
But leave us still our old nobility.

The Marquis of Londonderry is a coal merchant. Indeed, he was the first peer to sell coals retail, for the great coal-owners, like the Earl of Derby, had, naturally, sold coals wholesale for a very long time.

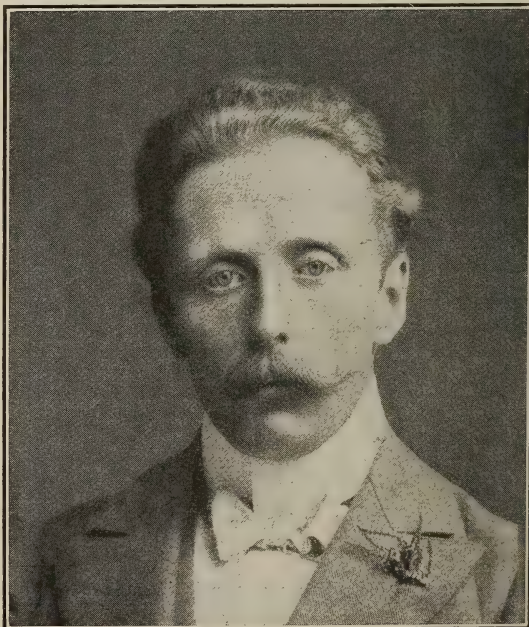
Lord Londonderry opened his first London depôt in the neighbourhood of the House of Lords, a fact which attracted much attention at the time.

Another peer who deals in one of the



The Marquis of Londonderry, the first peer to sell his coals retail

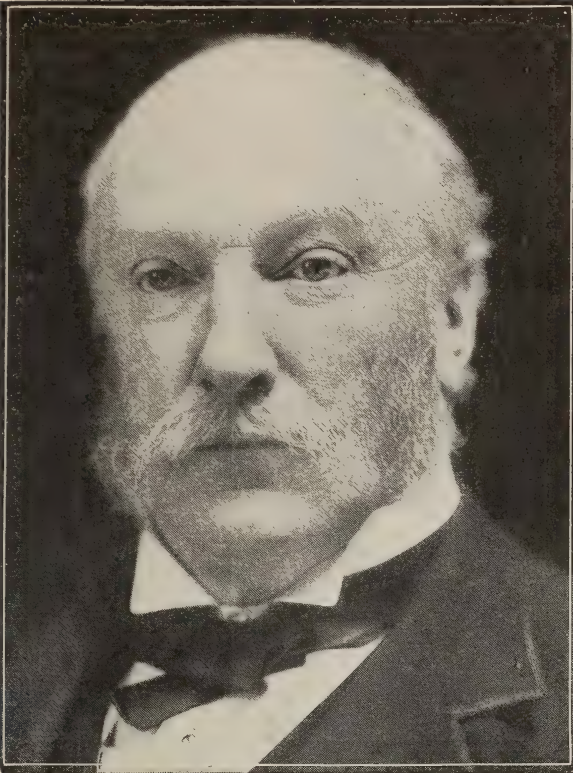
*Photo, Elliott & Fry*



The Earl De La Warr, the proprietor of the Sackville Hotel, Bexhill. This rising watering place owes much to the Earl, who is its chief land-owner and developer

*Photo, Russell*





Lord Rayleigh, a famous scientist, who also owns a flourishing business as purveyor of dairy produce

*Photo, George Newnes*

chief commodities of life is Lord Rayleigh, whose dairies are justly celebrated for their milk and dairy produce. Lord Rayleigh has a great reputation as a scientist, and, in association with Sir William Ramsay, discovered one of the rare gases of the atmosphere, named argon.

Lord Sudeley is the owner of a flourishing jam business, and makes a speciality of whole fruit jam.

So many brewers have been made peers that it is one of the recognised jokes among a certain section of the Press to speak of the peerage as the "beerage." People may buy their

"Bass" from Lord Burton, and their "Guinness" from Lord Iveagh or Lord Ardilaun, while the late Lady Meux owned or was largely interested in a well-known brewery.

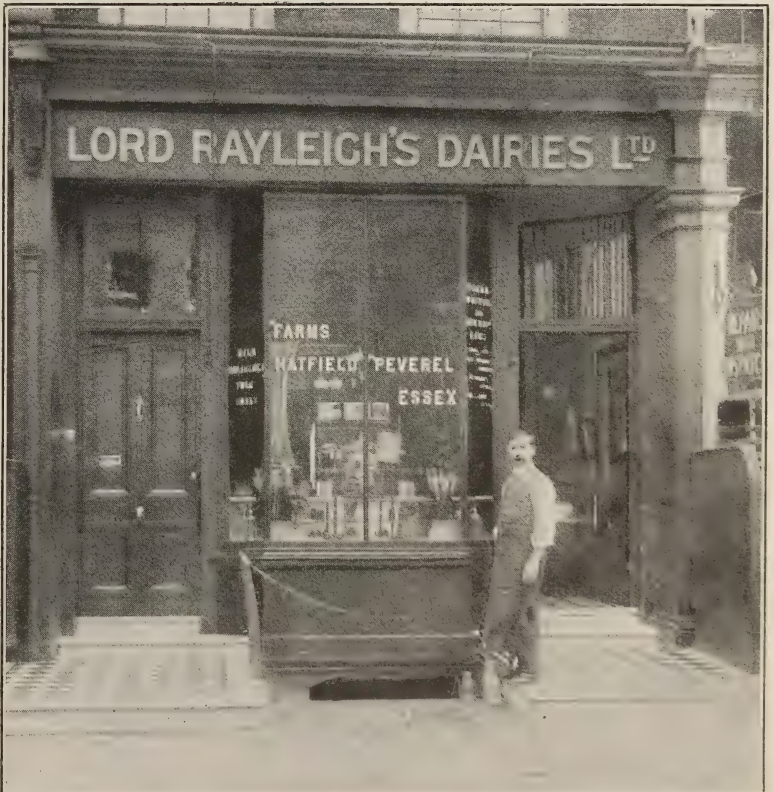
The Earl De La Warr, who has done so much to make Bexhill one of the most popular seaside resorts on the south coast, has had a good business experience, and is the proprietor of the Sackville Hotel at Bexhill.

Another peer interested in hotels is the Earl of Leitrim, who was one of those peers who considered it his duty to go to the front during the South African War.

There are many titles in connection with finance in the City, apart from those famous men who have made fortunes in trade and have had titles bestowed on them for one reason or another. Their name is legion, and, naturally, they have no place in this article.

One of the first peers to go into business was Lord Archibald Campbell, one of the sons of the late Duke of Argyll, and brother and heir presumptive to the present Duke, who is husband of H.R.H. Princess Louise.

Lord Archibald is a managing partner in the famous banking house of Messrs. Coutts and Co. Out



One of Lord Rayleigh's London dairy shops in the West End of London

*Reynolds Press*



of business, he is an author who has written several poems, and a painter whose home is decorated, to a great extent, by the work of his own brush.

The Hon. Claude Hay, M.P., the son of the Earl of Kinnoull, is a partner in Messrs. Ransford and Co., stockbrokers, and so is Mr. Charles Scudamore Stanhope, the brother of the Earl of Chesterfield, while two brothers of the Earl of Yarborough are also members of the House, as the Stock Exchange is always called.

Another member is Lord Acheson, while Lord Lurgan's brother, Mr. Francis Cecil Brownlow, and Lord Dudley's brother, Mr. Ward, are partners in the firm of J. B. Millar and Co.

Lord Charles Montague is head of the firm of Messrs. Montague, Oppenheim and Co.

In connection with the Stock Exchange, it is interesting to recall the fact that the Duke de Vizeu, the eldest son of Don Miguel of Braganza, who was reported to have come to an agreement with King Manuel of

Portugal to support his Majesty in the event of his restoration to the throne, worked as a clerk in the office of Messrs. Basil Montgomery, Fitzgerald and Co., and is said to have been a very good clerk indeed. He married Miss Anita Stewart, the daughter of the Chicago millionaire, commonly known as "Silent Smith," because he seldom spoke to anyone. The wedding took place at Dingwall, and was the first Royal wedding celebrated in Scotland since Mary Stuart was a bride.

Lord Wolverton was engaged in the tin-plate business in New York before he went into the family banking firm of Messrs. Glynn, Mills and Co.

The Earl of Ranfurly, who traces his ancestry back to William Penn, the founder of Pennsylvania, and owns much property in the irrigation colonies of Victoria, had at one time the largest fruit farm in Mildura. He is a skilled gardener, and, besides supervising his men, used to do a great deal of pruning and planting himself.

The late Marquis of Bute became a wine merchant as the result of an experiment which he was induced to



The Countess of Essex, who at one time had the idea of running a high-class laundry in association with Mrs. Hwfa Williams

Photo, Lang & Co.





Lady Wimborne, whose religious activities are well known, opened and ran a theological bookshop in Bond Street.

*Photo, J. Russell & Sons*

make by his researches. He was a great antiquarian, and he discovered that in pre-Reformation days the Welsh monks used to make wine from grapes grown near Cardiff. He, accordingly, had some vines planted about six miles from that flourishing town, and the first vintage resulted in the production of forty gallons of wine. Some years later the vintage produced a gross sum of £3,000, which was more than the whole experiment had cost. Some of the wine was of such excellent quality that it fetched £5 15s. a dozen.

The first peer who actually opened a shop in London was the Earl of Harrington. It was called the Elvaston Fruit Stores, after Elvaston Castle, Derby, one of the seats of this peer. The stores were situated near Charing Cross, where apples and other outdoor fruit, as well as fruit grown under glass, and vegetables, in addition to flowers, could be bought.

As women in a less exalted social sphere are going into

business and competing with men, so titled women are starting businesses of various kinds. Some of them are inspired with the purely utilitarian view of making money for themselves, while others have for their primary object the benefiting of those who need financial assistance.

Among the ladies in trade, priority of place belongs, naturally, to the duchesses. The Duchess of Abercorn has a most successful creamery at Barons Court, the Duke's seat in Ireland.

The Countess of Essex, who is one of the peeresses America has given us, for she was Miss Adela Beach Grant, of New York, had at one time the idea of running a laundry in association with Mrs. Hwfa Williams, who is equally well known in the most select circles of society. Eventually, however, it was found to be too great a



Lady Angela Forbes, whose artistic flower shop was a well-known feature of George Street, Portman Square

*Photo, Rita Martin*



trouble, and the idea was abandoned. Lady Wimborne, who at one time was so notable a hostess in London, had a shop in Bond Street, where Bibles and Church books were sold.

Lady Molesworth has established a jam factory at Walters Hall, near Minster-on-Sea. At her old home large quantities of jam used to be made, and in one year, it is said, nearly a ton was manufactured. Between three and four years ago it was decided to convert the old brewhouse adjoining the hall into a factory, and to go into the business on a larger scale. The building was accordingly given a new roof, and was fitted with a cooking plant capable of turning out half a ton of jam a day. All the goods made at Walters Hall are "Coronet Brand," and are guaranteed to be made of pure, unadulterated fruit and pure sugar, a highly desirable condition in these days when certain unscrupulous manufacturers introduce other ingredients into their products. At first Lady Molesworth did not supply the trade, as her private connection was so large that it kept the factory as busy as she wanted it to be.

Just as people who care about buying their dairy produce from a peer can do so, so ladies could until recently buy flowers from a woman of title, for Lady Angela Forbes had a flower shop in George

Street, Portman Square, which she called "My Shop." She served in it herself, and her portrait, standing at the door, was reproduced in many of the illustrated papers when she started business.

Another titled woman connected with the flower industry is Lady Eileen Wyndham-Quin, daughter of Lord Dunraven, who runs a violet farm at Adare, her father's Irish seat.

The products of the soil have a great deal of attraction also for the Hon. Frances Wolseley, the daughter of Field-Marshal Viscount Wolseley, the famous soldier. She has a school for women gardeners at Glynde, Sussex. It is interesting to recall that she is the heir to her father's title under special remainder.

Not only are certain titled men interested in hotels, but also titled women. Lady Burton has a fine hotel at Aviemore, which commands a lovely view of the Cairngorm Range, while the widowed Lady Augusta Orr-Ewing has another hotel, with good golf links attached, at Dunskey, near Stranraer, in Wigtownshire.

One of the hardest worked members of the aristocracy is Lady Auckland, who, after having been reduced from—it is said—£20,000 a year to comparative poverty, opened a shop for artistic furniture and seventeenth century silver. Instead of leaving



An aristocratic florist. Lady Angela Forbes at the entrance to her shop

Photo, L.N.A.





Lady Auckland, who opened a shop for the sale of artistic furniture and antique silver, and devoted her entire energies to its conduct

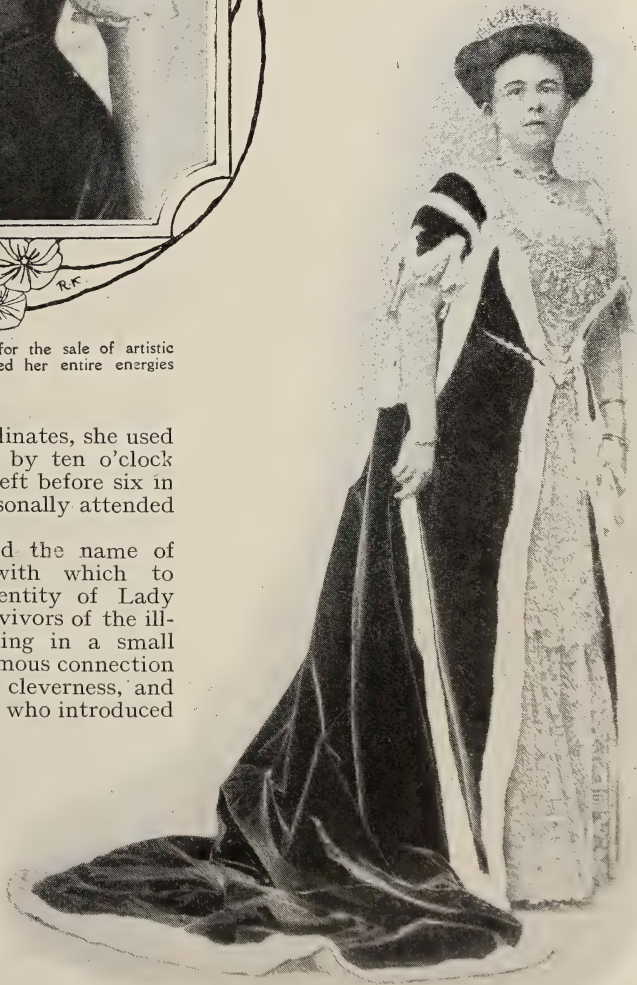
*Photo, Rita Martin*

the practical work to subordinates, she used herself to be at the office by ten o'clock in the morning, and rarely left before six in the afternoon, while she personally attended to her clients.

In the dressmaking world the name of Madame Lucile is one with which to conjure. It conceals the identity of Lady Duff Gordon, one of the survivors of the ill-fated *Titanic*, who, beginning in a small way, soon developed an enormous connection by reason of her enterprise, cleverness, and wonderful taste. It was she who introduced the idea of "emotional gowns," which were first worn on the stage by Mrs. Brown Potter, herself a society actress. From the stage, the idea was taken up in private, and for a time had a great vogue. Now, in addition to her other establishments, Lady Duff Gordon has comparatively recently opened an establishment in New York, where her authority is so great that one of

the chief newspapers prints an article from her pen regularly every week.

Another well-known dress-maker is Lady Affleck, who determined to go into business, and obtained an engagement at Selfridge's as a sort of critic. An account was opened for her, and she made purchases in the various departments. When these were delivered to her she wrote a report on them. This was so valuable that after a time she was offered a position as one of the chief saleswomen in the costume department, and those ladies who were waited on by Madame Julia will have the satisfaction of knowing that it was Lady Affleck who served



Lady Burton, the titled proprietress of a magnificent hotel in the Highlands

*Photo, Thomson*





Lady Duff Gordon, whose name "Lucile" is renowned throughout two continents as the inventor of gowns  
*Photo, Rita Martin*

them. In the neighbourhood of Edgware Road is a millinery shop which is managed by Lady Hope; while Lady Rachael Byng, a daughter of the Earl of Strafford, is the head of an artistic needlework shop.

It may seem a curious thing for a woman connected with the aristocracy to keep a registry for servants, yet that is the occupation of Miss Edith Kerr, one of the daughters of the late Lord Frederick Kerr and a relation of Lord Lothian. Her establishment is in Lower Belgrave Street.

Among the many activities of the Countess of Warwick was a shop for ladies' underclothing which existed for some years in Bond Street. There was no attempt to disguise the identity of the noble owner, for the name "Countess of Warwick" was inscribed in large letters under the window.

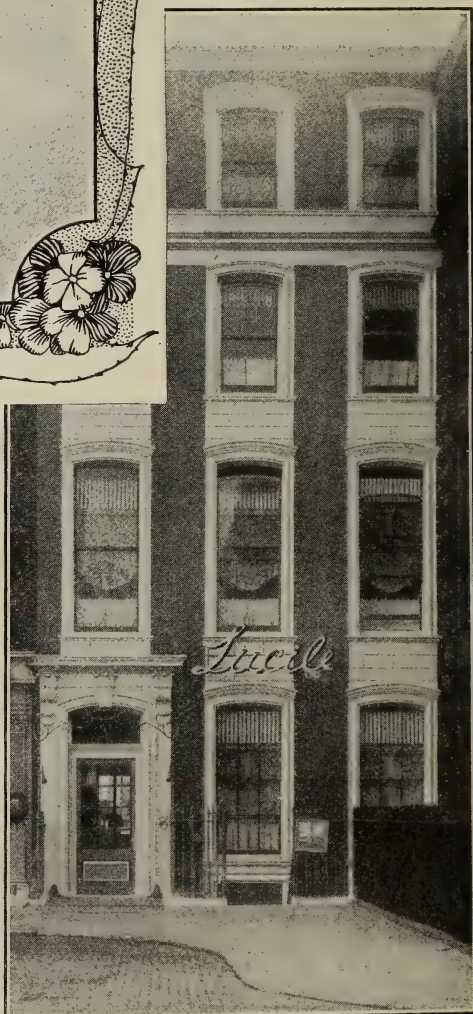
In a similar way, the names of the Countess of Bessborough and the Countess Duncannon were inscribed in letters of gold over the doorway of the shop which they had near Bond Street.

Were one to go into more exalted circles it would be easy to lengthen this list, for even

kings have not disdained to go into trade.

The German Emperor, for instance, has a pottery business which is said to yield a turnover of about £20,000 a year, of which sum £10,000 goes into his Imperial Majesty's pocket as clear profit.

The King of Wurtemberg owns two hotels which yield him a profit of £8,000 a year, while the King of Servia has a barber's shop and an apothecary's shop, and the Duke and Duchess Carl Theodore of Bavaria are the proprietors of a hotel at Tegernsee, not very far from Munich. The Duchess was the Infanta Marie Josepha of Portugal.



The unpretentious shop whence emanate the wonderful creations of Lady Duff Gordon  
*Photo, Record Press*





## WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will include, among many other subjects—

*Famous Historical Love  
Stories  
Love Letters of Famous People  
Love Scenes from Fiction*

*Love Poems and Songs  
The Superstitions of Love  
The Engaged Girl in Many  
Climes*

*Proposals of Yesterday and  
To-day  
Eloquements in Olden Days,  
etc., etc.*

## TRUE LOVE STORIES OF FAMOUS PEOPLE

### 37. DANTE AND BEATRICE

By J. A. BRENDON

NATURE has a supreme sense of the fitness of things. And so she made Dante a citizen of Florence. The city of beauty, the poet of beauty, unquestionably they belong to one another. As one wanders through the city, that city set in the world's most lovely garden, fanciful imaginings run riot. At every corner one sees some sweet association, in every stone some tender sentiment.

And yet the town in which the poet had his being was very different from the superbly splendid Florence of to-day. When he was born, not yet had the cathedral even begun; the Campanile was still a treasure which the future held in store. One is apt to forget this, perhaps because it seems incredible that Dante should have lived so many as six centuries ago. But, still, Florence even then was Florence, and the blue of the Tuscan sky as incomparable as it is now. And Florence, of course, was Dante's home.

Indeed, even to-day, not far from the old church of San Martino, may be seen a narrow little doorway. This once was the entrance to the home of the Alighieri family, the house in which the *Divina Poeta* was born. Very little else remains of the original building. But in Dante's day it must have been a large and stately mansion, for in it the entire family lived. As more accommodation was required, new stories had been added, new wings built on. It was customary

for well-to-do Florentines thus to enlarge their homes. The neighbours of the Alighieri all had done the same—the Donati, a little further down the street, the Cerchi, the Portinari.

This corner of the city, therefore, soon became a little colony in itself, *imperium in imperio*. The residents were neighbours in the word's true meaning. And so, in 1275, when Folco Portinari decided to give a feast to his friends on May Day to celebrate the coming of the spring—a Tuscan spring; an occasion surely worthy of a feast!—it was only natural that he should invite his neighbours, the Alighieri.

#### Dante and Beatrice Meet

And with them went little Dante, then a boy some nine years old. Nor was he by any means the only small boy present. Indeed, Boccaccio has told us, quite a crowd of children assembled at the feast, and, among them was "a daughter of the above, named Folco, . . . who was about eight years old, gay and beautiful in her childish fashion . . . and full, besides mere beauty, of so much candid loveliness that many thought her almost an angel."

But Dante—he thought her an angel quite. Indeed, that girl was none other than Beatrice, the Beatrice whose memory the poet's genius has immortalised. And even on that afternoon, when first she met his



gaze, he had eyes for nobody in all the house save her. Her loveliness, her beauty held him spellbound. He forgot about the other children. He could not bring himself to play with them. He just stood and gazed at Beatrice, worshipping and wondering. But speak to her—no; he could not, he dared not. Some great emotion stirred his little nine-year heart most strangely. He could not understand its meaning.

And what was that emotion? Was it the passion men call love? Could it have been? Surely not; Dante was but nine years old, and Beatrice only eight, although, it is true, she was a dainty little maid, and must have looked truly charming in her dress "of a most noble colour, a subdued and goodly crimson, girdled and adorned in such sort as best suited with her very tender age."

Then was it just simply a sublime, adoring admiration? Who can tell? And, surely, the answer matters not? Whatever may have been its nature, from that emotion sprang the noblest love the world has ever known. It is this which matters.

Still, Dante himself has declared emphatically that, from that very moment at which he first saw Beatrice, love governed his soul completely. "This youngest daughter of the angels," he wrote, ". . . . I . . . . found her so noble and praise-worthy that certainly of her might have been said those words of the poet Homer, 'She seemed not to be the daughter of mortal man, but of God.'" But perhaps it is only right that the most perfect lover who has ever lived should have learned to love early. And then, of course, Dante and Beatrice both were Italians, and in the sunny south boys become men, and maidens women, more quickly than in the frigid North. Still, even Dante dared not say much of his earliest feelings. He feared to be ridiculed. "Were I," he wrote, "to dwell overmuch on the passions of such early youth, my words might be counted something fabulous."

#### The Mystic Figure, Nine

And so, his narrative continues "after the lapse of so many days that nine years exactly were completed since the above-written appearance of this most gracious being . . . it happened that the same wonderful lady appeared to me, dressed all in pure white, between two gentle ladies older than she. And, passing through a street, she turned her eyes thither where I stood sorely abashed, and by her courtesy . . . she saluted me with so virtuous a bearing that I seemed then and there to behold the very limits of blessedness. The hour of her most sweet salutation was exactly the ninth of that day."

But could it have been that Dante had not seen Beatrice for nine long years? It seems incredible. Why, he and she lived next door to one another. Surely, then, he must have seen her sometimes, perhaps in

the church, perhaps in the market. But no—he has assured us that he did not. First he met her when he was nine years old; and then, again, exactly nine years later, on a May Day, too, and at the ninth hour of the day. And it would be sacrilege to regard this curious sequence of the figure nine merely as a poet's pretty, superstitious fancy. One must believe, then, that young Dante, favoured by fortune with a wealthy father, had been absent much from Florence during those years, pursuing learning in other cities, in Padua, in Bologna, studying philosophy, perhaps, and art and science, so that one day he might prove himself worthy of that creature of loveliness whose vision dwelt always in his mind.

Then he returned home. And then he met Beatrice again. And she smiled on him. This was rapture indeed. Forthwith, "betaking me to the loneliness of mine own room," he wrote, "I fell to thinking of this most courteous lady, thinking of whom I was overtaken by a pleasant slumber wherein a marvellous vision was presented to me. . . ."

#### Dante's Vision

"There appeared to be in my room a mist of the colour of fire, within the which I discerned the figure of a lord of terrible aspect. . . . In his arms . . . a person was sleeping . . . I knew that it was the lady of the salutations who had, deigned the day before to salute me. And he who held her held also in his hand a thing that was burning, and he said to me, 'Vide cor tuum.' (Behold your heart.) But when he had remained with me a little while . . . he set himself to waken her that slept; after the which he made her to eat that thing which flamed in his hand, and she ate as one fearing. Then . . . all his joy was turned into most bitter weeping, and as he wept he gathered the lady into his arms, and . . . went up with her towards Heaven."

But what was the meaning of this dream? Its portent seemed somehow grimly tragic. And a great uneasiness preyed on young Dante's mind, until at last he became ill in body also. Nor was it hard to observe the nature of the malady. The man obviously was ill for the love of somebody.

But of whom? His friends grew curious to know, and taxed him with many questions. Dante, however, "looked into their faces, smiling, and spake no word in return." Still, even in the thirteenth century, inquisitive friends could not be thus easily appeased. They persisted with their questions. But no; not one word would Dante say; their curiosity made him only the more determined to guard his secret. No breath of scandal, no word of idle gossip must ever be allowed to sully the fair name of Beatrice.

And so, hoping thereby to throw dust in the eyes of his suspecting friends, he singled out a certain girl in Florence, and—



presumably he first asked her consent—ostentatiously addressed himself to her, paying her such marked attentions that, as he himself has said, “those who had hitherto watched and wondered at me, now imagined they had found me out.”

The ruse, in fact, proved brilliantly successful; not even Beatrice guessed the truth. And thus, Dante has declared, “I kept my secret concealed till some years were gone over.” In fact, he was delighted with his subtle cunning, though soon, poor man, he had to pay a bitter penalty for his shyness and his folly.

But, you may ask, what need was there for all this secrecy? Why did he not straightway tell Beatrice of his love, and beg her to marry him? And why, indeed? Dante was not, as some authorities maintain, so greatly her inferior in rank that he could not even hope to marry her. No, he was not her inferior at all. And Boccaccio has declared that, had he but asked her for it, she would have given her hand gladly—and her heart.

Then what was the true reason? Could it have been that Dante knew that the Beatrice whom he loved was an ideal, an ideal of his own mind that never could be realised in life? Could it have been that he was more philosopher than poet? No; surely no. Dante, supreme among poets, never would have heeded a truth so mundane, so grossly cynical.

#### The Reason of Dante's Secrecy

No; the real reason, and there can be only one, was that Dante, oppressed by the weight of his own unworthiness, dared not to speak. And surely it is befitting to the world's most perfect lover to have been thus oppressed. What was he, he asked, that he could dare to lay his hopes before her virgin soul? What right had he to ask Beatrice, an angel of loveliness, to share with him his wretched life, and, for his sake, to thrust upon her the heavy crown of wifehood.

No, a thousand times no; this he could never do. Self must be sacrificed. He would stand afar and gaze at her; gaze at her, and worship her and love her. This he could do; this he would do. And, perchance, his silent adoration might invoke some happiness to fall upon her. That she should smile on him sometimes—that would be reward enough alone.

Because mine eyes can never fill  
Of looking at my lady's lovely face,  
I will so fix my gaze  
That I may become blessed, beholding her.

And yet, before long, alas! even this smile she denied him. The misfortune came about in this way. The good lady who till now had acted as a mask to Dante's secret had occasion to go from Florence and take up her abode elsewhere. This was a sorry day for Dante. Without somebody to aid him, he knew that he could not preserve his secret. And preserve it he must, at all cost. What,

then, was there for him to do? Find another compliant *inamorata*? Yes, surely; there seemed to be no alternative. Clearly he could not hope successfully to entertain a bogus passion for a lady in a distant city.

And so he searched through Florence for a substitute. But his second choice, unfortunately, proved to be a less happy one than had the first. And this really cannot be deemed a matter for surprise. In fact, for some strange reason, Dante neglected to take the lady into his confidence. She, therefore, as perhaps was only natural, believed his affection for her to be genuine—for a while, at any rate. In time she realised the truth, or, rather, what she thought to be the truth. Then the trouble began.

Outraged and indignant, a great anger seized hold of her; nothing would pacify it. Besides, ere now, maybe, she had learned to love the man and had yielded her love to him. This only fanned her wrath. Her love, in fact, turned all to hatred, and she protested bitterly—and, indeed, who can blame her?—against the cruelly unjust treatment which Dante had meted out to her. And the voice of her complainings reached the ears of Beatrice.

Now, Beatrice, for she, too, misunderstood the poet's motives, also was greatly angered. Until then she had thought well of him; indeed—oh, had he but known it—she had admired him greatly. But now he had done that for which she could never forgive him; he had wronged a woman, wronged her most infamously. And so, determined to vindicate the rights of her own fair sex, she denied him her salutation.

#### Love Torments the Poet

Then Dante, as surely befitted so true a lover, retired “to a lonely place to bathe the ground with most bitter tears.” “But,” he has written, “when, by this heat of weeping, I was somewhat relieved, I betook myself to my chamber where I could lament unheard.” And there a most strange happening befell him. Love came to him in a vision, and after saying what had caused the gentle Beatrice to be wroth, bade him arise and send to her a poem to explain that he had offended only because he loved her, and had loved her now for many years.

So Dante arose and straightway sent Song forth on his mission, telling him first to seek out Love and go with him to the home of the dear lady. Then surely she could not withhold forgiveness. And it was with these words that he bade Song entreat:

“Lady, his poor heart  
Is so confirmed in faith  
That all its thoughts are but of serving thee;  
’Twas early thine, and could not swerve apart.”

Then, if still she wavered, he begged Song,

“Bid her ask Love, who knows if these things be,  
And in the end, beg of her modestly  
To pardon so much boldness, saying, too,  
‘If thou declare his death to be thy due,  
The thing shall come to pass as doth behove.’”





"Dante's Dream." . . . and it seemed to me that I went to look on the body wherein that blessed and most noble spirit has had its abiding place." (Page 5311)  
*from the painting by Dante Gabriel Rossetti in the Walker Art Gallery, Liverpool*





But Beatrice, for she had steeled her heart, ignored Song's prayer. No answer did she deign to give to Dante, only silence, the most cruel of all replies. In vain her lover waited. Then, poor man, troubled sorely, he sat down and communed solemnly with himself alone.

Was it right, he asked, that he should allow himself thus to be made miserable by an unrequited love? Young blood still flowed through his veins, and the world was full of fair women. Surely among them he could find one to love? Surely. Yet, could he—with the vision of Beatrice ever in his mind? Could he? No, never; nothing could shake his loyalty; he would be always true to her. Her love, he did not seek it now, not even her salutation. The right to worship from afar, that was all he desired—that and the power to serve her should need arise. Then he would be rewarded amply for all his self-denial, all his suffering. So he determined.

And by that determination surely Dante has proved himself the greatest of all known lovers. It was no mere accident of time and circumstance, this love; no mere transient passion kindled in the fire of youth, but a true, sublime, unchangeable devotion, a love which made its victim impervious to all the seductive sweetnesss of life. And with such a love in his heart he felt that no real ill could befall him. Nor, perchance, could it bring aught but good to his dear lady.

#### Beatrice Marries

Now it happened that, soon after he had come to this great decision, Dante again found himself in the presence of Beatrice. They met, it would seem, at a wedding. And so acute and so manifest was the poet's confusion and discomfiture that critics have agreed almost unanimously that the wedding could have been that of none other than Beatrice herself.

No wonder, then, a great misery filled Dante's heart. Try as he would, he could not disguise his feelings, and so he made himself an object of ridicule among his fellow guests; even Beatrice laughed at him. And her scorn was the bitterest pain of all; it stung him to the very heart. But for her sake he bore it with cheerfulness and bravery. He resolved, he declared, that from that time forward the sole theme of all his writings should be "the praise of this most gracious being," this lovely lady who, in his eyes, was a something spiritual, and of whose love he felt himself to be utterly unworthy.

To serve her, to be able to serve her, for this alone he longed; to be able even to suffer for her. And at length, so it seemed, an opportunity was given him. In short, Folco Portinari died. Now, Beatrice was devoted to her father, and her grief at having lost him was something piteous to behold. But every pang of pain she felt hurt Dante a thousandfold more greatly. Indeed, for weeks he lay on his bed utterly prostrate. And then he wrote, "Being overcome with

intolerable pain, a thought came into my mind concerning my lady . . . and weeping I said within myself, 'Certainly it must some time come to pass that the very gentle Beatrice will die.'"

Then, bewildered by the awfulness of his thoughts, he closed his eyes, and, behold, saw yet another vision. "The sun went out, so that the stars showed themselves, and they were of such a colour that I knew they must be weeping; and it seemed to me that the birds fell dead out of the sky, and there were great earthquakes. With that, while I wondered in my trance . . . I conceived that a certain friend came unto me, and said, 'Hast thou not heard? She that was thine excellent lady hath been taken out of life!'

"Then I began to weep very piteously; and not only in mine imagination, but with mine eyes, which were wet with tears. . . . Then my heart, that was so full of love, said unto me, 'It is true that our lady lieth dead'; and it seemed to me that I went to look upon the body wherein that blessed and most noble spirit had had its abiding-place. . . . And therewithal I came with such humility by the sight of her that I cried out upon death, saying, 'Now come unto me, and be not bitter against me any longer; surely, there where thou hast been, thou hast learned gentleness. Wherefore come now unto me who do greatly desire thee; seest thou not that I wear thy colour already?'"

But then Dante awoke. Some watcher-on, alarmed by the sleeper's groans and agonies, aroused him. And Dante was glad to look upon the day again, glad to know that his vision had been but a dream.

Yet, perchance, it might be more than this. Was it? Was it? Somehow he could not dispel it from his mind, and it weighed on him like a hideous portent: "Certainly it must some time come to pass that the very gentle Beatrice will die." The words echoed and re-echoed through his heart, until at length—nor was it many days later—that time did come.

#### Happiness at Last

In fact, so Dante has said, "The Lord God of Justice called my most gracious lady unto himself," and thereby left "the whole city widowed and despoiled of all its dignity." He was only twenty-five when this unutterable grief befell him, and he lived to be fifty-six.

Now, during those long years he took to himself a wife and became the father of children. But, although he proved himself the best of fathers, a happiness on earth was never his, for in his heart the gentle Beatrice still reigned supreme. And when he died "there can be no doubt but that," as Boccaccio has said, "he was received into the arms of his most noble Beatrice, with whom, in the presence of Him who is the supreme God, having laid aside the miseries of this present life, he now joyfully lives in that felicity which awaits no end."





Continued from page 5143, Part 43

At work she smiles, through play she sings,  
She doubts not, nor denies;  
She'll cling to you, as woodbine clings,  
And love you till she dies.

(A. Austin. "In Praise of England.")

The voices in the waves are always whispering of love  
eternal, and illimitable, not bounded by the confines  
of this world, or by the end of time, but ranging still  
beyond the sea, beyond the sky, to the invisible  
country far away. (Charles Dickens. "Dombey & Son.")

The night has a thousand eyes,  
And the day but one;  
Yet the light of a whole world dies  
When day is done.  
The mind has a thousand eyes,  
And the heart but one;  
But the light of a whole life dies  
When love is done. (F. W. Bourdillon. "Light.")

Delight the rootless flower,  
And love the bloodless hour;  
Delight that lives an hour,  
And love that lives a day.

(Algernon Ch. Swinbourne. "Before Dawn.")

Love hangs like light about your name, as music round  
the shell. ("Adieux a Marie Stuart." Part IV. Stanza 1.)

Yet leave me not; yet if thou wilt, be free;  
Love me no more, but love my love of thee. ("Eroton.")  
The woman that cries "Hush" bids kiss. I learnt  
So much of her that taught me kissing.

("Marino Faliero." Act I, 1.)

Love is wiser than ambition. (Barry Cornwall. "A Vision.")  
Love's a thing that's never out of season.

("Cyges." 13.)

Love is not to be reasoned down, or lost  
In high ambition, and a thirst for greatness;  
'Tis second life, it grows into the soul.

(Addison. "Cato." Act I, 1.)

When love's well timed 'tis not a fault to love;  
The strong, the brave, the virtuous, and the wise  
Sink in the soft captivity together. ("Cato." Act III, 1.)  
When love once pleads admission to our hearts,  
In spite of all the virtue we can boast,  
The woman that deliberates is lost. (Act IV, 1.)  
With women the heart argues, not the mind.

(Matthew Arnold. "Meropé.")

What a recreation it is to be in love! It sets the heart  
aching so delicately, there's no taking a wink of  
sleep for the pleasure of the pain.

(Colman. "The Mountaineers." Act I, 1.)

Few are the faithfuls in Vanity Fair,  
Lover and friend are no sojourner there.

(Sarah Doudney. "One of the Few.")

But she who has never loved has never lived.

(John Gay. "The Captives." Act II, 1.)

If hearts be true and fast,  
All fates may hurt us, but not harm at last.

(Sir Edwin Arnold. "Adzuma." Act I, 3.)

Somewhere there waiteth in this world of ours  
For one lone soul another lonely soul,  
Each chasing each through all the weary hours,  
And meeting strangely at some hidden goal.  
Then blend they like green leaves with golden flowers,  
Into one beautiful and perfect whole,  
And the long night is ended, and the way  
Lies open onward into perfect day.

Sir Edwin Arnold.

Love's tongue is in the eyes.

(Phineas Fletcher. "Piscatory Eclogues." Act V, 13.)

Love's sooner felt than seen. (VI, 11.)

Love like mine must have return.

(Robert Browning. "A Soul's Tragedy." Act I, 1.)

Love shut our eyes, and all seemed right.

("Christmas Eve." Canto 2.)

God be thanked, the meanest of His creatures  
Boasts two soul-sides—one to face the world with,  
One to show a woman when he loves her.

("One Word More.")

Love should be absolute love; faith is fulness or nought.

What's the earth

With all its art, verse, music, worth—

Compared with love, found, gained and kept?

("Dis Aliter Visum.")

Such was ever love's way; to rise, it stoops.

("A Death in the Desert." Line 134.)

O lyric love, half angel and half bird,

And all a wonder and a wild desire.

("Ring and Book." Line 1,391.)

Down the flowery path of love we went.

(Macdonald. "Sigurd of Saxony.")

Hot love, soon cold. Heywood.

Maids want nothing but husbands, but when they

have them they want everything.

(Somersetshire Proverb.)

Marriage is destinie; made in heaven. Lyly.

Love knoweth no laws. (Lyly. "Euphues.")

Love hath wings. Courcy.

Love is a golden bubble, full of dreams,

That waking breaks, and fills us with extremes.

(Chapman. "Hero and Leander. Sestiad II.")

Love is Nature's second sonne,

Causing a spring of virtues where he shines. Chapman.

Love most concealed doth most itself discover.

(Davison. Sonnet 14.)

Love is a burden which two hearts,

When equally they bear their parts,

With pleasure carry, but no one,

Alas! can bear it long alone. (Sedley. Song.)

The rapture which dwells in the first kiss of love.

(Byron. "The First Kiss of Love." Line 4.)

Did she lean

To the soft side of the heart, or wisely bar

Love from amongst her griefs?—for such the affections

are. ("Childe Harold's Pilgrimage." Canto IV. Stanza 101.)

O Love! no inhabitant of the earth thou art—

An unseen seraph, we believe in thee.

(Canto IV. Stanza 121.)

Love will find the way

Through paths where wolves would fear to prey.

("The Giaour." Line 1,047.)

Yes, love indeed is light from Heaven;

A spark of that immortal fire

With angels shared, by Allah given

To light from earth our low desire.

Devotion waits the mind above,

But heaven itself descends in love. ("The Giaour.")

So bright the tear in beauty's eye,

Love half regrets to kiss it dry.

("The Bride of Abydos." Canto I. Verse 8.)

Man's love is of man's life a thing apart,

'Tis woman's whole existence.

("Don Juan." Canto I. Stanza 194.)

A long, long kiss, or kiss of youth and love.

(Canto II. Stanza 186.)

In her first passion woman loves her lover,

In all the others all she loves is love.

(Canto III. Stanza 3.)

Love, that great opener of the heart, and all

The ways that lead there, be they near or far.

(Canto IX. Stanza 80.)

Oh, what without our youth

Would love be? What would youth be without love?

Youth lends it joy and sweetness, vigour, truth,

Heart, soul, and all that seems as from above.

("Beppo." Stanza 55.)

Love is the spiritual coupling of two souls.

Silence in love betrays more woe than words.

(Ben Jonson. Raleigh.)

To be continued







The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

#### Professions

*Doctor  
Civil Servant  
Nurse  
Dressmaker  
Actress  
Musician  
Secretary  
Governess  
Dancing Mistress, etc.*

#### Woman's Work in the Colonies

*Canada  
Australia  
South Africa  
New Zealand  
Colonial Nurses  
Colonial Teachers  
Training for Colonies  
Colonial Outfits  
Farming, etc.*

#### Little Ways of Making Pin-Money

*Photography  
Chicken Rearing  
Sweet Making  
China Painting  
Bee Keeping  
Toy Making  
Ticket Writing,  
etc., etc.*

## DAIRYING FOR WOMEN

By J. W. HURST

*Agricultural Editor of Nelson's Encyclopædia Library, Bibliography of Standard Books, etc., etc.*

**An Old Occupation for Women under New Conditions—Scope and Prospects of Dairy Farming—Qualifications Needed for a Beginner—The Holding—How to Choose It—Its Size—Rental—Necessary Capital**

THE association of women with dairying is far from being a new thing, so closely have women always been connected with the work in one capacity or another. What is new are the present extended opportunities that have been made possible as a result of new land legislation.

The profession now involves more than that of the dairymaid and her work. It comprises the entire management of stock and land, as well as the details of milking, butter-making, and cheese-making, and a knowledge of the business methods involved in the sale or marketing of produce.

#### What is a Small Holding?

Increased attention has been directed to the subject of dairy work since the passing of the Small Holdings and Allotments Act, 1908, opened up wider possibilities.

A small holding may be of any size, from one to fifty acres, or more if its annual value does not exceed £50, and that there are considerable possibilities within the maximum limit is as undoubted as the fact that the agricultural success of the future will greatly depend upon the attention that is given to dairying. There is a growing demand for the products of the dairy, and holdings that are wholly or chiefly grass are as generally successful as they are com-

paratively easy to manage. Given sufficient knowledge and capital, such holdings lend themselves to the additional productions complementary to dairying proper.

Although the work of women has in the past been restricted mainly to milking and the subsequent operations carried on within the dairy buildings, there are not wanting examples of those who have successfully undertaken also the management of the stock and the land. What woman has done woman can do, and she will probably do it better in the future than in the past in view of increasing and broadening facilities, whether the work be undertaken for pleasure or profit, on her own account as a means to a "living," or additional to the work of the man in other occupations.

#### The Llewenni Hall Dairy School

Modern facilities include not only those afforded by the development of co-operative and organised methods of dealing with the produce, but also comprise extended educational advantages. Several agricultural colleges, dairy institutes, and county council schemes provide for the instruction and training of those who wish to acquire the technical knowledge requisite for the practical and economic conduct of commercial dairying upon proper business lines, as well as for



those who aspire to teaching diplomas and appointments under the several educational authorities.

The Llewenni Hall Dairy School, under the University College of North Wales, offers one example of the very great value of such training. Of the thousand daughters of farmers and others who have received instruction during the past ten years, the greater number have subsequently employed their knowledge in the improvement of home dairying—in several instances cheese-making has been successfully begun in districts where it was not previously made—whilst more than forty have secured positions in the best dairies in the United Kingdom, and more than twenty now hold positions as instructresses in dairy work under county councils.

#### Cheese-making

Personal prospects must inevitably depend upon the individual concerned. As in any other occupation, failure or success may result under practically similar conditions; but the general prospects are reasonably encouraging in favourable circumstances. Dairying is adaptable to the extent that its work may be divided or combined to suit local requirements.

Milk selling is generally the chief object as it is the most profitable branch, but in cases where the facilities for ready disposal or marketing are not suitable, there remains the choice between butter-making and cheese-making, as separate or additional branches, with calf-rearing, pig-feeding, or poultry production for the utilisation of by-products.

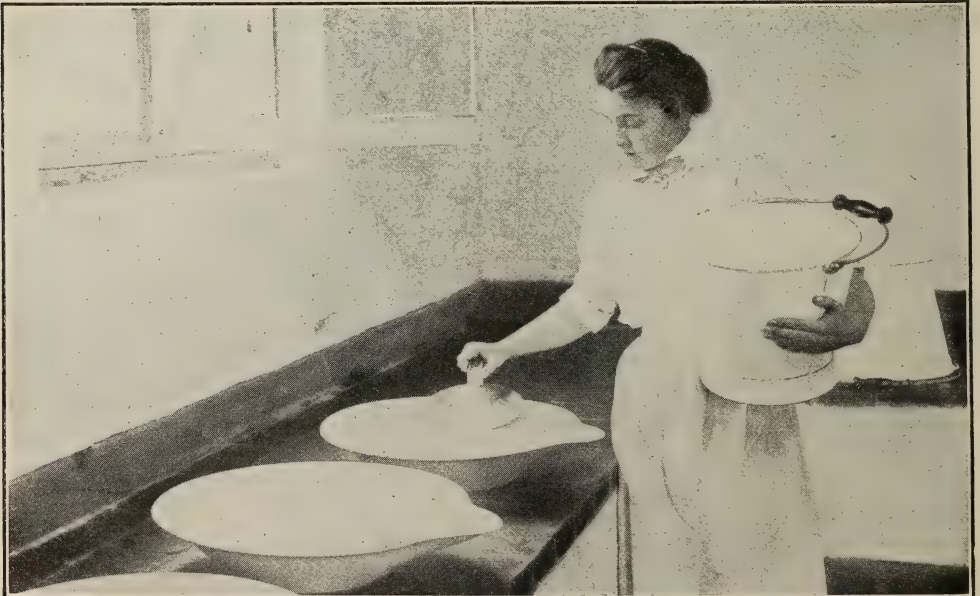
Cheese-making in particular provides an opportunity for making a profitable product

of surplus milk during the months when its marketing may tend to depreciate value; and as this would in many instances be insufficient or too unequal in supply to make the purchase of the necessary plant worth while, co-operative cheese factories have in some instances been established, and will no doubt be extended with the multiplication of such producers.

But the prospects and relative values of the different branches of dairying must be reserved for more detailed consideration in forthcoming articles. It is sufficient for the moment to state the fact that there are considerable opportunities in dairying, provided the occupier of a suitable holding is properly competent and possessed of sufficient capital to carry on such an undertaking. It should, however, be remembered that the measure of success includes not only the possible "living" or addition to existing income, but also that pleasure of independence and free existence, combined with full occupation, which many prize more highly than the greater rewards that are attainable in many other walks of life.

#### Choice of a Holding

But it is as hazardous to take up this work without the necessary qualifications as it would be to engage in any other business that requires experience and adequate financial support. The details of management are many, and the work is of a very practical kind, therefore the subject cannot be too thoroughly "read up." In addition to the proper study of textbooks there must be some sufficient amount of complementary practical experience before the aspirant can expect to commence operations with any prospect of success.



The modern dairymaid skimming cream in Lady Warwick's model dairy, Studley School for Lady Dairy Farmers

*Photos, Clarke & Hyde*



Economic success, under the new conditions created by the splitting up of large acreages and the resultant multiplication of small occupiers, depends upon the practical individual application of the results of scientific research and the efficient organisation and co-operation of groups of small producers.

The situation, character, and extent of the holding must inevitably materially influence the possibilities, and it is not always easy to find a self-supporting area of, say, from 30 to 50 acres of the required description suitably placed.

Nevertheless, the selection of the land is a matter of primary importance, not only as regard quality but also on account of its position relative to rail and market. In making a choice a very important point to remember is the absolute necessity for a sufficient and easily available water supply. This is not only essential for watering the stock, but also for cooling the milk, although this may be done, as will be shown later, by means of refrigerators. One great cause of complaint on the part of dairymen is the failure of so many milk producers in this respect, but a sufficient supply of water will overcome the difficulty, and is in any case necessary in the work of dairying.

#### The Question of Rent

A holding almost wholly under grass, with sufficient arable for roots, in a good pastoral district, would succeed under capable management if not too highly rented. It is obvious that such holdings are valued in some proportion to external facilities, in addition to their characteristic suitability for the given purpose, and it must also be

remembered that small parcels of land are more highly rented than large ones. This is inevitable on account of the greater cost of upkeep to the owner; it also results in part from the requirement for good land, the need for which increases in inverse ratio to the reduction of the acreage.

According to variable circumstances, the rent for a suitable and sufficient holding may range from £1 to £3 per acre. But, although the average may be estimated at somewhere about £2, the maximum would be exceeded in exceptional cases, due to more than usually favourable local conditions. Small holders who depend on dairying for a living and devote their whole time to the work are, as a rule, found in close proximity to towns or large villages. They sell their milk retail, and the rent bears some relation to the general convenience of the situation.

#### Capital Required

In arriving at a decision regarding the acreage to be taken up in relation to the profitable requirements, the old rule of allowing three acres per cow may be accepted as a rough but generally sufficient guide.

Capital must be considered in this connection, and although it is very commonly said that £10 per acre is required in farming upon a reasonably extensive scale, there is a disposition to allow a smaller figure (in some cases no more than half) as sufficient for the small holder. Nevertheless, it is much more satisfactory to commence with some approximation to the capital resources of the farmer than the lower amounts that have been estimated for small holders.

*To be continued.*



Churning is an important part of the daily routine of a dairy farm, and is an accomplishment which cannot be learnt simply from books; practical experience is essential



# PHYSICAL CULTURE AS A PROFESSION FOR WOMEN

*Continued from page 5231, Part 43*

By GLADYS BEATTIE CROZIER

**A Comprehensive Course of Study—The Swedish System—The Anglo-German Method—Physical Qualifications Necessary for an Intending Student—The School Curriculum—A Wonderful Display of Skill—Some Good Appointments**

ALL students of physical culture are advised by the Misses Bear to take the complete course of three years' study, if possible, in order to master both the Anglo-German and the Swedish system, for each has its strong adherents in England, and by mastering both the student not only gets a wider outlook on physical education generally and a more thorough knowledge of her subject, but she doubles her chances of future employment.

The Swedish system, though good as a foundation, when taken alone becomes very monotonous, and is not enough to maintain the interest of pupils for the years of their school life—from eight years of age up to seventeen or eighteen. It is better that it should lead on to the more difficult, varied, and interesting work of the Anglo-German system. In this, a variety of hand apparatus—wands, Indian clubs, and skipping canes—are employed, and there are introduced intricate mass exercises, which are performed to music. This latter marks the time, and enables each student to devote her entire thoughts and energies to the carrying out of the details of the drill.

When it is impossible, however, for a student to devote three years to her training, she may enter for a two years' course, which will embrace either the Anglo-German or the Swedish system.

## **A Comprehensive Course**

The Anglo-German course takes in all the branch subjects. Fencing, dancing, games, etc., and educational Swedish drill and gymnastics are also included, so that if students afterwards decide to stay a third year they are in a position to complete the Swedish course by taking remedial gymnastics and massage for the examination in this system.

The Swedish course consists of Swedish drill, gymnastics, remedial gymnastics, massage, and all theoretical subjects, besides fencing, dancing, games, and swimming.

A one year's course may also be taken in massage and remedial gymnastics, including Swedish drill, anatomy, physiology, hygiene, and first aid, and the one-year-course students are prepared for examination of the Society of Trained Masseuses.

Each student enters for a term on trial, at the end of which time a report of her work is sent in, together with a statement from the Misses Bear, giving their opinion as to her suitability or non-suitability for the profession, and it is then decided whether she shall complete her training.

Intending students should be between

seventeen and twenty-seven years of age, of not less than five feet two inches in height. Good general health and average muscular strength are essential, and each student is required to bring a certificate of sound physique from her medical adviser or to be examined by the lady doctor of the gymnasium before entering for a course of training.

The working year is divided into three terms, which follow the ordinary school terms as closely as possible, and begins in the third week of September and ends in the third week in July. There are about three and a half months' vacation during the year.

The training fees are as follows:

*Full Course* (9 terms): Anglo-German and Swedish educational gymnastics.

Fencing, dancing, games, swimming, etc., £12 12s. per term.

Examination fees amount to £5 15s. 6d.

*Six-Term Course*: Same as above, but omitting Swedish massage, £12 12s. per term.

Examination fees amount to £4 4s.; or

*Swedish System only*: Educational, massage or remedial gymnastics, fencing, games, swimming, dancing, and all theory.

Examination fees amount to £4 4s.

*Three-Term Course*: Swedish massage and remedial gymnastics, Swedish educational and all theoretical subjects, £9 9s. per term.

Examination fees amount to £1 11s. 6d.

Training in any subject may be taken separately, for which special fees are arranged.

## **The Necessary Outfit**

The other expenses are: a guinea and a half for the very becoming gymnasium dress, made in a deep soft shade of blue, specially dyed in Wales for the gymnasium, and completed by a blue tie and white gymnasium shoes; a fencing foil, mask, and gloves, which cost a guinea; a fencing coat, which is not required for the trial term, costs also a guinea.

The gymnasium is one of the finest in London. It is over eighty feet in length and is fitted with every form of fixed apparatus, and provided with comfortable dressing-rooms and a bathroom. There is a gallery, from which relations of pupils may watch the classes. Doctors are also admitted to watch all the classes at any time, otherwise gentlemen are not admitted, except at the annual demonstration, which takes place each year in June.

For the convenience of students whose work keeps them at the gymnasium both morning and afternoon, arrangements have been made by which cold luncheon may be



obtained at a cost of sevenpence and tea at threepence a head.

The playing fields belonging to the gymnasium are situated near Shepherd's Bush. Hither the students repair on several afternoons a week to study the art not only of how to play, but also of how to teach, hockey, lacrosse, and cricket. This they do under the direction of experts.

The study of fencing, which the Misses Bear consider an ideal exercise for older girls, as giving suppleness, balance, and grace to the body, and active interest to the mind, is an important part of the physical teacher's training. Much time is devoted to it at the gymnasium, each student being given individual tuition by the Misses Bear, who are themselves expert fencers and hon. members of the Ladies' Fencing Club, or by a fully qualified teacher trained by themselves.

The classes for remedial work are specially interesting to students, who are taught how to detect slight physical defects in the children and young girls under their charge, and how to apply carefully regulated remedial exercises to avert a tendency to such ills as curvature of the spine, poking of the head, pronounced stooping, weak wrists or ankles, and incorrect breathing. They learn, too, how to give special exercises to weakly, delicate children, for the general strengthening and toning up of the muscles of the body, and enlargement of the chest.

At the last annual display at the gymnasium, the students in training and junior pupils of the school held a delighted audience spellbound for a couple of hours by their marvellous feats of agility and daring on

fixed apparatus—ladders, swinging rings, horizontal bars, and vaulting horses, and by their Swedish gymnastics and mass exercises, which included a clever display by the team of eight students who had just won the Gymnastic Teachers' Institute Cup. This trophy was presented at the end of the afternoon by Lady Balfour of Burleigh, and the entertainment ended with a fencing bout between Miss Evelyn Bear and her clever pupil Miss Gladys Daniell, the 1911 winner of the Ladies' Fencing Championship, who afterwards received a silver-mounted foil.

The following are a few of the appointments as teachers of physical culture and games mistresses which are now held by past students of the Alexandra House Gymnasium Training College :

Campden Technical Institute, L.C.C.  
Hammersmith Trade School, L.C.C.  
Beaufoy Technical Institute, L.C.C.  
Newnham College, Cambridge.  
Manor House School, Limpsfield.  
Girls' Grammar School, Lancaster.  
Conservatoire of Music, Blackheath.  
Morley College.  
Whitlands College School, Chelsea.  
West Heath School, U. Richmond.  
Badminton House School, Clifton.  
Paddington and Maida Vale High School.  
The Borough Polytechnic.  
Princess Helena College, Ealing.

Some have gone farther afield, and taken up excellent appointments at Belfast, Aberdeen, Government College, Pietermaritzburg, South Africa, and Napier, New Zealand. Many others have private connections, and are doing well.

## PIN-MONEY FROM PHOTOGRAPHY

A Pin-money Hobby—The Outfit Required—Some Ways of Turning Knowledge to Account—Photographs for the Press—A Snapshot that Paid Well—Photographing Pets—What to Charge for Prints

THERE are many ways in which the amateur photographer of average artistic taste and skill, who is versed in the handling of a small hand or stand camera, can not only cover the expense of her favourite hobby, but also can make from twenty to twenty-five pounds a year profit after paying all expenses for films, plates, chemicals, and photographic paper.

An ideal outfit for general all-round work consists of a small hand camera—preferably one with a movable focus to which a portrait

attachment (costing two shillings) can be fitted—together with a light, portable stand for time exposures when necessary. Four by five inches is the most useful size for a hand camera, but much can be done with a smaller one, the films for



An old favourite. The photography of pets is a profitable subject for a good amateur photographer





Lord Royston and Miss Granville, consulting an aerial map before making a balloon ascent at Ranelagh. This photograph, which was reproduced in a magazine, is an excellent example of a subject of topical interest, certain of acceptance by the illustrated Press

which are considerably cheaper, accompanied by an enlarging camera chosen to fit it. This last costs ten shillings for enlargements up to seven by five inches, or seventeen shillings and sixpence for eight by ten inch enlargements.

For copying, enlarging, and reducing existing photographs a half-plate stand camera will be needed, which is fitted with an extension to rack out when required for copying.

Photographing for the illustrated Press, photographing pets, photographing elderly people at home in their own houses or gardens, photographing house interiors, photographing groups at picnics and cricket matches, Christmas card and calendar making, colouring photographs, copying faded photographs, making miniature photographs suitable for locket and the backs of watches from larger existing portraits—all these are a few of the ways in which photographic talents may be employed to bring grist to the mill.

#### **Selling Photographs for Reproduction in the Illustrated Press**

Photographs of topical interest, or of some unique sight or object, accompanied by a couple of lines of tersely written description—or even a pointed title—are always saleable to the Press at half a guinea for the single reproduction rights.

Photographs for reproduction should be printed on glossy P.O.P., and left to dry naturally. Seltone paper prints can be blotted carefully, and dried before the fire.

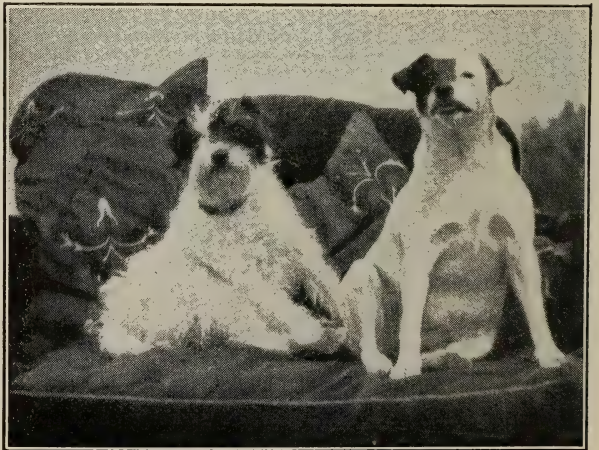
After drying they should be placed face downwards upon cream-laid notepaper, and ironed on the back with a warm iron to flatten them. The title and description, with name and address of the sender, must be written clearly in pencil on the back of each print.

It is an excellent plan to employ a reliable agent, such as the London Electrotypes Agency, Ltd., 10, St. Bride's Avenue, Fleet Street, who will submit suitable photographs to the various illustrated papers and magazines, charging twenty per cent. on the reproduction

fees for those they succeed in placing.

The pages devoted to photographs in one or two publications use a large number of amateur photographs, while attractive snapshots of children bathing or playing on the sands, taken with the figures as large in the plate as possible, have an excellent chance of acceptance in summer numbers.

In winter, photographs of a giant snow-ball, an especially striking snow-man, a party of enterprising young people sleighing, or of an ardent devotee of winter sports attempting to ski upon a Kent or Surrey hillside after a heavy fall of snow, if promptly developed, printed, and sent in, would have every chance of acceptance, more particularly if the event in question happened to



Good chums. A lifelike study of two fox-terriers. Animals look their best when photographed in their home surroundings



take place outside the beaten track of the professional Press photographer.

The writer remembers making several half-guineas from the sale of snapshots of the small stout white terrier cast for the part of Binkie in "The Light that Failed." The pictures were taken just outside the stage-door during the interval in the rehearsals, and sent in to the illustrated weeklies a few days before the first night of the play.

Another snapshot taken one August or September by a clever amateur found a ready sale under the title of "The Strand is up—and likely to remain so!" It showed a group of workmen asleep (during their dinner-hour?) amidst piles of wood-paving blocks!

#### Photographing Pets

is an excellent way of making pin-money for a woman who has the knack of making friends with animals. She who can secure really good snapshots of a favourite pony, treasured terrier, or beautiful cat in its own home surroundings is sure of orders.

She might charge seven shillings and sixpence a dozen for small contact prints printed on Matte Seltone—which is an artistic brown—and mounted by the two top corners on a small white drawing-paper mount; or a shilling each for half-plate enlargements, mounted in the same



The corner of a drawing-room. Pictures of interiors, if well executed, command a ready sale

way upon sheets of brown paper. If a cleverly descriptive title or pretty greeting can be printed neatly below the print, it will add greatly to its attractive appearance.

*To be continued.*



A display of rare o'd china. Such a photograph makes a charming souvenir card for absent friends





## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in *EVERY WOMAN'S ENCYCLOPÆDIA*. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

*The Ceremony*  
*Honeymoons*  
*Bridesmaids*  
*Groomsmen*

*Marriage Customs*  
*Engagements*  
*Wedding Superstitions*  
*Marriage Statistics*

*Trousseaux*  
*Colonial Marriages*  
*Foreign Marriages*  
*Engagement and Wedding Rings, etc.*

## ACCEPTING AND REFUSING OFFERS OF MARRIAGE

By REV. E. J. HARDY, M.A.,

*Author of "How to be Happy Though Married," "The Five Talents of Woman," etc., etc.*

**The Heiress and the Fortune-seeker—The Wise Man Knows the Answer before Asking—Women who Propose—Oliver Cromwell and his Daughter's Suitor**

IT is a fine art gracefully to accept or refuse an offer of marriage. Some ladies are tiresomely conventional. They pretend to be surprised and say that the proposal was so sudden, although they may have been working up to it and leading up to it all the time.

One Scotch lady thought that it came too suddenly, and without enough preliminary love-making, so she answered thus, "Deed, Jamie, I'll tak you, but you must give me my dues of courting, for all that."

Sometimes a matrimonial offer is accepted with exuberance. A young lady who had received one asked at a telegraph office how many words she could send for sixpence. Being told twelve, she wrote the address, and the word "yes" as many times as sixpence would permit!

### The Gentle Art of Refusing

An heiress refused a conceited money-seeker by asking him, "Why should I marry you? I don't love you." The man had the impertinence to reply, "Oh, that's all right. I would not be at home much."

A middle-aged bachelor known to the writer, who was a great bore, and had the habit of making disagreeable grunting sounds, proposed so persistently that at last the lady said, "I cannot endure your talk or your other noises, or, indeed, any part of you." This was an inartistic, not to say a rude, way of refusing; but what can be done

with one who will not take "No" for an answer?

Whether she accept or refuse an offer of marriage, the fair one generally thanks the maker of it for the honour he has done her, and intimates that she is quite unworthy of it.

It pains a kind, sensitive woman to refuse the hand and heart of a man who really loves her. She promises to take an interest in him and be a sister to him all his life. Of course, one like this would not speak, much less brag, about a proposal. That atrocity is only perpetrated by very vulgar women.

A woman may ask for time in which to make up her mind before accepting or refusing an offer of marriage, but it should not be unreasonably long.

It seems to me that he is rather a foolish man who brings upon himself a direct refusal. He could easily have discovered, before things went so far, which way the wind was blowing.

If a suitor, smarting from a refusal, could look a few years into the future, he would be comforted nine times out of ten. The story is told of a gentleman who, having made to a young lady a proposal of marriage, was rejected, much to his chagrin. Many years after he died, leaving the lady a handsome legacy as a trifling acknowledgment of her great kindness in refusing him. He had long ago come to the conclusion that he was far better off as he was.

When a refusal is given kindly and politely, it should be taken in the same way. An



Irishman of whom I have heard showed a chivalrous example in this respect. Kathleen was engaged to another, so she had to say "No" to the boy about whom we are thinking. "Wisha, thin," said he, with a sigh, "I wish you'd been born twins, so that I cud have half of yez."

"No, I'm not exactly engaged, but I have the refusal of two or three girls." The girl to whom a brainless Adonis made this remark thus answered him, "What a capital way of putting it! I suppose you mean that you have asked them, and they have said 'No.'"

#### Women Who Propose

A man in a recent divorce case being asked when he married, replied, "I did not marry, I was married. My wife proposed to me, and would not take 'No' for an answer. I was put into a carriage which I thought was going elsewhere and brought to a church." "But did you not say 'I will' when the clergyman asked if you would have this woman to be thy wedded wife?" "No, my wife answered the question for me." It is seldom that compulsion like this is put upon a man, but perhaps the majority of wives go half way to meet proposing husbands.

If it is difficult for a woman to refuse a man who proposes to her, how much more difficult it is to say "No" to a woman's proposal. He might say, "You have entered the arena

with me, I decline your offer"; but that would be rude.

To make an offer of marriage to a lady herself is generally more agreeable than to make one to her father for her. Mothers wish to get their daughters married, but fathers regard them as resources of companionship, and do not care to husband their resources. "Sir," said an angry father to a young man, "your impertinence in asking for my daughter is so great that I would very much like to know where you buy your nerve tonic." But here, too, the lady will probably smooth matters.

#### Oliver Cromwell's Daughter

Professor Aytoun, of Aberdeen, paid his addresses to the daughter of Professor Wilson ("Christopher North"), but as he could not summon up courage to interview papa, Miss Wilson considerably undertook the negotiation herself. Her father, entering into the fun of the thing, facetiously wrote his consent upon a slip of paper, which he pinned to the back of the young lady's dress. She returned to her bashful lover, who was delighted to read upon the inscription the words, "With the author's compliments."

It was inconvenient for the Rev. Jerry White when Oliver Cromwell found him upon his knees proposing to his daughter. The ambitious parson pretended that he was suing for the hand of the lady's maid, and, taken at his word, had to marry her.



### A WEDDING IN JAVA

By MRS. HUMPHRY ("MADGE")

#### Arranging a Marriage—The Ceremony—Wedding Festivities

As in so many countries, marriages in Java are arranged by go-betweens, who find out all about the young couple about to be married, and convey to them all the information gained concerning each other. They settle the various preliminaries, and, under the title of "waksies," have important duties on the wedding-day itself. Occasionally the duties of go-between and "waksie" are undertaken by different persons, but, as a rule, the two offices are combined. To the bride's "waksie" falls the task of dressing the young lady, and she keeps close beside her throughout the proceedings, acting as a kind of guide. In this way she takes the place of the parents, who, according to Javanese etiquette, do not appear on the occasion of their daughter's marriage.

Bright colour is a feature of the Javanese wedding. The elders of the village, the

priests, various friends and relatives seat themselves in the principal apartment of the bride's new home. They squat cross-legged on white Samarang mats.

#### The Arrival of the Bride

Cups of tea, without milk or sugar, are placed on a tray before each guest, as well as betel-nuts, cakes, a quantity of "rokos," and other native delicacies. An inner room is gaudily decorated and furnished with a low bed, the curtains of which are of white calico, ornamented with lace, gold, silver, beads, and coloured bits of silk. At the foot of this bed is a platform raised about six inches from the ground, on which is spread a spotless white mat with several bronze trays containing cakes, etc.

Whilst the apartment is being inspected, a din of voices and music is heard, announcing



the arrival of the bride. When she has been brought in, water is poured over her bare feet, which are generally very small. The bridegroom has, of course, fetched her to the house, and he follows her into the room. He seats her on his left.

She is disfigured by the yellow dye with which her face, neck, shoulders, and arms are covered. Her dress consists of simply a long, shapeless "sarong" of fine linen, passing under both arms and across the chest, leaving the neck and shoulders uncovered. The garment reaches nearly to her ankles, and is confined round the waist by a silver belt. Her hair is done up in a knot at the back of her head, and is adorned with a crown of beads and flowers.

On the other side of her sits the "waksie," who fans her with a scarf, and helps her to betel-nut, etc. By the side of the bridegroom is seated his "waksie." Indeed, the two "waksies" may be regarded as the best man and the bridesmaid. The bridegroom is also dyed with yellow, and his eyebrows



A Javanese bride in her wedding attire. Both bride and bridegroom have their skin dyed yellow and their eyebrows painted black. Many other curious and unique customs distinguish the Javanese wedding ceremony

are painted black and to a point. He wears a brilliant lined "sarong," fastened round the waist by a gaudy scarf, through the folds of which glitters the gilt hilt of a "kriss." His hair falls on his back in long, thick masses, whilst a conical-shaped kind of hat, made of stuff resembling patent leather, is placed on the top of his head.

It was once the custom, but is now more rare, that the bride and bridegroom should separate after the ceremony for several weeks, sometimes longer, though during the period of separation the bridegroom visits his bride regularly each day, seeing her always in the

presence of friends invited for the occasion, music, etc., being provided. When food is set before them, it is the duty of the bridegroom to feed the bride with rice before all the people. After the meal finger-bowls are handed round, that the guests may wash their fingers before receiving betel-nut. Festivities are kept up until midnight, when the bridegroom must go away until the next day.

## HAPPINESS IN MARRIED LIFE

### THE POWER OF SIMPLICITY

By ELIZABETH STENNETT

**Causes of Dissatisfaction—The Blessings of Poverty—The Home Atmosphere—The Cult of Simplicity**

SOMEbody once defined happiness as the condition of being in harmony with one's environment. The truth of this is brought home whenever we begin to study the commonest causes of married unhappiness in everyday life.

#### The Power of Enjoyment

Too many wives are out of harmony with the sphere in life they occupy. They are dissatisfied because they are poor. They are discontented because they do not care for the people they have to mix with. They are unhappy because they find their husband's work or friends not so congenial as they had hoped.

Perhaps they hate the town they live in, and do not realise that the source of their unhappiness lies not in their environment, but within themselves. It seems as if we have reached a stage of evolution when women have developed a morbid introspection

and insatiable craving for personal happiness—and the wrong sort of happiness, too. How many married women are unhappy because they are hedged in by the restrictions of poverty! They want so much of what money can buy, and are restless and discontented when they see other women with the possessions they covet. Love of the pretty, dainty, charming things of life is very human. The mistake so many of us make is in imagining that any one of the essentials of happiness can be bought with money. Were our income doubled to-morrow, would it give us one real friend the more? Would it add to the sweetness of domestic love, to the intellectual or artistic pleasures of life?

It is not what we have that makes us happy, but our power of enjoyment, of appreciation, of gladness. We can enjoy a little pleasure just as keenly as a big one. We can be happier in two rooms than in twenty if we make of them a real home. It



all depends upon our mental attitude. Our sense of joy in life has no relationship at all to our worldly possessions.

Probably it is a little difficult for the woman whose life is a struggle to make ends meet to understand how little money really counts. The rich wife she envies has her worries, her jealousies, her disappointments. Perhaps she is a smaller woman in the real sense of the word on account of her possessions. Poverty may embitter, but just as often it brings out the qualities of character—unselfishness, concentration, effort—which make life rich, full, and well worth living. Self-indulgence and laziness are weeds that flourish too often in the wealthy home. Satiety also comes to the people who can get everything they want without personal effort.

#### The Blessings of Poverty

For such reasons I maintain that the women who are in what is called hard circumstances have a better chance of real happiness than those who are well-to-do, if they like to realise this fact. We can all, every one of us, be happy if we like. Work and effort develop our higher selves. It is by the little acts of unselfishness that poverty gives us the opportunity to do that we win love and esteem. Money is far more often a bar to married happiness than the lack of it. More married couples drift apart through having the wherewithal to "go their own ways" than are separated by the bitterness of poverty. Men know this better than women, and that is why they accept more philosophically the absence of luxuries in the home. The average man says to himself that he would be a bit of a miff if he kept fretting because he had to wear his last year's flannels and could not afford to buy new golf clubs.

But woman is more materialistic in these ways. She has inherited from her prehistoric grandmothers a love of beads, feathers, and fripperies, and yearns after the flesh-pots to her own unhappiness. This instinct is natural enough in youth, but pathetic in the mature woman who has children to love and a home she could make into a heaven if she would try.

#### The Home Atmosphere

Some things we can change in our homes, and some we cannot. We cannot, if we are poor, convert the simple furniture and shabby carpets into priceless Chippendale and Turkey rugs. But we can change the atmosphere of the home by altering our mental attitude towards things in general and poverty in particular. If you are fretting because you cannot have the luxuries of life, realise that you will never be happy unless you develop a better sense of proportion. If you are unhappy because you cannot get the advantages you would like for your children and your husband, you must try to cultivate a better sense of value. It is of less importance for a boy to have an expensive education than for him to possess a truthful upright character

and high ideals of life. These you can give him by training and example. It matters not at all that your daughter is simply and even poorly dressed if she is honest and sincere, kind and sympathetic with everyone she meets, and able to make her own way in the world. Growth of character is one of the rewards of poverty and endeavour.

It is because so many people lack this sense of proportion that happiness is not more common. If you have it you understand the power of simplicity, and you will have charm and picturesqueness in your home, however poor it may be. Simplicity is the keynote of family happiness in the home. The woman who has grasped the power of simplicity will bring the right atmosphere into a house. There will be no stuffy, tawdry, rich furnishings, no cheap ornamentation, no effort after elaboration, but everything will be simple and in good taste.

The same thing is true of personal adornment. There are women who spend less than twenty pounds a year on clothes who are better dressed than those with five or six times that sum to dress on. It is taste, not money, that makes you well or badly dressed, and when you cultivate simplicity you are making for good taste, taste that rises above cheap smartness, which has everything simple and suitable to one's circumstances. Too many women harbour a love of gorgeous clothes, and imagine that they would be happy if their husband's means would run to seal coats and real pearls. But they would not. The richly dressed woman is not one bit happier than her sister in navy serge and darned gloves. She has her worries, her hours of pain and unhappiness just the same.

#### The Cult of Simplicity

Then we must carry the ideal of simplicity into our daily lives if we wish for married happiness, whether we are rich or poor. That rush after pleasure and excitement which so many people find themselves drawn into never brings contentment, real satisfaction. Our pleasures, like our homes and dress, are too elaborate. Many women tumble into money difficulties because they want to entertain in a way they cannot afford, because they are not satisfied unless they are out somewhere two or three nights a week, and resent it terribly if a growing family acts as a restriction. All the time they are wasting their energy and getting no real pleasure, far less happiness, out of it. A little recreation is a necessity, a duty for everyone, but it is worse to have too much of it than none at all.

The young wives who fret because they can get no sort of outside pleasure, variety, and change from the routine and drudgery of life are either dull or lacking in initiative. We can all get simple pleasures if we like; we can bring variety into our lives whatever our social and financial restrictions may be. It does not mean spending money we cannot afford on "gadding about." It does not entail neglecting duties and responsibilities



at home, but it does mean getting out of that apathetic drudgery which the women who are always whining about having dull lives evince.

They want rousing out of their groove. They want to cultivate their spiritual energy whilst at the same time arranging their work with method and common-sense, so that they can have time for the recreation which every single human being needs in life. I know a woman who has a large family, and a small domestic help of thirteen years who comes in by the day. She works hard, of course, but makes time for recreation every day of her life. She does not waste one moment, nor does she expend her energy in dismal grumbling nor fretful complaints of overwork. But she has a genius for organising.

#### Harmony in the Home

She has taught the children to do things for themselves, and by sheer suggestion makes the older ones take a pleasure in helping with the babies. She realises the importance of simplicity and the necessity for diminishing labour by eliminating the superfluous in every way. And if she has an aching back, she keeps it to herself, whilst practising and preaching the doctrine of cheerfulness and efficient work. Husband, wife, and children work together, get through cheerily, and in half the time that it would take if everybody worked at cross purposes, and expended themselves in grumbling. This is the way to have time for recreation, and

to bring happiness into the home. In this life, somehow or other, we get what we are worthy of, and too often the unhappy wives are so by reason of some failing in themselves. They fail to make the most of their home, the most of their husbands and children, the most of themselves.

First let us realise how much we have to make us happy. If you have those who need you and whose happiness or unhappiness depends upon you; if you have an ordinarily good husband, a few children to work for, an income that will give you the simplest necessities of life; if you have fair health and a clear conscience, then you have every reason in the world to be happy. If you are not happy, be sure that the failure is due to some lack in yourself.

#### What is Happiness?

When you first married, you had a day-dream of happiness in the home. You have not made it a reality. You have not compelled the charm. You have not made your day-dream come true as only you yourself can, by honest endeavour. Personal effort is necessary for happiness in any sphere. By will and energy and continual striving, by simple kindness and simple goodness, by simple appreciation, you can compel happiness and content. You can be happy if you are handicapped by what people call poverty. Real poverty consists, not in lack of money, but in the lack of love and high ideals.



## HARD WORDS

The True Cause of Quarrels—Nagging—The Example of Edmund Burke—The Good Done by Words of Praise

WHEN the sunshine of domestic bliss has become more or less clouded by quarrels between a husband and wife, observers often describe the state of affairs by the euphemism—"They had a few words."

We do not know whether Simonides was or was not a married man, but we fancy that he must have been, for he used to say that he never regretted holding his tongue, but was often very sorry for having spoken.

#### Second Thoughts

Robert Burton tells of a woman who, hearing one of her "gossips" complain of her husband's impatience, told her an excellent remedy for it. She gave her a glass of water which, when he "brawled," she should hold still in her mouth. She did so two or three times with great success; and at length, seeing her neighbour, she thanked her for it, and asked to know the ingredients. She told her that it was "fair water" and nothing more, for it was not the water, but her silence that performed the cure.

Doth one speak fire, t'other with water come;  
Is one provoked, be t'other soft and dumb.

Speaking of a couple who lived in perfect harmony in his neighbourhood, an old man said:

"They'd agreed between themselves that whenever he came home a little contrary and out of temper, he wore his hat on the back of his head, and then she never said a word; and if she came in a little cross and crooked, she threw her shawl over her left shoulder, and then he never said a word."

As it takes two to make a quarrel, either the husband or the wife might often prevent one by going out of the room in the nick of time; by endeavouring to divert attention and conversation from the burning question; above all, by breathing an instantaneous prayer to God for calmness before making any reply.

Sober second thoughts suggest palliatives and allowances that temper prevents us from noticing.

One doth not know

How much an ill word may empoison liking.

Forbearance in restraining the expression of unpleasant feelings or harsh thoughts is the foundation-stone of a happy home.

We all have to find fault at times, but in many cases the operation does more harm than good because of the way in which it is done. There is a story of a separation which took place simply because a gracious



announcement was made by a husband in ungracious terms.

"My dear," he said, "here is a little present I brought to make you good-tempered."

"Sir," was the indignant reply, "do you dare to say that it is necessary to bribe me into being good-tempered? Why, I am always good-tempered; it is your violent temper, sir!"

So it is that the wife blames the husband, and the husband the wife, when perhaps neither of them is at fault. This always reminds me of Pat's mistake. Two Irishmen walking along the same street, but coming from opposite directions, approached, both smiling and apparently recognising one another. As they came closer they discovered that they had both made a mistake. Equal to the occasion, one of them said:

"Och, my friend, I see how it is! You thought it was me, and I thought that it was you, and now it's naythur of us."

#### The True Cause of Quarrels

The explanation of nine quarrels out of ten is that it was a misunderstanding.

Nagging is a habit that should be guarded against by husbands as well as by wives, for it is by no means confined to the latter. Nagging means not merely fault-finding, which, as we have said, is sometimes necessary, but worrying the fault, and killing it over and over again as a cat does a mouse.

"See here," said a fault-finding husband, "we must have things arranged in this house so that we shall know where everything is kept."

"With all my heart," sweetly answered his wife. "And let us begin with your late hours, my love: I should much like to know where they are kept."

Poor Caudle, as a rule, thought discretion the better part of valour, and sought refuge in the arms of soothing slumber; but there are some men who do not allow their wives to have it all their own way without at least an occasional protest.

"Do you pretend to have as good a judgment as I have?" said an enraged wife to her husband.

"Well, no," he replied deliberately; "our choice of partners for life shows that my judgment is not to be compared to yours."

Such matrimonial word-battles may amuse outsiders as the skill of gladiators used to amuse, but the combatants make themselves very miserable.

The very worst time for a husband and wife to have "a few words" is dinner-time, because, if we have a good dinner, our attention should be given to what we are eating. He who bores us at dinner robs us of pleasure and injures our health. Many a poor wife has to swallow her dinner without tasting it, because her considerate husband chooses this time to find fault with herself, the children, the servants, and with everything except himself. God sends food, but the devil sends the few cross words that prevent it from doing us any good.

#### The Example of Edmund Burke

Very different was the great orator, Edmund Burke. Of him it was said that at home "he poured forth the rich treasures of his mind with the most prodigal bounty. At breakfast and dinner his gaiety, wit, and pleasantry enlivened the board, and diffused cheerfulness and happiness all round."

A man was boasting to a friend that he had lived with his wife for twenty years, and that there never had been the smallest difference of opinion between them. The friend remarked:

"Very praiseworthy, no doubt; but how very dull!"

Still, I would not advise a couple beginning married life to have a few words for the fun of making up the quarrel, for they may not succeed in perfectly making it up.

A man said: "I would not mind my wife having the last word if I were sure that it were the last, but there are always more last words."

The last word is the most dangerous of infernal machines, and husband and wife should no more try to get it than they would try to get hold of a lighted bombshell. No; married life should be a sweet, harmonious song, and, like one of Mendelssohn's, without words.

#### Occasional Words of Praise

But though there should not be nagging and angry words between married people, there should be a few words of praise and kindness on certain occasions, for these cost little and are worth much.

A wife who has been trying to make the most of a small income gives a little party to help her husband's professional interests. She works hard to make it go off well, but does not get a word of thanks from her husband, perhaps is even told that she was extravagant.

When a husband was laid up for weeks after a severe accident or operation, and his wife did so much to keep down expenses and prevent cause for worry, did she not deserve a few words of praise instead of being snapped at before the nurses for everything she did and for everything she did not do?

And the wife who wishes to keep an influence on her husband must occasionally use a few words other than those of denunciation and renunciation. She ought not to put on flattery with a shovel (though men can do with a good deal of flattery), but surely at least she might occasionally tell him that, though there may be room for improvement in him, he is not a bad average husband. This will make him try to be a good one; whereas, if he thinks that he has lost all credit in this respect, he will become reckless.

Angry words are a mistake, but so is self-absorbed, unappreciative, sulky silence. We shall be judged, said Franklin, for every idle silence, as well as for every idle word. A woman should make her husband speak to her as he does to strangers, and should herself set him an example of home geniality.





## WOMAN'S MEDICAL BOOK

In this important section of *EVERY WOMAN'S ENCYCLOPÆDIA*, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. When completed, the section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects being dealt with:

*Home Nursing*  
*Infants' Diseases*  
*Adults' Diseases*  
*Homely Cures*

*Consumption*  
*Health Hints*  
*Hospitals*  
*Health Resorts*

*First Aid*  
*Common Medical Blunders*  
*The Medicine Chest*  
*Simple Remedies, etc., etc.*

## WOMEN AND EUGENICS

*Continued from page 5232, Part 43*

### THE SCIENCE THAT HOPES TO PURIFY THE RACE WILL EUGENICS DO AWAY WITH MARRYING FOR LOVE?

**The Inheritance of Physical or Moral Bias—No Class Distinctions in Eugenics—Licence to Marry—What Should Constitute a "Good Match"—The Eugenists' Proposals—Would Love Be Abolished?—Where is the Line to be Drawn?—Self-sacrifice Demanded**

WHEN we come to deal with the eugenists' proposals on the restriction of marriage, we touch a subject full of controversy. According to many people's idea, the application of eugenics to the marriage question would require a revolutionary change in public opinion. That is partly because they imagine that the eugenists propose a sort of police regulation of marriage.

They think that they wish to abolish love matches, to compel people who are indifferent, if not intolerant, to each other to enter the holy state of matrimony for the sake of increasing certain traits, characteristics, "faculties" in the human race. They argue that heredity is a big and uncertain subject, and that the ancestors of every child born in the world run into millions, from any one of whom he may inherit his faculties. Also that, however careful one was to select men and women from healthy stocks, we would constantly have "throwing back" of their descendants to undesirable ancestors in the past. It is a fact, also, that genius often appears in a degenerate stock which, under the eugenic system, would be weeded out altogether.

#### Licence to Marry

At the same time, it cannot be denied that families inherit a certain mental, physical, or moral bias. We have some families with a general capacity or "fitness" to survive, even when the environment is far from the ideal. We have stocks which produce fine soldiers, successful business men, first-rate colonists, splendid women who marry into other families

and transmit their "worthy" inheritance. On the other hand, there are families who, although not abnormal, are defective in the qualities which make for success in life. They lack enterprise, initiative; they are incapable of sustained effort. They have not the industry and adaptability of the men and women who make a success of life.

The interesting point is that these qualities are not confined to any one class. We have loafers and parasites amongst the high-born as amongst the submerged, and, according to the eugenists, the fundamental reason is some weakness in the stock, which is transmitted from one generation to another. Thus the eugenists say we must check the marriage of the unfit, irrespective of class distinction, and we must do something to encourage eugenic marriages if the race is to progress in future generations. It has been suggested, for instance, that no marriage should be allowed to take place without a licence, which can be obtained only after a medical examination of the people about to marry and a careful inquiry into their personal and family histories.

"But English people would never stand such interference with the liberty of a subject," says the opponent of eugenics. "They would preserve the right of selection in marriage at all hazards."

Putting aside the fact that public opinion changes year by year, and that it is formed by the teaching of the few, let us consider for a moment whether people have as much liberty in selection of marriage as they think.



We are all more or less restricted by public opinion, even now. Choice in marriage is not absolutely free, because it is regulated to some extent by religious custom, and to a very large extent by social position and class distinction. The Church discourages marriage between men and women who are not of the same religious order, and marriage is most general between people of the same class, with like traditions, education, social position. Public opinion at the present time is in full agreement with the religion and law which prohibits marriage within certain degrees of kinship, although history shows that marriages between near blood relations were of common occurrence amongst the Egyptians.

#### The Girl Who Makes a "Good Match"

Sir Francis Galton suggests that if eugenics were accepted as a "natural religion," public opinion would desire restriction in marriage, and would regard as the greatest good the betterment of the race. Thus, a healthier and sounder public opinion on the marriage question would become customary, without any more drastic change than forbidding the physically and mentally unfit to marry.

Our ideas of marriage would stand a good deal of alteration on eugenic lines. "She is making a good marriage" is a phrase frequently applied to the girl who marries a man with a large income and a good social position, although he may be physically unsound and mentally and morally a nonentity.

The real aristocracy, say the eugenists, is that class of men and women who are born of a "worthy line," who are members of a good stock.

It may be that when eugenics enters the field of practical politics, the State will help to create the newer, finer aristocracy of worth by giving honours to men and women who have added in abundant measure to the good work of the world; who have proved themselves "fit" founders of new families of a definite standard of ability.

The eugenists' proposals concerning selection in marriage are to some extent vague and indefinite. But they would absolutely deny the right to marry to all men and women of marked unfitness—physical, mental, or moral. They would segregate and prevent the propagation of feeble-minded and alcoholics, as we segregate the insane just now.

They would compel medical examination of everybody, and make public opinion condemn the men and women who married and founded a family with a strong physical or mental taint behind them.

They would give worthy couples better opportunities of continuing their stock by marriage endowments, educational help for the children, and a reduction of income-tax.

Social classes would be differentiated so as to give recognition of individuals who had been markedly successful in furthering the progress and prosperity of the race.

The eugenists have also suggested that titles and possessions should descend to the ablest child rather than to the eldest son, who may be inferior, from the eugenic standpoint, than the second, third, or fourth child of the marriage.

According to the eugenist, the ablest child may be son or daughter. Each child inherits qualities and capacities from both parents, and the "chances" of the children are infinitely increased when both parents are "worthy."

#### Would Permissive Marriage Abolish Love?

The sentimental aspect of the question cannot be ignored. The law of attraction between man and woman is one of the strongest forces in human nature, and many people say that children born of parents who care deeply and truly for each other are better endowed physically and mentally than the offspring of two people "mated" for other reasons than mutual love.

There is something in the idea. A marriage without love is a falling away from the highest ideals of home and family. Mutual love, respect, friendship are the foundations on which marriage should rest, and it is poor comfort to offer a girl who is marrying a eugenically excellent *parti* that posterity will gain for her sacrifice of self. Children should be brought up in an atmosphere of love, and where love does not exist between mother and father the children, as well as the parents, are the losers.

#### A Difficult Problem

Granted that public opinion was formed on the lines of restricting marriages, where are we to draw the line? Are the neurasthenics, the consumptive, to be refused marriage, and the gouty to be allowed to hand on the uric acid diathesis to the next generation? Gouty men, like neurotic women, do a vast deal of work in the world; and yet they both are relatively unfit from the eugenic standpoint.

Then, where shall we find physical fitness, mental ability and efficiency, and moral worth combined? Granted two perfectly sound people could be produced, what of the family histories of each one of them? Will not a drunken uncle, a hysterical grandmother, a morally degenerate sister or cousin appear like the skeleton from the cupboard to dash the cup of eugenic content from their lips?

The question is full of anomalies and difficulties. We have not only prejudice, custom, family pride, and secrecy to encounter, but we come to bed rock if we face the fact that no one family is absolutely fit, no human man or woman can claim a clean sheet of health and heredity. But the eugenist will say, "We are not demanding perfect health and sanity from those who are to hand on the torch of life. We only ask relative fitness, the restriction of the unfit marriage, preferably by the selection of the fit to mate with the fit."

In this all sane, thoughtful people will be on the side of eugenics: They will be with the eugenist in advocating parents to encourage their daughters to marry an industrious, physically sound, temperate man who has his way to make in the world in preference to accepting a man with money and social standing and a family tendency to dipsomania. They will warn their sons and daughters against marrying into a family with a strong strain of tuberculosis or a marked neurotic taint.

The eugenic ideal means in many instances self-sacrifice and self-forgetfulness, the sacrifice of the individual for the race. It means, perhaps, the deliberate determination to forego the joys of parenthood, the dedication of self to the racial ideal. The encouragement of good parentage is "positive eugenics," and the discouragement of unworthy parenthood "negative eugenics," the two comprising "nature" as opposed to "nurture," which includes physical, moral, and educational care of the child from the very beginning.

*To be continued.*



# WHAT TO DO TILL THE DOCTOR COMES

*Continued from page 5326, Part 43*

## How to Bandage a Joint with a Handkerchief

Wounds and scratches of the knee are so common in the nursery that the knowledge of how to keep a dressing in place is



To bandage a joint, a handkerchief may be folded to form a triangle, with the base below the joint and the apex above it. Cross the ends behind and tie in front above the joint

certain to prove useful.

All joints are bandaged in the same way. A handkerchief should be folded to form a triangle, and laid over the joint, covering a dressing of lint or linen underneath. The base of the triangle is placed below the joint and the apex, or tip, of the handkerchief comes above. The ends of this triangular bandage are crossed behind the joint and tied, as in the picture, above the joint in front. The tip of the handkerchief is then carried down and pinned to the lower border with a safety-pin.

This bandage is extremely useful for wounds or burns of joints, as it does not allow the dressing to slip out of place.

## Broken Bones—How to Deal with a Suspected Fracture of the Leg

When accidents occur at home correct splints or bandages are seldom available. The mother or nurse has to utilise homely appliances as best she can. All she should attempt is to put the part at rest, so that it cannot move until the doctor comes. To this end she can utilise sticks and umbrellas as splints; towels, handkerchiefs, and ties as bandages. The amateur cannot "diagnose" what injury has taken place. The young child is unable to state exactly where the pain is. Probably she can only suspect fracture if the child cannot move a limb and there is swelling or deformity. Now, whether the broken bone is in the leg or in the thigh, she will do what is right if she acts as follows:

Along the injured limb she should put a stick or umbrella, reaching up to the armpit and beyond the foot. The sound limb can be used as another splint for First Aid purposes. A large handkerchief, folded crosswise and then doubled over to form a bandage, should be placed round both knees and also round both ankles, as in the picture. Narrow ties can be utilised above and below the knee to keep that joint at rest, whilst a towel folded as shown in the photograph can go round the hip to keep the upper part of the splint in place. It should be fastened with two or three safety-pins.

Strong pieces of cardboard, a wooden rule, or wood taken from a light box such as groceries are put up in, are all possible things with which to contrive temporary splints. If the mother or nurse does not lose her head, the means at her disposal are not lacking, but flurry and forgetfulness may cause unnecessary suffering.

Thus we have First Aid applied by using things which are always at hand, and its object—complete rest and prevention of movement—is ensured by simple means.



When a fracture of leg or thigh is suspected lay a stick along the injured limb, then tie bandages round both limbs and the stick as shown above, so that no movement is possible. A bandage round the hip is also useful to keep the improvised splint in place



# HYGIENE IN THE HOME

*Continued from page 5326, Part 43*

## THE HOUSEWIFE AND CLEAN FOOD

The Practical Politics of Food Reform—Care of Milk—War Upon Flies—Clean Bread—Meat—Dangers of Fruit—The Nutritious Banana—The Hygienic Larder and Kitchen

**I**F women once realised the vast importance of clean food to the health welfare of the family, the food reform question would become practical politics at once. A very large number of mortal ills and misfortunes can be traced to dirty food, and the housewife who supplies clean food, properly cooked, in right amount, for her family is working on the side of preventive medicine and public health.

Hygiene, as we have already emphasised, is cleanliness. Clean food, clean saucepans, clean larders, and kitchen premises must be the ideal of every hygienic housewife worthy of the name.

The first essential is clean milk. The subject is being attended to by the municipal authorities in certain towns. But the provision of pure milk is of universal importance to the country, and the question calls for legislation in the near future. Milk is the chief food of the children, the sole nourishment for the babies, and the death roll which can be charged to impure milk is a very heavy one.

### A Pure Milk Supply

It is, unfortunately, not within the power of the housewife in every instance to procure pure milk for the home. A rigid inspection of farms and dairies, more hygienic transit of the milk to the consumer, will have to be arranged before we can rely upon our milk supply. But the housewife can do something. In most large towns dairies will be found where attention is paid to procuring milk of a relatively pure standard. In some instances the milk is delivered in air-tight bottles for a very small extra charge, and this is a very big gain over the wooden barrels or tin pails of the old-fashioned dairyman.

But milk may be safe enough when delivered in the home, and be contaminated by carelessness on the part of the housewife herself. The fly is the greatest danger, and the hygienic housewife should regard every fly she sees as her own particular enemy. She should kill, and kill, and kill, till there is not a fly on the premises. If the evils of flies were understood by the laity, even the anti-vivisectionists would acknowledge the destruction of flies to be justifiable.

The fly is the chief cause of infantile diarrhoea, and kills hundreds of thousands of babies every summer in this country. It contaminates meat and fish. It carries microbes of all sorts of infectious disease from refuse heaps directly on to the bread and butter and sugar on which it alights. It finds out the ripest parts of the fruit and conveys microbes into the pulp. It is the aeroplane of the bacillus, and it is largely through the agency of the fly that the microbe enters the body.

Therefore, wage war upon flies. Kill the adults and prevent the eggs hatching on window-sills, window-panes, photograph-frames, and pictures by vigorous cleansing with hot water and antiseptics. At the same time offer no hospitality to the fly. Permit nothing in the shape of refuse heaps on the premises. Burn all the rubbish

you can, and keep what cannot be disposed of in this way in covered zinc dust-bins.

Then, however carefully you destroy all flies that appear in the house, it is impossible, unless you set guard at every window and every door, to prevent other people's flies appearing occasionally on your premises. So that all food should be kept covered, during the fly season, at any rate, or placed inside a food-safe with perforated covered doors. All milk-jugs and basins should be covered with clean muslin.

The next point which should be considered is the thorough scouring with boiling water of all utensils used for milk or other food. Boiling water cannot be too freely used for pots and pans, for larder shelves, for kitchen tables and pantry cupboards, or wherever food is kept.

### The Dirty Loaf

The hygienic housewife of the future will bring about certain much-needed reforms. Every now and again in the medical journals paragraphs appear concerning the dangers of the dirty loaf, and thrilling accounts are given of the microbes collected by the ordinary loaf in its transit from the baker to the home, *via* the bread boy. There is something appalling in the amount of invisible dirt and microbes collected by the ordinary loaf before it reaches the breakfast-table as it passes from hand to hand. Trayfuls of loaves are deposited upon the pavement in loading a van, whilst the baker boy's basket reposes regularly on the steps and side walks to collect what it will, whilst the boy enjoys a little recreative game with his colleagues on the road.

The first hygienic necessity is that every loaf should be slipped into a clean paper bag before it leaves the bakehouse. Meantime, the housewife will demand that her loaves, at any rate, are sent from the shop wrapped in clean bags, thus saving the unnecessary handling of baker's assistant, baker's boy, and maid-servant which goes on at the present time. The provision of clean wrappings for all foodstuffs would be a very great reform.

Tainted meat is a very common source of illness in the home. In hot weather especially, butcher's meat, rabbit, fish, etc., are very apt to decompose, and under such circumstances, should invariably be destroyed. Stock which has gone sour provides another danger, and no motive of economy should make the housewife hesitate when it comes to providing tainted food for the family, however cleverly it may be disguised with sauces and flavourings.

### The Dangers of Fruit

Fruit is one of the most valuable articles of food under certain conditions. Ripe fruit exercises a gentle stimulating action on the intestines. It is easily digested and contains a certain amount of nourishment. Unripe fruits, on the other hand, are irritating to the intestinal walls, owing to the excess of acid they contain, and this condition very frequently causes colic and diarrhoea.



The danger of over-ripe fruit is from microbic infection. If fruit is bruised or over-ripe, the protecting skin around the pulp is broken, and microbes rapidly find their way into the pulp. There they are provided with ample nourishment, and they grow at the expense of their host. The result is decomposition, which may only be present in patches, and which the ordinary housewife who is not educated in hygiene may think of little consequence. But certain danger is provided in over-ripe or unclean fruit, especially for children. The housewife in purchasing fruit should attend to the following points:

Buy only fruit of the best quality.

Discard all over-ripe or bruised fruit, because of the certainty that it is a hothouse of microbic infection.

All under-ripe fruit should be stewed, in order to increase its digestibility and counteract the acidity of its juices.

Never, under any circumstances, make bad fruit into jam with the idea of economy. Inferior fruit may have such evil effects upon the health that the microscopic saving provided by "using it up" is counteracted a hundredfold in sickness, medicines, and doctors' bills.

Dried fruits are useful and nourishing, and should receive attention from the hygienic housewife. Weight for weight, dried figs or bananas are more nourishing than bread. Half a pound of figs or dates with a tumblerful of milk provides an excellent meal.

#### A Word of Warning

These foods, although they are extremely nourishing, require a good deal of chewing. If they are swallowed in lumps they are indigestible, whilst if they are thoroughly chewed they are excellent fare for children and adults alike.

Banana is one of the cheapest and best of foods. It is said that banana flour is the equal of rice in nutritive value, but bananas ought to

be used with other foods as they are too bulky to form the main constituent of diet. Under-ripe bananas are made digestible by stewing in milk, and for children they should be cooked, then mashed and served with cream.

#### The Hygienic Larder and Kitchen

Lastly, something must be said about the hygiene of the storing of foodstuffs. Even in the smallest house a special cupboard, efficiently ventilated, should be reserved for nothing but food. The proper ventilation of the larder is very important, as food will "keep" much better when there is a current of fresh air circulating in a room which is light and dry.

A safe with perforated zinc sides and doors should be hung near the window for keeping meat, fish, fowl, butter, etc. Bread should be kept in a covered earthenware vessel, and cheese in an airtight tin. If milk is kept in the larder, the vessels must be covered with clean muslin, and all receptacles for food as well as shelves, floor, window, etc., in the larder must be regularly washed, especially during the hot weather.

Nothing in the shape of scraps should be allowed to lie about, as they attract flies, mice, and other vermin.

The hygienic kitchen is kept free of superfluous furniture, as is every other part of the house. All foods must be rigidly excluded from the kitchen, except when required for the preparation of a meal. The less the kitchen contains, the better from the hygienic point of view.

The subject of cooking is so efficiently dealt with elsewhere in *EVERY WOMAN'S ENCYCLOPÆDIA* that it will be sufficient to conclude this article on food hygiene by saying that the best food can be marred from the health point of view by bad cooking, and that efficient cooking will make for health and happiness in the home, prevent illness, and preserve youth better than any other measure the housewife can command.

## COMMON AILMENTS AND THEIR TREATMENT

*Continued from page 5339, Part 43*

**Vision.** For such defects of vision as short sight, long-sight, and astigmatism, see Refraction. Another common visual defect is colour blindness. As a rule, the person has great difficulty, almost finds it impossible, to distinguish between red, brown and greenish brown, and between green, bluish green, rose pink, pink and grey. The condition is not at all serious, but it serves as a handicap in certain occupations. Other defects are Night Blindness (which see).

**Double vision** is a defect of one of the eye muscles. If a pencil is held vertically in front of a person, and moved rapidly from one side to another, anyone affected with double vision will, at a certain point, see two pencils. Thus, a false image, as well as a true one, is formed. Certain glasses will improve the condition in these cases, especially if double vision is associated with some error of refraction.

**Vomiting** is considered under "How to Treat Sickness" in the Home Nursing section. It is sufficient to state here briefly that it may be due to (1) errors of diet; (2) irritant poisons; (3) diseases of the stomach; (4) various nervous causes, the chief of which are the following:

(a) Hysterical vomiting; (b) sickness associated with migraine; (c) vomiting which

accompanies brain disease, such as meningitis. Poisons circulating through the nervous system will cause vomiting, as in Bright's disease.

The patient must be kept quiet in a horizontal position, and no food, except small quantities of milk or ice-water, should be given. Any drugs must be ordered by the doctor, and treatment directed towards relieving the cause. (See Home Nursing, page 3550, Vol. 5.)

**Warts** are small tumour-like bodies caused by the overgrowth of certain layers of skin. They often appear without any cause, although irritation will produce them. Warts may be either hard or soft. They are very vascular, and bleed easily when injured. They occur most commonly during the period of growth in childhood and early youth, but they may appear at any age. They often disappear spontaneously, or can be destroyed by certain acids, such as glacial acetic acid. The acid should be applied either with the dead end of a match or a small glass rod attached to the cork of the bottle. The wart should be touched gently once or twice, and care should be taken that it does not reach the skin, as it will cause burning. Another way of relieving a wart is to tie a ligature round the base so that the blood supply is cut off, and the wart dies. This treatment answers best in the



case of soft warts, which generally have a little neck round which the string can be tied.

**Wasting** is that condition of the body which occurs when the daily destruction of the tissues is in excess of the new formation of cells, the vitality of which is derived from the food assimilated. Under normal conditions a balance is kept up in the body. This balance is disturbed by disease, as a great deal of energy must be expended in the fight against microbes. The tissues are apt to be used up, and wasting occurs, especially if there is any rise of temperature. Consumption and typhoid cause marked wasting, due largely to the high temperature associated with them. Certain poisons in the blood—as in diabetes and Bright's disease—will also cause wasting; whilst emaciation will result in certain nervous affections, such as paralysis. Even when there is no actual disease, however, loss of weight or wasting may exist as a result of improper feeding, and this not infrequently happens with children. In this case the diet must be altered, nourishing food given in sufficient amount, and other hygienic conditions observed. The best foods to use when it is desired to increase body weight are fat foods, such as milk, butter, cream, bone marrow. Raw-meat juice, and raw-meat sandwiches are easily digested. Carbo-hydrates favour the deposition of fat in the tissues. So that sweets, potatoes, milk puddings should be used. Cod-liver oil and various malt preparations are very valuable agents in counteracting loss of weight. When babies under twelve months lose weight a doctor should be consulted, and the diet altered according to his directions. It is not at all difficult to starve a baby of this age by giving him only half the due allowance of milk. When wasting occurs in any marked degree in childhood, no time should be lost in attending to the condition.

**Water-brash** is the presence of clear fluid in the mouth associated with certain forms of dyspepsia.

Treatment must be directed towards improving the digestive system according to the directions given under *Dyspepsia* and *Gastritis*. Water-brash should be distinguished from "heartburn," which is associated with acid fluid in the mouth; but both conditions signify that attention to diet and digestion is necessary.

**Water on the Brain** is due to a tubercular inflammation of the membrane of the brain—see *Meningitis*—which is a serious disease of childhood, requiring skilled professional treatment.

**Whitlow** is an acute inflammation affecting a finger or thumb. The condition is always due to infection by a pus-producing microbe which has found its way into the body through some cut or small abrasion. In many cases infection is the result of carelessness and neglecting to keep a cut or wound quite clean. Whitlow commonly occurs in servant girls who sustain some slight injury of the finger or thumb and then allow the part to get dirty. Even when a whitlow has formed it can be checked with prompt treatment. Unfortunately, it is apt to be left until infection has spread considerably. Suppuration is very rapid, as poisons travel quickly along the sheaths of the tendons passing up the forearm. As the process advances the finger swells, and there is pain shooting up the arm. The glands of the elbow joint or armpit frequently enlarge. Sometimes the whole hand becomes swollen. If neglected, very serious consequences may arise.

In the early stage the finger should be treated with hot fomentations and poultices if there is no abrasion of the skin. If the condition persists

for more than twenty-four hours a doctor should be consulted, so that the whitlow may be opened and the inflammatory matter set free. After this, hot fomentations may have to be applied until the swelling has gone down. The hand must be kept absolutely at rest in a sling, and if the arm and glands are involved these will have to be treated with glycerine of belladonna and wrapped in cotton-wool.

**Whooping-cough** is one of the common acute infectious fevers in which there are regular attacks of coughing followed by a long, noisy expiration, or "whoop." It occurs chiefly in young children, but may appear at any age. It is most fatal in infancy and especially during the first year, while more than half the cases occur under four years of age. It is an intensely infectious disease, and occurs in epidemics, frequently following measles. It may be trivial, but is serious when it attacks babies or weakly and rickety children, whilst it should always be regarded as a serious disease in view of its complications.

The incubation period is any time from three to five days. As a rule, the child becomes ill about five days after infection, showing symptoms of ordinary cold in the head, with difficulty in breathing, and drowsiness. The cough becomes gradually worse, and in a day or two the typical paroxysmal cough appears.

First, there is a prolonged fit of coughing or a series of forcible expirations, when the breath, being taken in at the end of the paroxysmal cough, gives a whoop. The coughing is often followed by vomiting. The face is anxious and turns blue, the child shows great discomfort and often clutches at the bedclothes or anything that is at hand in order to increase the muscular effort of coughing. The strain gradually saps the strength, and when the coughing is prolonged there is danger of some blood-vessel rupturing, nose bleeding being not uncommon. The child may seem apparently well between the attacks, and there is no elevation of temperature. Bronchitis and broncho-pneumonia are the chief complications, with convulsions.

It must not be forgotten that whooping-cough may exist without the characteristic whoop, but the violent paroxysmal cough followed by vomiting indicates the nature of the disease. One of the worst features about whooping-cough is the length of time it lasts, especially if neglected and not properly treated, and as the child is infectious as long as the whoop is present, there is great danger of it spreading to other children. In most cases the child is not free from cough for ten weeks.

**Treatment.** As in the case of all infectious ailments, a doctor should be in charge of the patient to guard against complications and prescribe the necessary medicines. In the first stage the child has to be treated as for an ordinary cold (see *Home Nursing*). When the paroxysmal cough appears he should be kept quiet, because any unnecessary movement or jumping about brings on a paroxysm. The patient should inhale medicated vapour such as cresolene, which can be prepared in a special lamp, which may be obtained from any druggist for the purpose. He should be protected from chill and isolated from other children in order to prevent infection. A purgative at the beginning of the attack should be given. In convalescence tonic medicine and good food are necessary, and change of air, especially to the seaside, will hasten recovery.

*To be concluded*



# CHILDREN AT THE SCHOOL AGE

*Continued from page 5238, Part 43*

## 2. SCHOOLROOM HEADACHES

### Nerve Strain and Brain Forcing—The Anæmic Brain—Digestive Disorders—Treatment

Now that so much attention is being paid to the eyesight in childhood, school headaches are certainly less common than they were a few years ago. They are, however, more prevalent than they ought to be, and no mother should neglect this sign that something is the matter with her girl or boy during the school life. There are several causes of school headache, and we shall deal with them in order.

#### Nerve Strain and Brain Forcing

Headache may be a sign of congestion in the brain due to overwork, from the strain of heavy lessons and too many subjects at school. Some children are quite unable to digest the mental food provided for them by the teacher. The brains of children vary very much, and it is the duty of parents to distinguish between the rather clever and the rather slow child, and to give them lessons to correspond. When children are dull and headachy, find out if brain fog is the reason. The headache of congestion can only be relieved by lighter lessons, more exercise, and more fresh air.

#### The Anæmic Brain

Another cause of school headache is the opposite condition—starved brain. Instead of the brain being congested with blood it is anæmic. The nerve-centres are starved of their proper food because the blood is deficient in quality and quantity.

This common cause of school anæmia is due to insufficient fresh air in the schoolroom and nurseries. When the children have to learn lessons in ill-ventilated rooms their brains are supplied with blood deficient in oxygen. Thus they become easily tired and subject to headaches. At the same time their nervous centres are being poisoned with the products of respiration breathed over and over again. This process of brain starvation and brain poisoning produces headache just as severe as brain forcing.

#### Digestive Disorders

Now we come to the third cause of headache at school—namely, disturbance of digestion. Children often suffer from digestive disturbance because their brains are being forced too much to allow energy for digestion. Any adult who takes a big meal, and then does several hours' severe mental work will most certainly suffer from digestive discomfort. Conversely, if any of us eat a hearty meal when we are mentally tired and worn out we cannot digest it with ease.

The body can only stand a certain amount of strain, and if a child is improperly fed and forced mentally at the same time, the result is very bad. Gradually digestion becomes more difficult, poisons are produced in the stomach and intestines which are absorbed into the blood, depressing the brain centres. We have something in the form of a liver attack. Some children are always suffering from "liver."

The only way to deal with this type of sick headache is to attend to the diet and regulate the lessons. The child at school requires sufficient food, which should be given in an easily digested and easily assimilated form. Plenty of milk, eggs, butter, and meat, chicken, or rabbit

once a day, bread-and-butter in abundance, and rich foods only occasionally as a treat. The treatment of school indigestion will be considered under a special article on this subject.

#### Eye-strain

We have considered so frequently the subject of eye-strain that it will be sufficient to say here that it is a common cause of school headache. The child who suffers from habitual headaches during the school age should have the eyes examined by an oculist, and any error of refraction corrected by glasses.

Associated with slight eye defect we may have nervous headache. This type of headache is recognised as appearing at regular intervals, and is called migraine. It may affect one side of the face and head, and may or may not be due to eye-strain. Sometimes it is simply a "nervous headache" from excessive application to study.

#### Adenoids

A school headache may be due to adenoids. In such cases it is very persistent, and associated with other signs of the condition, such as snoring at night, open mouth, and the typical expression of face.

Treatment in all these cases must be directed to removal of the adenoids.

#### Treatment

Investigate the cause of the condition, and deal with that. Defective eyesight and adenoids are easily dealt with. Overstrain must be counteracted by more rest and sleep, and any digestive disturbance attended to. Careful diet, exercise in the fresh air, thorough ventilation of the rooms occupied by the children are points that will help to cure school headaches of any type. Lessons should be reduced until all signs of headache have gone, and games in the open air should be encouraged as much as possible.

Sweets and rich pastry must be forbidden if there is any evidence of digestive disturbance, and tea and coffee given up, at least until the child's health equilibrium is established. Brain forcing of all kinds must be carefully guarded against. Parents are often so anxious that their children should excel, should come out ahead of their friends' children in school work, that they unconsciously cause a child's brain to be forced beyond his strength.

It is a mistake to desire unusual mental ability in early life. Precocity is too often followed by failure a few years afterwards. Intellectual overfeeding is too often followed by intellectual indigestion.

The aim should be to keep children up to the standard of others at their age, but to avoid anything in the shape of brain forcing. See that the boy or girl is good all round, at games and exercises as well as at lessons. The child's physical health is of the greatest importance at this time. School headaches are evidences that the health is requiring serious attention. So never neglect them or allow them to continue. The brain is a very delicate organ which requires every care in youth.

*To be continued.*





In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

*Woman's Who's Who*  
*The Queens of the World*  
*Famous Women of the Past*  
*Women's Societies*

*Great Writers, Artists, and*  
*Actresses*  
*Women of Wealth*  
*Women's Clubs*

*Wives of Great Men*  
*Mothers of Great Men,*  
*etc., etc.*

## WOMAN'S WHO'S WHO

### MISS JULIA NEILSON (Mrs. Fred Terry)

AMONG other distinctions, this famous actress can lay claim to that of being the tallest amongst our leading actresses. Furthermore, she is one of the most classically beautiful women on the stage. Sir Lawrence Alma-Tadema considers hers the ideal



Miss Julia Neilson  
 Ellis & Walery

Greek figure, and he is fond of designing her costumes. Miss Neilson does not think the theatrical profession overcrowded. "My husband and myself," she said, a short time ago, "are constantly on the look-out for young, fresh talent. Of course, if a girl is friendless and wholly dependent on her earnings, she will find it a hard

struggle to live, compared with the girl of means, but her position would be the same anywhere else. I must say I do not see why a girl, given talent and the necessary perseverance, should not be as successful on the stage as in any other profession open to women." Miss Neilson could, had she chosen, have made her name as a singer, for at the age of fifteen she became a student at the Royal Academy of Music, secured the Llewellyn Thomas Gold Medal, the Westmoreland Scholarship, and the Sainton-Dolby Prize. Miss Neilson married Mr. Fred Terry in 1891, and their daughter, Miss Neilson-Terry, has already proved that she possesses in a large measure the histrionic gifts of her parents.

### MARIE ADELAIDE, Hereditary Grand Duchess of Luxemburg

THE distinction of being Europe's youngest sovereign belongs to Marie Adelaide, Hereditary Grand Duchess of Luxemburg, whose father, William III., Grand Duke of Luxemburg, died in March, 1912, his daughter being then within two

months of her eighteenth birthday. The independent Grand Duchy of Luxemburg, which is wedged in between France, Prussia, and Belgium, is about a thousand square miles in extent, and has a population of about a quarter of a million. The Grand Duchess is exceedingly wealthy, possessing a fortune worth close upon £10,000,000, which makes her quite independent of the civil list of £8,000. The late Grand Duke was for some time previous to his death incapacitated by mental and physical paralysis, his wife, who is a daughter of Dom Miguel, Duke of Braganza, acting as Regent. The Grand Duchess, who is an extremely pretty and vivacious girl, is credited with being of an exceedingly independent character, with a very keen appreciation of the dignities of her position. It is said that the Kaiser would like her to marry one of his sons. It might be mentioned that she has six sisters.



The Grand Duchess Marie  
 Adelaide of Luxemburg  
 Newspaper Illustrations

### MRS. CHARLOTTE CAMERON

IN October, 1911, the well-known authoress Mrs. Charlotte Cameron returned from one of the most remarkable journeys ever undertaken by a woman. In order to gain material for her book, "A Woman's Winter in South America," she journeyed along the east coast to Buenos Ayres, across the Andes to Valparaiso, and up the dreary west coast, where no rain ever falls. Altogether in her wanderings she covered no less than 24,000 miles. She came back full of enthusiasm for the wonders and beauties of the various countries through which she had travelled, and at the Lyceum Club, on her return, gave a fascinating account of her journey. This



Mrs. Charlotte Cameron  
 L. B.



was on the occasion of the first Lyceum "world-wide" dinner, for the Lyceum Club, bearing in mind that women are ineligible for membership of the Royal Geographical Society, formed a Women's Geographical Society of its own.



Mrs. Bedford Fenwick  
*I. B.*

### MRS. BEDFORD FENWICK

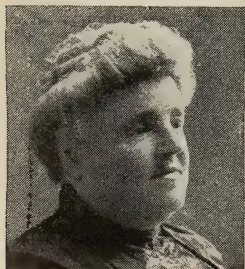
**A**MONG woman workers there is no name more widely honoured than that of Mrs. Bedford Fenwick, president of the Society of Women Journalists and editor of the "British Journal of Nursing." All her life she has been engaged in the nursing profession, and was the founder and

first member of the British Nurses' Association. Mrs. Fenwick, who was born of Scottish parents in 1857, became interested in medical work very early in life, and when she was twenty-one was attached to the Children's Hospital at Nottingham. She interested herself largely in nursing reforms at the various hospitals to which she was ultimately attached, and her power of organising is illustrated by the fact that she holds several medals and orders, including the Commemorative Medal of the Red Cross for the Græco-Turkish War, bestowed upon her in recognition of her valuable services. In addition, she has a number of medals and diplomas which her scientific exhibits have earned for her at international nursing exhibitions. Mrs. Bedford Fenwick was married in 1887 to Dr. Bedford Fenwick, gynecologist to the Hospital for Women, Soho Square. She is an enthusiastic advocate of the suffrage movement.

### MISS HANNAH BARLOW

**Q**UITE unique is the art—the etching of stone-ware—followed by this clever woman, whose wonderful skill has gained a European fame. Her reputation, indeed, extends over many years, for the late Tom Taylor, of "Punch" fame, writing of Miss Barlow's etched vases, said: "Her art is a living art derived from close and sympathetic study of life." Miss Barlow has often exhibited her work at the Royal Academy, and for many years was an exhibitor at the Dudley Gallery and the Walker Art Gallery. She obtained a silver medal at Nice in 1884, at Paris in 1900, and has won several other medals. Miss Barlow, it might be mentioned, was the first woman to work at Doulton's, where to-day there are over two hundred women and girls, many of them accomplished artists. A remarkable fact concerning Miss Barlow is that all her etching is done with the left hand.

Years ago, she lost the use of her right hand, and immediately set to work to train the left hand to take its place. For weeks and weeks she practised, until at last she was able to work with her left hand. Miss Barlow's beautiful vase etchings are rapidly finding their way into the best collections.



Miss Hannah Barlow  
*Trehle*

### FRAU ADELHEID POPP

**I**F every rich and contented woman in the land would but read it, how wise they would become!" Thus the late Mrs. Ramsay Macdonald, wife of the Labour leader, in regard to the "Autobiography of a Working Woman," which, shortly before her death, she arranged to be published in this country. This autobiography is the life of Adelheid Popp, one of the most respected and influential leaders of the Women's Movement on the Continent, who for many years lived in the direst poverty. Frau Popp's autobiography is, in the words of Mr. Ramsay Macdonald, "a chapter torn from life." It describes how she was obliged to go to work when she was but eight years of age to sew buttons on at the rate of one farthing for 144. Then, later, she slaved in factories, earning just sufficient to keep alive. Frau Popp, however, was a deep-thinking, serious-minded girl. Her hardships and miseries made a deep impression upon her mind, and she determined to do all she possibly could to alleviate the lot of her poorer sisters. She became editor of the working women's newspaper, joined many organisations for bringing about reforms for the toilers, and is still working with that object in view.



Frau Adelheid Popp

### MISS HARRIET QUIMBY

**A**NOTHER striking illustration of the intrepid character of modern women has been furnished by the feat of Miss Harriet Quimby, an American journalist, who, in April 1912, flew alone across the Channel from Dover to Boulogne, being the first woman to accomplish this feat. Furthermore, Miss Quimby was the first woman in America to receive a pilot's licence from the Aero Club of that country, qualifying in August, 1911. Two months later she made a flight at the Staten Island Fair by moonlight, and took part in a number of aviation meetings in the United States and Mexico. "I took up flying," she said, "because I thought it was just the sport for women. So I learned, and any other woman can do the same." Miss Quimby accomplished her Channel flight at an altitude of 1,800 feet. Experts are agreed that Miss Quimby is one of the most skilful of lady aviators. Miss Trehawke Davies achieved the distinction of being the first lady to cross the Channel in an aeroplane, but her method of doing so was as a passenger in Mr. Gustav Hamel's monoplane. Miss Quimby not only flew alone, but had no assistance in the performance. When flying she wears a knickerbocker uniform of thick, wool-backed satin, made in one piece, including a hood. An ingenious device enables it to be converted into the conventional walking skirt.



Miss Harriet Quimby  
*Topical*





# THE TRIUMPH OF WOMAN



By SARAH A. TOOLEY

*Continued from page 5100, Part 42*

Appraising a Vote—Progressive Finland—Norway and Sweden and the Suffrage—The Pilgrim Mothers—Where American Women May Vote—Our Colonial Sisters—Their Use of the Franchise—The Suffrage Movement at Home

THE story was recently told in Edinburgh that an old lady, the mother of a Scottish minister, had, to her son's amazement, expressed herself in favour of the enfranchisement of women. Knowing that she belonged to a period when advanced views were not held on this question, the minister asked his mother with some curiosity why she was in favour of giving women the vote.

"Oh," replied the old lady, "and why shouldn't the poor ladies have something to sell?"

If we pass to the countries where women have triumphed in attaining the full dignity of citizenship, we find that women possessed of the vote have "something to sell," although not in the old sense of political corruption. They claim that they obtain good barter for that little stroke on the ballot paper in the form of improved legislation for their nation, particularly in matters affecting women and children.

## Pioneer Finland

The first triumph of women in obtaining the full rights of citizenship in Europe belongs to Finland, where, in 1906, a law was passed not only conferring the parliamentary franchise upon women, but making women eligible for election to Parliament on the same footing as men, and at the same salary—viz., £56 for the annual session of ninety days.

Constituencies at once showed themselves eager to return women, and at one time there were as many as twenty-five women out of the two hundred members which compose the Finnish Diet. At the last election seventeen women were elected. They are said to acquit themselves well in debate; they speak less often than men, which is judged to be the high-water mark of feminine self-restraint, and serve with distinction upon committees, where their special knowledge with regard to education, the industrial position of women, and legislation affecting children is of the utmost value. During this time, now six years (1912), that women have sat in the Finnish Parliament they have initiated several important social reforms, but the suspension of the Parliament for a period by Russia and the difficulty of obtaining the Tsar's consent to new laws has retarded progress.

A memorable scene took place in the Diet in 1911, when the women members led the

debate in favour of raising the age of consent. One after another, the Baroness Alexandra Gripenberg, M.P., Thekla Hultin, M.P., Hedwig Gebbard, M.P., Anni Houtari, M.P., and other women members rose and made impressive speeches in favour of stringent reform. They were successful in getting an amendment passed, which, if it did not embody all their demands, created a radical change in the prevailing law, and raised the age of consent by three years. It is said that the only complaint made by the men against the women members is that they show more interest in moral than in purely party questions.

## A Leading Spirit

The honour of leading the women of Finland to their present position of equality in the State belongs to the Baroness Alexandra Gripenberg, M.P., who has several times visited this country to study our social, industrial, and educational conditions. The Baroness is a picturesque figure, with her white hair crowning her fine head, and she speaks effectively. She gained some of her enthusiasm for the cause of women from our own Lydia Becker and Helen Blackburn. While visiting the United States in 1888, she helped with Elizabeth Cady Stanton, Susan B. Anthony, and other prominent workers, to found the International Council of Women, described in a former article, and on her return to Finland was elected President of the Finnish Women's Suffrage Association, which had been founded in 1887. Since 1889, the Baroness has edited the "Koti ja Yhteiskunta" (Home and Community), the first woman's suffrage journal founded in Finland. She is an author of repute and has published a large work dealing with the position of women in various countries. Her wide study in many lands of women's schools and industries renders the Baroness Gripenberg a most valuable member of the Finnish Diet.

## Women of Public Spirit

Finland has been called "the country where women rule," and it is remarkable what a large share Finnish women take in the active life of the country. Their election to Parliament is the natural outcome of the position of influence which they have long held. There is nothing a Finnish woman cannot, will not, and does not do. She is keen on sport, can swim like a fish,



glides over the snow on "ski" or skates, and can play hockey and tennis with the best. At Helsingfors one sees women street-sweepers, milk-carriers, paper-hangers, and booking clerks, and in the agricultural districts they work as hard as men in the fields. Women study in the University of Helsingfors in the same classes and under the same conditions as the men. They have become successful as doctors, barristers, architects, bank cashiers, and heads of public institutions. They are said to exceed seventy-five per cent of the total number of employees in the public service. Women who hold university degrees are eligible as teachers in the boys' as well as in the girls' high schools of the State. The Church remains the one stronghold of public and professional life which the active, virile, industrious, and extremely capable Finnish woman has not stormed and taken. There are many more women than men in Finland, but there is no talk of "superfluous" women in a community where all can be profitably employed.

#### Norway's Advance

If we pass to Norway there also we find women have triumphed in obtaining full citizenship. Legislation moved briskly in that country, and within a few years of the passing of the Municipal Franchise Act for women, a Bill was carried, in June, 1907, conferring the parliamentary franchise on those women who possessed the municipal franchise—viz., all women (except criminals) over twenty-five years of age, who have lived in any municipality for two years. The first elections on the new basis took place in 1909, when some 300,000 women, about three-fifths of the whole, were enfranchised. A vigorous propaganda is now (1912) being pursued for adult woman suffrage which would give the vote to those now excluded, chiefly the working women. One woman, Miss Anna Rogstad, has been elected to the Norwegian Parliament (Storting).

King Haakon and Queen Maud have shown much sympathy with the women of their progressive little kingdom in their attainment of the full rights of citizenship. The result of women's enfranchisement is seen in the improved conditions of working-class women. The salaries of female Post Office officials have been put on an equality with those of men, a reform which is as much in the interests of men as of women.

#### Women in Sweden

Norwegian women, like their Finnish sisters, have wide avenues for work and public service open to them. They may practise as lawyers and doctors, take university degrees, be elected to all municipal bodies, sit on juries, and enter Parliament.

Swedish women are on the eve of securing their full rights as citizens. The King has expressed himself in sympathy with woman suffrage, and in his Speech from the Throne at the opening of the newly returned Parliament (Riksdag), in January, 1912, announced

a measure not only for the enfranchisement of women but to make them eligible also for election to the National Parliament.

Swedish women have long occupied an excellent position. Co-education largely prevails, and girls are as free to enter upon careers as their brothers. There are some two hundred trades and professions carried on by women in Sweden. They are admitted to the universities on the same terms as men, and vote for and serve upon municipal bodies. Upwards of fifty women hold office in Sweden as local councillors.

#### The Pilgrim Mothers

If we leave Europe and pass to the breezier atmosphere of the New World, we find that, one after another, six of the American states have welcomed their women to the full rights of citizenship. And with good reason, for did not the wives and mothers of the "Mayflower" help to turn the primeval sod and plant the first rude homes of the pioneer settlements which to-day are magnificent cities? Does anyone imagine that the Puritan women looked idly on while the land was cleared, the wooden huts built, and the tiny schoolhouse arose for the children, and the simple meeting-house where the colonists might worship according to their conscience? Did not women and babes fill many of the graves dug in the frozen ground by the Pilgrim Fathers, that first dread winter on the shores of the New World? American men have begun to realise that there were *Pilgrim Mothers*, who helped to build up this great free land of the West, and men's leagues for women's suffrage are gallantly working in thirteen of the American states to obtain for women the full rights of citizenship.

#### Where American Women Vote

American women played, too, a magnificent part in the war which rent the States in twain. In the North and in the South they gave their hearts' blood for the side which appealed to their patriotism, tending the sick, feeding the hungry, and enduring privation. The great battle hymn of the Republic, which fired the men of the North in many conflicts, was composed by a woman, and in virtue of it the name of Julia Ward Howe worked as magic an influence in the struggle as even that of "Stonewall" Jackson. It is not surprising that after the war women began to feel that they had a right to a share in the government of the United States—united as they had been over the fallen bodies of their husbands and their sons.

Wyoming was the first state to welcome women to the full rights of citizenship, and to it belongs the honour of being the first community of any importance in the world to give women equal suffrage with men. It passed the Bill so long ago as 1869. Wyoming has not repented of its act. Governor Carey recently stated that not two per cent. of the men voters would be in





Mrs. Biddulph Martin (Victoria Woodhull), who was nominated for the Presidency of the United States of America by the Equal Rights Party of 1872

*From a drawing on stone by James Brown, done in 1876*

favour of repealing woman suffrage, even if such a course were suggested, and Mgr. Keane, the Roman Catholic Bishop of Wyoming, testifies with regard to his own

community that the forty-three years of women's suffrage in Wyoming "have never hurt the home, the Church, or the status of women."



One result of the suffrage in Wyoming is seen in the appointment of a woman judge, pleasantly described as a "Solomon in petticoats." Mrs. Judge Garrett's jurisdiction extends over an area of three hundred square miles. She has held office for four consecutive terms of two years each, and is so popular that her position is regarded as practically a life tenure.

The example of Wyoming in giving woman suffrage was followed by Colorado, Utah, Idaho, and, recently, by California and Washington. These states, where equal suffrage is quartered with the Stars and Stripes, bear testimony to the good use which women have made of the vote. Of Colorado, Judge Lindsey said: "We have in Colorado the most advanced laws of any state in the Union for the care and protection of the home and the children." Since Colorado voted equal suffrage, in 1893, twenty-six statutes leading to better conditions for men, women, and children are attributable to the woman voter. The office of State Superintendent of Education has been filled by women since 1894, and the majority of County Superintendents of Education have been women, paid on the same terms as men.

#### How Woman Suffrage Works

In California women have been extremely active since their enfranchisement. At Los Angeles the women's society investigated the actions of commercial firms, and made a black list of those dealing in impure or adulterated foodstuffs, and appealed to women residents to boycott the "black-listed" firms. At Sacramento, the state capital, the Recorder has yielded to the representation of the women, and decreed that those who marry foreigners shall not lose their American citizenship, as is the case of all women in the non-suffrage states. The Californian women voters have further mapped out a plan of campaign which includes equal guardianship of women over their children, and equal control of communal property, the placing of women on police boards and commissions, a broader basis of education for women in schools and state colleges, the raising of the age of consent to twenty-one, and better laws for the regulation of child labour.

It may be noted that equal suffrage shows no sign of decreasing Californian love of domesticity. While the suffrage campaign was in full swing, there were three thousand more marriages than in the previous year—disturbing thought! Did those young people fall in love while working together for woman's suffrage?

It is also pleasing to note that equal suffrage has not destroyed chivalry in California; a Bill is under consideration to relieve women voters from stating their age!

This year (1912) the Californian women will be the first of their sex to vote directly for the President.

Washington enfranchised its women in 1911, and a result is said to be the passing of the eight-hour law for working women in that state. It is also found that men vote in larger numbers now that their wives and sisters are voters.

#### Coming Into Line

It is anticipated that Oregon will be the next American state to give suffrage to women. Governor West is making a firm stand for the measure, as he thinks that "Women would help to clean up the cities of his state, and regulate the liquor traffic." Mr. Forbes-Robertson was active in championing the cause of woman suffrage in Oregon, while visiting America, as also was his sister, Miss Forbes-Robertson. In Chicago, Miss Ethel Arnold, the sister of Mrs. Humphry Ward, the distinguished anti-suffrage leader of this country, has been working on behalf of woman suffrage.

Throughout the United States there is an awakened interest in the subject, which is influencing the older states. Massachusetts, the old Commonwealth of the Puritan Fathers, the home of Emerson, Thoreau, Hawthorne, Whittier, and Lowell, all early supporters of the women's movement in America, will probably be the first Eastern state to submit the question of woman suffrage to the people. Its Governor advocates taking a referendum of voters on the question.

During the last few years no fewer than five hundred men's organisations in the United States, including the American Federation of Labour and the United Mine Workers, have officially declared in favour of woman suffrage.

It is noteworthy also that not one of the candidates for the presidential election (1912) have declared themselves against woman suffrage. It may be that some day a woman will reign at the White House itself. This was considered a goal to be worked for in the pioneer days of woman suffrage in the States, and Victoria Woodhull (Mrs. Biddulph Martin) was nominated for the Presidency in 1872 by the Equal Rights party, and secured a considerable number of supporters. Mr. Roosevelt and Mr. Taft must look to their laurels!

#### The Over-Seas Dominions

Amongst the woman suffrage leaders of America whose strenuous work has achieved the foregoing triumphs we may mention the names of the departed veterans, Mrs. Cady Stanton and Miss Susan B. Anthony, and of the Rev. Dr. Anna Shaw, president of the National Suffrage Society of America, and Mrs. Chapman Catt, of New York, president of the International Suffrage Alliance.

Passing now to the British Empire, it is the sprightly young daughters of the Motherland who have been the first to secure the full rights of citizenship. New Zealand, Australia, and Tasmania are the leaders of



the advance guard, and we must not forget the Isle of Man, which, rising superior to a masculine name, secured a Bill for woman suffrage in 1881.

Women were enfranchised in New Zealand in 1893, and the movement owed a great debt to the late Rt. Hon. Richard Seddon, for thirteen years Premier of New Zealand. South Australia followed with a Women's Enfranchisement Bill in 1894, and the other colonies of Australia followed suit at intervals.

On May 30th, 1902, the Federated Parliament admitted women to the Federal franchise throughout Australia. The following year full suffrage was granted to the women of Tasmania.

Lady Stout, the wife of the Chief Justice of New Zealand, has been bearing eloquent testimony on this point during her stay in this country. Lady Stout has exercised the vote for eighteen years, and her six children are growing up to call her blessed.

The marriage rate in New Zealand is the highest in the world except Hungary, and on polling days rows of perambulators make a pleasing spectacle outside the polling booths. The crowing young colonials in their "prams" are being, in a measure, legislated for by "Mother," who has just stepped inside the booth.

The effect of woman suffrage in Australia has been testified by Sir John Cockburn, the distinguished Imperialist, who was a pioneer of the movement during his administrative work in the colony. "The vote of women," said Sir John recently, "stands mainly for clean living and for the health, physical and moral, of the community." At the present time our sisters in New Zealand and Australia are profiting by the possession of the vote, for they have obtained a promise from the Premier that under the new Imperial Bill their right to retain their own nationality upon marriage with a foreigner shall not be altered. They are the only women in the British Empire who have this right.

Australia may possibly soon have its first woman legislator. There is nothing to bar a woman from the position, and Miss Vida Goldstein, president of the Women's Political Association of Victoria, encouraged by her previous attempts, is standing for the third time as candidate for the Senate of the State of Victoria.

To come to Great Britain, the question of women's political enfranchisement is a much more complicated question than in the colonies, and has passed through various phases. Nearly fifty years have elapsed since Dr. Elizabeth Garrett (Anderson) and Miss Emily Davies, LL.D., carried the first



Miss Vida Goldstein, President of the Women's Political Association of Victoria (Australia), who has thrice presented herself as candidate for the Senate of the State of Victoria  
*"The British Australasian"*

woman's suffrage petition, signed, amongst others, by Florence Nightingale, Harriet Martineau, and Dr. Elizabeth Blackwell, to Westminster Hall to place it under the custody of Mr. John Stuart Mill, M.P. The ladies, in order to relieve themselves of carrying the big roll while waiting to see Mr. Mill, deposited the petition under an old apple woman's stall on the pavement near Westminster Hall.

The Woman's Suffrage party has since those days become a distinct feature in Parliament, and seven Bills for the enfranchisement of women have passed a



second reading in the House of Commons, the first being introduced by Mr. Jacob Bright in 1870. Propaganda work has been done by the National Union of Women's Suffrage Societies, which has grown into a powerful and widely increasing organisation under the leadership of Mrs. Fawcett, LL.D., on strictly constitutional lines. Prominently united with Mrs. Fawcett is Lady Frances Balfour, president of the London Women's Suffrage Society.

#### The Militant Movement

A new phase of the movement in this country has been the rise of the militant societies—the Women's Social and Political Union, founded by Mrs. Pankhurst, and the Women's Freedom League, founded by Mrs. Despard.

Another feature of the modern movement is the founding of women's suffrage leagues for members of various professions, under the titles of the Women Writers, the Actresses, the Artists, and the London Graduates' Union. The Church of England and the Free Churches have also representative woman suffrage leagues.

Quickly following the rise of the militant societies came the formation of the Women's National Anti-Suffrage League, under the auspices of Lady Jersey, Mrs. Humphry Ward, Lord Cromer, and Lord Curzon. This is the first time in the history of the suffrage movement that those opposed to it have made an organised active opposition. Between the opposing forces the question has reached an acute crisis.

But though the matter of the political enfranchisement of women remains a strong controversial question, there is practical unanimity of opinion favourable to the triumphs attained by women in higher education, the exercise of the municipal franchise, the serving on local governing bodies, and the opening to them of the medical and other professions, which have

formed the subject of preceding articles, and every woman in the land rejoices in the pioneer work of Elizabeth Fry, Florence Nightingale, and Louisa Twining in social reform.

#### The Bond of Union

Never were women of all grades and opinions more prominent in public service for their country than at the present time. Out of this wider outlook and deeper purpose in life has grown a fine spirit of comradeship amongst women. It is no longer every woman standing in selfish isolation for the well-being of her own household, but the mother spirit has crossed the threshold of the private home into the great home of the general community, and is making the world better and happier to live in.

To the twentieth century woman, with her opportunities for work and public service opening out on every hand, it may indeed be said in the words of Adelaide Proctor :

A place in the ranks awaits you,  
Each one has some part to play;  
The past and future are nothing  
In face of the stern to-day.

There is no longer any place for the idle dreamer—a being distinct from the idealist—the *fainéante*, or the nerveless and parasitic. The world is moving, whether women like it or not, and it is better to swim with the current than passively to be swept away. To quote the words of one who, though a Victorian poet, intuitively knew the heart of things, woman must now "be up and doing, with a heart for any fate." She may no longer sit with folded hands, content to watch the drama of life; she must pay her debt to humanity and descend into the arena, if only to comfort and help the weak-hearted and those who have fallen in the strife. And, so doing, she will emerge in due time, far nobler and greater for having taken her share in the struggle of life.







# KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

## Recipes for

*Ranges*  
*Gas Stoves*  
*Utensils*

*The Theory of Cooking*  
*The Cook's Time-table*

*Weights and Measures, etc.*

*Soups*  
*Entrées*  
*Pastry*  
*Puddings*  
*Salads*  
*Preserves, etc.*

*Cookery for Invalids*  
*Cookery for Children*  
*Vegetarian Cookery*  
*Preparing Game and Poultry*  
*The Art of Making Coffee*  
*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

## SWEET RECIPES

Ethel Pudding—Rice and Peach Mould—Vanilla Fritters—Gooseberry Vol au Vent—Chocolate Mould—Strawberry Flan—Coffee Junket and Cream—A Fruit Vol au Vent—Jam Puffs—Gâteau à la Richelieu

### ETHEL PUDDING

*Required : Fo: the Border of Genoese :*

Four eggs.  
Four ounces of castor sugar.  
Three ounces of butter.  
Three ounces of flour.

*For the filling :*

One pound of mixed fruits, such as oranges, grapes, bananas, pineapple, and one tin of apricots.

Half a pint of thick cream.

A gill of sherry or home-made wine.

Pistachios, angelica, and glacé cherries for decoration.

*(Sufficient for eight.)*

If possible, make the Genoese border the day before.

Line a plain, deep border mould with three layers of buttered paper. Break the eggs into a basin and whisk them till they are frothy, then add the sugar, and place the basin over a saucepan of boiling water and whisk its contents for ten minutes. Then take the basin off the pan and continue to whisk it till the mixture is thick and "ropy." Next lightly stir in half the butter and flour, mix them together, and then add the rest of both.

Pour the mixture into the prepared mould, and bake it in a moderate oven for about half an hour, or till, when pierced with a skewer, the latter is quite clean when withdrawn. The mould should not be more than half full, so, if it is not deep enough, arrange the paper lining to stand about three inches

above the tin. When it is cooked, lift it out of the tin and let it cool. Next put it on a glass dish, and soak it with syrup from the apricots mixed with half the wine. Place the mixture of fruits with the rest of the wine in the centre. Whip and flavour the cream, and heap it up in the middle over the fruit.

Arrange a ring of apricots round the base of the cream. Decorate the cream with alternate rows of glacé cherries and shredded pistachios. Spread a little apricot jam as a border round the top of the cake border below the apricots, and press on the jam a pretty decoration of leaves and stalks cut from angelica.

This is easier to do than might be supposed from reading the directions.

Cost, 4s.

### RICE AND PEACH MOULD

*Required : One quart of milk.*

Four ounces of rice.  
About two ounces of castor sugar.  
Two teaspoonfuls of vanilla.  
Three sheets of gelatine.  
Tinned peaches.

A few glacé cherries.

*(Sufficient for about eight.)*

Put the milk in a pan on the fire, well wash the rice, and when the milk boils sprinkle it in. Put the lid on the pan and simmer very gently until the milk and rice are thick, then add the sugar, vanilla, and the gelatine,



having first dissolved it in a tablespoonful of boiling water.

Rinse out a plain mould with cold water. Place a firm half of a tinned peach on the bottom of the mould with the cut side down, and arrange a circle of glacé cherries round. Carefully put in a layer of rice. Arrange

on a lace paper and dust with astor sugar. Cost, 8d.

### GOOSEBERRY VOL AU VENT

*Required:* About three-quarters of a pound of puff pastry.

Stewed gooseberries.

Make some ordinary puff pastry (See

EVERY WOMAN'S ENCYCLOPÆDIA, Vol. I, page 397), but instead of rolling it out seven times roll it only six. Then roll it until it is one and a half inches thick. Next take a large round or oval cutter, dip it in boiling water, then stamp out the pastry. If there is no cutter available, lay a plate or dish on the pastry, and cut round it, taking care not to press it down.

Then, with a cutter

two or three sizes smaller, cut half way down the pastry; this is to mark a piece which must be removed after it has been cooked.

Put the pastry on a baking-tin in a very hot oven, and for the first few minutes do not open the door. When the case is baked, take a pointed knife and carefully remove the centre, and any soft pastry there may be inside.

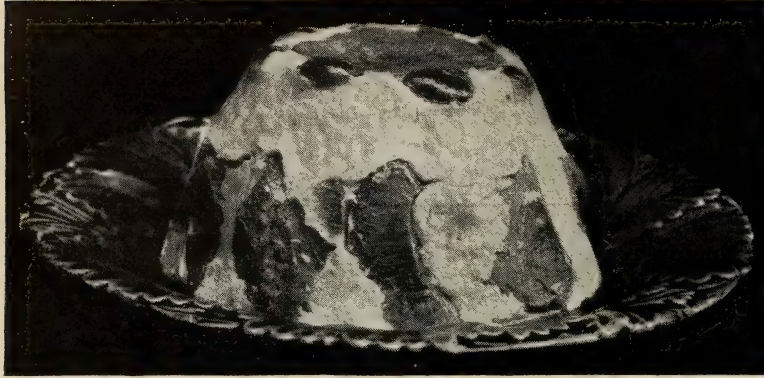
Have ready some carefully stewed gooseberries; they should be cooked until they are just tender, but not at all broken. Pile them up in the case, pouring a little of the syrup over them.

Cost, 1s.

### CHOCOLATE MOULD

*Required:* Two ounces of good plain chocolate.

One gill of milk.



**Rice and Peach Mould.** A simple but pretty sweet, especially suitable during hot weather

slices of peach round the mould, pressing the cut side on to the mould. Pack the mould carefully with the rice, and leave it until it is set; then dip the mould into tepid water, and turn the contents on to a pretty dish.

Cost, 10d.

### VANILLA FRITTERS

*Required:* A quarter of a pound of butter.

A quarter of a pound of flour.

One pint of water.

The rind of a lemon.

Two ounces of sugar.

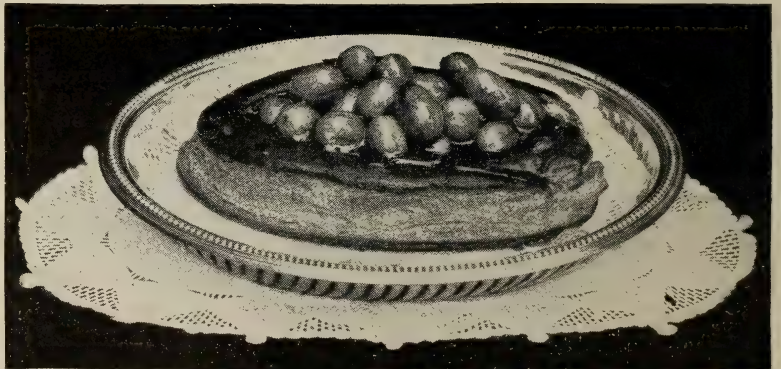
Two eggs.

A few drops of vanilla.

Put into a clean saucepan the water, butter, sugar, a pinch of salt, and the thinly pared rind of the lemon, and stir these over the fire till they boil. Then add the flour, and stir the mixture over the fire till the flour is thoroughly cooked, when it should be a stiff paste. If it is not, add a little more flour. Now add a few drops of vanilla, and, if necessary, a little more castor sugar. Beat up the eggs, and when the mixture has cooled slightly stir them into it.

Have ready a deep pan of frying fat. Choose two dessertspoons of the same shape, fill one with the mixture and scoop it out with the other, letting it drop into the fat, from which a faint bluish smoke should be rising. Fry it a pretty golden brown and drain it on paper.

When all are fried, serve them piled up



**Gooseberry Vol au Vent.** A delicious way in which to serve gooseberries. Cream can be handed round to each person if desired

One gill of cream.

Sugar to taste.

A quarter of an ounce of isinglass.

Vanilla.

Soak the isinglass in the milk and dissolve it. Mix the grated chocolate smoothly with



the cream, heat it over the fire to remove any lumps, but do not boil it.

Strain in the isinglass, sweeten and flavour to taste, and pour it into small moulds rinsed out with cold water, or into glasses.

NOTE. Sheet gelatine can be used for isinglass, and all milk, instead of cream and milk, if liked.

Cost, 1s.

### STRAWBERRY FLAN

*Required:* Half a pound of flour.

Six ounces of butter.  
Half a teaspoonful of baking-powder.

The yolk of an egg.  
One ounce of castor sugar.

One pound of strawberries.

Sixpennyworth of cream or meringue.

For this dish a plain tin flan-mould or cake-ring, as it is sometimes called, must be used.

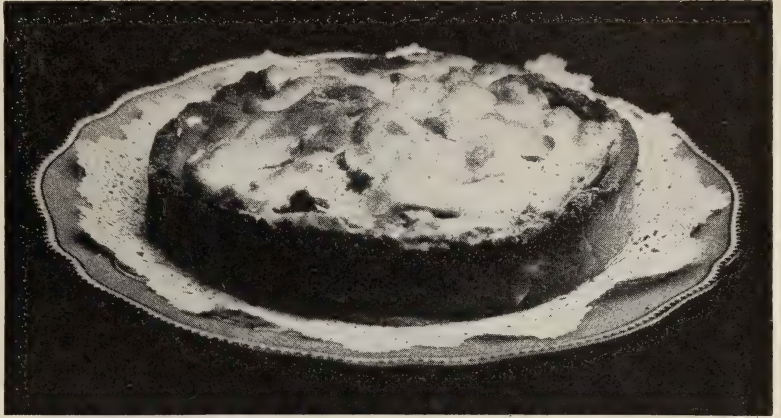
First prepare the pastry. Mix together the flour, baking-powder, and castor sugar; then rub the butter lightly in with the tips of the fingers. Beat up the yolk of the egg with about a tablespoonful of water, and mix the flour, etc., to a paste, adding more water if necessary. Turn the paste on to a floured board, and roll it about a quarter of an inch thick.

Well grease the inside of the flan-mould, and also a baking-sheet, place the ring on the baking-sheet. Lift up the pastry carefully, drop it inside the ring, and mould it gently with the fingers, until the ring and the part of the baking-sheet under it are

prevent the pastry from rising in the middle while it is cooking.

Bake it in a slow oven for about three-quarters of an hour, or until the pastry is a delicate brown. Lift the paper out carefully, and the case will be ready for the fruit.

Stalk the strawberries, and, if they are



**Strawberry Flan.** Strawberries cooked in this way are delicious, and the flan forms a nice summer sweet

large, halve them; put a layer of fruit in the case, dust with castor sugar, and if cream is being used, put in a layer of slightly whipped and sweetened cream, then more fruit, and so on until all is used; the last layer should be of cream.

If preferred, instead of the cream use a meringue. This is made by whisking the whites of two eggs very stiffly, and then stirring two tablespoonfuls of castor sugar lightly into them. Heap this meringue over the top of the fruit, and put the flan in a very slow oven until the meringue is set and tinted a delicate biscuit colour.

Cost, from 1s. 4d.

### COFFEE JUNKET AND CREAM

*Required:* One pint of new milk.

One teaspoonful of coffee essence or one tablespoonful of strong black coffee.

One tablespoonful of castor sugar.

Rennet.

One gill of cream.

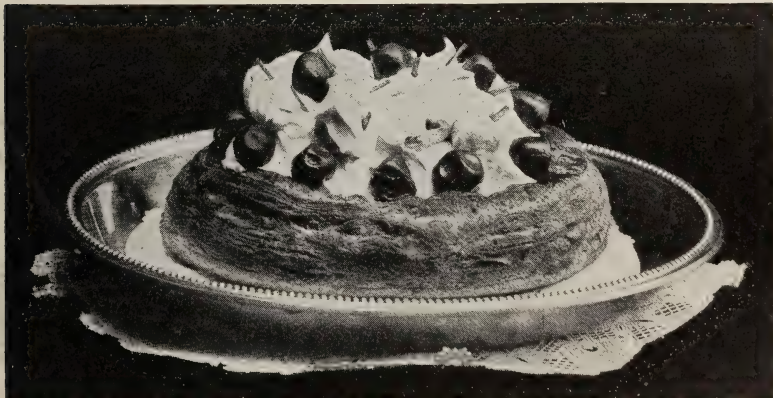
Vanilla.

Put the milk and sugar in a pan and heat them; the milk should feel warm but not hot. Then add the coffee. If

the rennet is in a tablet or powder

dissolve it in a little cold milk (the quantity required will be given with the rennet), then add it to the warm milk, etc. Pour this into a bowl, and put it in a cool place until it is set.

Whip the cream until it will barely hang



**A Fruit Vol au Vent with Cream.** A variety of fresh summer fruits can be utilised in a vol au vent

lined with the pastry. Take a pair of scissors, and trim off any that stands above the ring.

Grease a round of paper large enough to line the inside of the pastry. Put it in, and fill it with rice or split peas in order to



on the whisk, sweeten it to taste, and flavour it with vanilla. Heap it over the junket, and serve it as cold as possible.

Cost, about 1 rod.

### A FRUIT VOL AU VENT WITH CREAM

*Required:* Three-quarters of a pound of puff pastry.  
About a pound of fruit.



**Jam Puffs.** Raspberry jam is most generally liked in jam puffs

Quarter of a pint of cream.  
A few almonds or pistachio nuts  
Sugar.

For the pastry, proceed as directed for gooseberry vol au vent.

Have ready the fruit, either raw or carefully stewed.

Whisk the cream until it will just hang on the whisk, flavour it nicely. Put a layer of fruit in the case, then a little cream; next, the rest of the fruit, all but a few specially nice berries.

Lastly, heap the cream roughly on the top, decorate it prettily with the fruit, and here and there stick a shred of almond or pistachio.

Cost, from 2s.

### JAM PUFFS

*Required:* Three-quarters of a pound of flaky pastry.  
Raspberry jam.

For the pastry, see *EVERY WOMAN'S ENCYCLOPÆDIA*, Vol. 1, page 397.

Roll out the pastry very thinly, about the thickness of two sheets of paper. Then, with a plain cutter, stamp out rounds about five inches across. Put a teaspoonful of jam in the centre of each round. Fold one edge of pastry inwards. Brush the rest of the edge slightly with water. Turn over the opposite edge, folding it a little over the first. Finally, fold over the remaining edge.

Lay the pastry on a greased baking-tin, with the side which has the edges turned down underneath. Bake them in a quick oven from five to ten minutes.

When they are nearly done brush the top of each with a little whipped white of egg, and dust it with castor sugar.

Cost, from 9d.

### GÂTEAU À LA RICHELIEU

*Required:* The whites of four eggs.  
Eight ounces of castor sugar.  
Two ounces of sweet almonds.  
A round of Genoese pastry about an inch thick.  
Strawberries, raspberries, or any fresh fruit.  
Castor sugar.  
Sixpennyworth of cream.  
A few preserved violets.

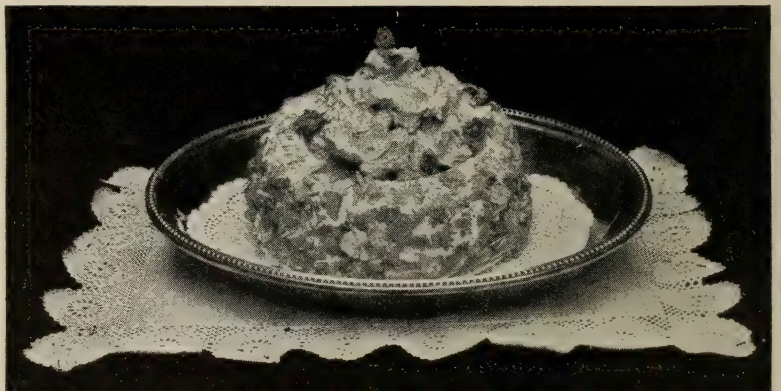
Put the whites of eggs in a large basin, with a pinch of salt, whisk them to a *very* stiff froth. Mix in the sugar lightly. Put the round of cake on a plate, turn the meringue mixture on to it, then take a knife and shape it into a neat smooth ball. Next take a cutter and mark a neat round on the top of

the ball, pressing it down into the meringue, or, if preferred, mark a circle with a knife.

Shred the almonds finely, and put them on a tin in a slow oven until they are delicately tinted; then sprinkle them all over the sides of the meringue case. Put it into a very slow oven until it is set and a pale biscuit tint.

Next carefully remove the marked centre, and scoop out any soft part so as to leave a hollow centre; then put the case back into a cool oven for a few minutes for the inside to dry.

Whisk the cream, flavour it with vanilla



**Gâteau à la Richelieu.** Summer fruits such as raspberries, currants, strawberries are best to use in this sweet

and castor sugar. Arrange the fruit and cream in layers in the meringue case, heaping the last layer—which should be cream—rather high. Decorate it with a few preserved violets.

Cost, from 2s.



# REPLENISHING THE STORE CUPBOARD

Preserved Vegetable Marrow—Pickled Damsons—Sloe Gin—Blackberry Jelly—Blackberry Syrup—Mushroom Ketchup

## PRESERVED VEGETABLE MARROW

*Required :* To each pound of marrow allow one pound of loaf sugar.

Ginger or lemon to taste.

Choose good, sound marrows, peel them, and carefully remove all seeds and pulp. Cut the marrow into dice about one inch square, weigh them, and allow sugar in the given proportion.

Put the marrow and sugar in a basin, and let them stand all night. Next day put them into a preserving-pan, with some thinly pared lemon-rind or whole ginger cut into small pieces. Boil all these until the marrow is transparent, but be very careful not to break up the dice when stirring. Keep it well skimmed, and do not let it boil too fast, or the syrup will crystallise.

To ascertain if it is done, pour a little of it on to a plate ; if the syrup sets, it is cooked enough. Put into clean jars, and cover when cold.

## PICKLED DAMSONS

*Required :* Four pounds of damsons.

Four pounds of loaf sugar.

Three pints of the best white vinegar.

Two dozen cloves.

Half an ounce of mace.

Half an ounce of cinnamon.

Pick the damsons over, and put them in an earthenware jar. Put the vinegar, sugar, and spice into a clean, bright pan, and let them boil for about ten minutes, then pour this over the damsons, and let them stand for twenty-four hours. Then pour off all the liquid from them, and reboil it. Pour it again over the fruit, and let it stand for another twenty hours. Repeat this once more. When the liquid boils for the third time, put in the fruit, and let it boil for five minutes. Pour it into jars, and tie them down tightly.

Cost, about 2s. 6d., or less.

## SLOE GIN

*Required :* One gallon of unsweetened gin.

One gallon of sloes.

Half an ounce of bitter almonds.

Three pounds of brown sugar-candy or Demerara sugar.

Stalk the sloes, then prick each two or three times with a needle. Put all the ingredients into a two-gallon jar, cork it very tightly. Shake the bottle well every day for three or four months, then strain off the liquid ; bottle it, corking the bottles tightly. This forms a beautiful liqueur of a deep crimson colour, and improves greatly with keeping.

Cost, about 14s. 3d.

## BLACKBERRY JELLY

*Required :* For every four pounds of blackberries allow half a pint of water.

For each pint of juice allow three-quarters of a pound of loaf sugar.

Stalk and carefully examine the blackberries. Put them in a preserving-pan with water in the given proportion, and boil until the fruit is soft, then strain off the juice through a jelly-bag or wire-sieve. Press the fruit slightly, but do not *rub* it, or the jelly will not be clear. Measure the juice, rinse out the preserving-pan, pour back the juice, add the required quantity of sugar, and let it boil steadily for about three-quarters of an hour, or until a little of it will set in a jelly when it is allowed to get cold on a plate. Pour it into small, dry jars ; when cold, cover them.

N.B. If liked, a few apples may be boiled with the blackberries. Many people think their addition a great improvement.

## BLACKBERRY SYRUP

*Required :* Four pounds of blackberries.

Four pounds of loaf sugar.

Half a gill of cold water.

Brandy.

Stalk and examine the fruit. Put it in a large jar with the sugar and water. Put the lid on the jar—if it is not quite tight fitting, tie a piece of brown paper over the lid—place the jar in a pan of boiling water at the side of the stove or in the oven, and let its contents stew gently for two hours. Then strain off the juice through a jelly-bag, piece of muslin, or fine sieve.

Put it into a bright pan, and let it boil gently for twenty minutes, keeping it well skimmed. Measure it, and to each pint add half a gill of brandy. When it is quite cold, bottle it, corking the bottles tightly. This is excellent in winter to ward off chills and colds.

## MUSHROOM KETCHUP

*Required :* Allow half a pound of salt to each seven pounds of mushrooms.

*To each quart of mushroom juice allow :*

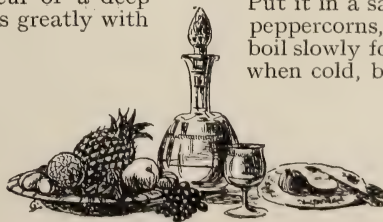
Two ounces of salt.

Six cloves.

Half an ounce of peppercorns and whole ginger.

The mushrooms should be gathered in the early morning before the sun is on them. Break them up, sprinkle the salt over them, and let them stand for two days ; then drain all the juice from them, pressing them well.

Put it in a saucepan with the salt, cloves, peppercorns, and whole ginger, and let it boil slowly for an hour, then strain it, and, when cold, bottle and cork it.





## FOODS IN SEASON IN JULY

FISH			VEGETABLES		
Bream	Brill	Carp	Artichokes	Aubergines	Beans (French)
Cod	Crayfish	Crabs	(globe)		
Crawfish	Dory	Eels	Broad Beans	Scarlet Runners	Beetroot
Flounders	Gurnet	Haddock	Cabbages	Cabbage Greens	Carrots
Halibut	Hake	Herrings	(spring)		
Lobsters	Mackerel	Mullet (red and grey)	Cauliflowers	Cucumbers	Cress
		Dublin or Lobster Prawns	Chervil	Chillies	Endive
Plaice	Prawns		Garlic	Horseradish	Leeks (new)
			Marrows	Mint	Mushrooms
Salmon	Salmon grilse	Shrimps	Onions	Spanish Onions	Spring Onions.
Smelts	Soles	Lemon Soles	Parsley	Peas	Potatoes
Slips	Trout	Turbot	Radishes	Shallots	Sorrel
Whitebait	Whiting		Spinach	Turnips	
MEAT			FRUIT		
Beef	Mutton	Lamb	Apples	Apricots (cooking)	Bananas
Veal	Buck Venison		Cherries	Currants (red, black, and white)	
POULTRY			Figs (green)	Gooseberries (ripe)	Grapes
Capons	Chickens	Ducklings	Greengages	Lemons	Limes
Fowls	Goslings	Pigeons	Melons	Nectarines	Oranges
Petits Poussins	Rabbits (tame)		Peaches	Pineapples	Plums (cooking)
GAME			Raspberries	Rhubarb	Strawberries
Hares	Ptarmigan	Partridges (Russian)	Tomatoes	Walnuts for pickling	
Ortolans	Quails				

## MEAT RECIPES

Jugged Steak—Savoury Moulds—Sea Pie—Norfolk Pie—Montreal Pie—Sweetbreads à la St. James—Oxford Galantine—Cold Meat and Potato Pie—Macaroni and Meat Pudding—Monday Pudding—White Puddings—Brains à la Maître d'Hôtel

## JUGGED STEAK

*Required:* Two or more pounds of beef steak.

One onion.  
Two ounces of good beef dripping.  
Eight cloves.  
One blade of mace.  
Two ounces of flour.  
A bunch of parsley and herbs.  
A small carrot.  
Stock or water.  
Salt and pepper.

Cut the steak into pieces about two inches long and one and a half wide. Mix together half the flour and a good seasoning of salt and pepper, and dip each piece of meat into this mixture.

Peel the onion, stick the cloves into it, peel and halve the carrot, then put the meat, onion, carrot, parsley, herbs, and mace into a casserole or stewing-jar. Pour in enough water or stock to cover all, put on a lid, and, if it is not absolutely tight-fitting, put a thick piece of brown paper over the jar, and then the lid. Put the jar in the oven or at the side of the stove, and let it simmer very gently from two to three hours.

Melt the dripping, stir in the rest of the flour smoothly, add a little of the liquor from the jar, then add this mixture to the contents of the jar, and stir it over the fire till it cooks and thickens. Season it carefully to taste.

Now take out the onion, herbs, carrot, and mace, and serve the steak in the jar in which it was cooked; first, however, tying round it a clean serviette. Cost, 2s.

## SAVOURY MOULDS

*Required:* About two tablespoonfuls of dice of cooked veal.

One tablespoonful of dice of cooked ham.

The hard-boiled white of an egg.

Quarter of a pint of aspic jelly.

Have ready some well-flavoured aspic jelly. For the recipe see EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 2, page 1018.

About half fill some small dariole moulds with the mixed dice of veal and ham, and the chopped white of egg. The number of moulds required will depend on their size. Dust the meat with a little salt and pepper; then fill up the moulds with melted aspic.

Stir the contents of each mould occasionally until they begin to set, otherwise the meat will all settle at the bottom. When quite set, dip the moulds into tepid water, and turn the contents on to a dish.

Cost, about 10d.

## SEA PIE

*Required:* Two pounds of steak or any lean meat.

Three onions.

One carrot.

A quarter of a pound of suet.

Three-quarters of a pound of flour.

One teaspoonful of baking-powder.

Half a teaspoonful of salt.

Salt and pepper.

Cut the meat into thin slices, peel and slice the onions, and scrape and cut the carrot into small pieces. Put a layer of meat into a saucepan, next a layer of vegetables, and a seasoning of salt and pepper, and so on; then pour in sufficient water to cover the surface, bring it to the boil, and allow it to simmer gently while you prepare the crust.

Chop the suet finely. Sieve the flour, baking-powder, and salt into a basin, mix in the suet,



and enough cold water to make it into a stiff paste. Roll it out on a floured board to the size of the top of the saucepan, place it over the meat in the saucepan, put on the lid, and let it simmer gently for one and a half hours.

When it is done remove the crust, arrange the meat and vegetables nicely on a hot dish, place the pastry over them, and serve the pie.

While it is cooking it is well to slip your knife occasionally round the edge to prevent the pastry sticking to the pan.

Cost, 2s. 4d.

### NORFOLK PIE

*Required:* The remains of cold cooked ham, about three-quarters of a pound.

Four ounces of veal.

Two teaspoonfuls of chopped parsley.

One teaspoonful of chopped mixed herbs.

Brown stock or gravy.

Slices of bread.

Salt and pepper.

Mix the ham and meat together well, adding the parsley and herbs. Season the mixture with pepper, and with salt if necessary.

Butter a pie-dish, and line the bottom with a slice of bread, trimming off all the crusts. Pour over it enough brown stock or gravy to well moisten it; next put in a layer of the mixture, and so on alternately till the dish is full, letting the last layer be of bread. Pour some stock over each layer of bread or it will be too dry.

Put the dish into a slow oven for about three-quarters of an hour, then turn it out carefully on a hot flat dish, and bake it in a quick oven till it is a nice brown.

It may be served either hot or cold

Cost, 1s. 3d.

### MONTREAL PIE

*Required:* One ounce of butter or dripping.

One ounce of cornflour.

One pint of stock.

Half a pint of tinned tomato juice.

Four tinned tomatoes.

A piece of carrot, turnip, and onion.

One and a half ounces of bacon.

Two tablespoonfuls of breadcrumbs.

Two teaspoonfuls of parsley.

Slices of any cold meat, about half a pound.

Salt and pepper.

Melt the butter in a pan, stir in the cornflour, add the stock, tomatoes and juice, also the carrot, turnip, onion, and bacon. Cook all these gently for half an hour, then strain off and use.

Put a layer of meat in a pie-dish, sprinkle over it a little salt, pepper, and parsley, and then pour over it a little of the sauce; next add more meat, and so on till the dish is full. Cover the top thickly with crumbs, put some small bits of butter on the top

and cook the pie in the oven till it is brown on the top and hot through.

Cost, 1s. 4d.

### SWEETBREADS À LA ST. JAMES

*Required:* Four lambs' sweetbreads.

One ounce of butter.

One level tablespoonful of flour.

Quarter of a pint of milk.

Quarter of a pint of white stock.

Half a pint of aspic jelly.

Two tablespoonfuls of chopped cooked ham.

Two tablespoonfuls of cream.

A tablespoonful of mayonnaise sauce.

Salad.

Truffle.

(Sufficient for four.)

Wash the sweetbreads, then soak them in cold salted water for two hours. Put them in a stewpan with enough cold water to cover them, add a little salt and lemon-juice, let them simmer gently for five minutes. Next put them in a pan with the milk and stock and let them cook gently from five to ten minutes. Have ready some small round pastry-cutters just a little larger than the sweetbreads. Place these on a dish and press a sweetbread into each.



**Savoury Moulds.** These are very delicious for breakfast or luncheon in summer, or would be easily carried for a picnic

Melt the butter, stir in the flour smoothly; then add the stock and milk, and stir until the sauce boils well; let it cool slightly, then add the cream and season it carefully. Melt the aspic jelly and stir it in gradually. When the sauce is beginning to set coat each round of sweetbread carefully with some; leave it until quite set. Have ready some paper or china ramaquin cases. Put a layer of chopped ham mixed with a little mayonnaise sauce in each; on this place a sweetbread, decorate the top prettily with a fancy shape of truffle, and, if liked, a little chopped aspic.

Arrange a bed of salad on a dish; on this put the cases of sweetbread, and garnish with chopped aspic.

Cost, about 3s. 3d.

### OXFORD GALANTINE

*Required:* One pound of raw lean beef.

One pound of raw sausage meat.

Half a pound of raw ham (fat and lean).

Six ounces of fresh white breadcrumbs.

Two hard-boiled eggs.

Two raw eggs.



One truffle.  
One gill of stock.  
Half an ounce of meat glaze.  
Salt, pepper, and nutmeg.

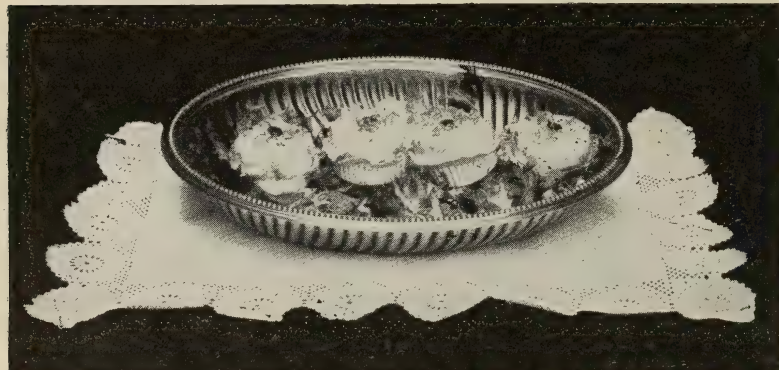
Chop the beef and ham finely or put it through a coarse mincer. Mix it with the sausagemeat, crumbs, stock and raw eggs. Season rather highly and mix very thoroughly; even pound it if necessary.

Slightly flour a board and spread the mixture on it in an oblong shape. Shell the hard-boiled eggs and cut them in slices. Lay these at intervals down the galantine, and shake the chopped truffle all over it. Now roll up the mass like a roly-poly pudding in a clean pudding-cloth. Tie the ends very tightly.

Boil it in the stockpot if possible, or, if not, in boiling water, for two hours. When cooked, take off the cloth, re-roll the galantine up in it again tightly, and place it under light weights till it is cold.

Then trim the ends and brush it well over with melted glaze. The ends must not be glazed.

Cost, 2s. 6d.



**Sweetbreads à la St. James.** With salad this is a very appetising manner in which to prepare sweetbreads

### COLD MEAT AND POTATO PIE

*Required:* One pound of cooked potatoes.  
Three-quarters of a pound of cooked beef.  
A quarter of a pound of onions.  
Eight ounces of flour.  
Three ounces of dripping.  
Half a teaspoonful of baking-powder.  
Salt and pepper.

Cut the meat in as thin slices as possible. Put all bones and rough bits into a saucepan with the sliced onions and cold water to cover, to boil for stock.

Slice the potatoes; then put the meat, potatoes, and the parboiled onions in alternate layers in the pie-dish till it is full. Strain and well season the stock, and pour enough of it into the dish to three-quarters fill it.

Mix the flour and baking powder with half a teaspoonful of salt, divide the dripping into four, and rub in one-fourth of it. Mix the flour into a stiff paste with cold water and roll it out long and thin in an oblong shape. Spread two-thirds of this strip with a second portion of dripping, putting it on in little bits. Fold the paste over in three

and roll it out again. Spread on the third portion of dripping in the same way and repeat the folding and rolling till all the dripping is used. This makes flaky pastry.

Put a strip of it round the edge of the dish, cover it with the remaining pastry, trim and crimp the edges, and make a hole in the middle. Decorate the pie with leaves and a tassel of pastry, and brush it with beaten egg or milk.

Bake it in a quick oven for about half an hour and serve it hot or cold.

Cost, 1s. 2d.

### MACARONI AND MEAT PUDDING

*Required:* Half a pound of Naples macaroni.

One pound of cooked beef or mutton.  
Two ounces of cooked ham or bacon.  
Three ounces of stale bread.  
Two teaspoonfuls of chopped onion.  
Two teaspoonfuls of chopped parsley.  
Salt and pepper.

Throw the macaroni into a pan of fast boiling salted water, let it boil for about three-quarters of an hour or till it is just tender, and then drain it out of the water. Well butter a pudding-basin, and line it

with the macaroni, putting it in as evenly as possible.

Chop the meat and bacon, soak the bread in cold water or stock for a few minutes, and then press out as much of the moisture as possible. Mix together the meat, bread, parsley, onion, and salt and pepper to taste, press this mixture into the basin, taking care not to displace the macaroni, and cover the top with a piece of greased paper.

Put the basin into a saucepan with boiling water to come halfway up the basin, and steam it for one and a half hours. Then turn it out carefully, and serve brown sauce with it.

Cost, 1s. 2d.

### MONDAY PUDDING

*Required:* Cold roast beef, about a pound and a half.

Salt and pepper.  
One teaspoonful of chopped parsley.  
One teaspoonful of chopped onion.  
One dessertspoonful of flour.  
Three-quarters of a pound of flour.  
Six ounces of clarified fat, butter, or dripping.  
Half a teaspoonful of baking-powder.  
A little stock or gravy.  
Cold water.  
A little ketchup or Harvey sauce.

Mix together three-quarters of a pound of flour, the baking-powder, and half a teaspoonful of salt, rub the dripping finely into this, and add enough cold water to mix the whole into a stiff paste. Cut off a piece to cover the basin and roll out the rest.



Grease a pudding basin, line it with the pastry, chop the beef and mix with it the parsley and onion. Mix the dessertspoonful of flour smoothly with a little water; then add it and enough stock or gravy to well moisten the meat. Add also a little ketchup or Harvey sauce, and season it with salt and pepper.

Put the meat into the basin, wet the edge of the pastry, put on the lid and press the edges together. Scald and flour a pudding cloth, cover the pudding, and boil it for one and a half hours.

Cost, 1s. 6d.

### WHITE PUDDINGS

(A North of England Recipe)

*Required:* Three pounds of groats.

Three pounds of leaf lard.

Two quarts of milk.

Half an ounce of salt.

Half an ounce of pepper.

Tie the groats up loosely in a piece of muslin, and boil them for half an hour. Chop the leaf lard coarsely, mix together the groats, chopped lard, and seasoning; add the milk, and mix all well together. Put the mixture into some skins, and boil the pudding for about twenty minutes.

The skins should be thoroughly washed in several waters, placed in salt and water for some hours, and then scraped quite clean and allowed to soak in tepid water. Before using rinse them in cold water. They

will keep for some time if packed in jars with plenty of salt.

Cost, 1s. 9d.

### BRAINS À LA MAÎTRE D'HÔTEL

*Required:* Six sheeps' brains.

One pint of white stock or milk and water.

Two ounces of butter.

One and a half ounces of flour.

One large teaspoonful of finely chopped parsley.

One teaspoonful of lemon juice.

A few slices of onion.

One small carrot.

Salt and pepper.

Soak the brains in salt and water for two hours, then remove all skin and fibres. Put them in a pan with boiling water to cover them and let them boil for three minutes. Drain off the water and add fresh cold water. Leave them until cold. Then put them in a pan with the boiling stock, onion, carrot cut in slices, and salt and pepper to taste. Let them simmer gently for about twenty minutes.

Melt the butter in a stewpan, add the flour, and cook it for a few minutes without colouring it. Strain the stock from the brains on to the flour and butter, stir it over the fire until it boils well, then let it simmer gently for ten minutes. Add the lemon-juice, and salt and pepper to taste. Put the brains into the sauce, add the parsley, make it thoroughly hot, and serve.

Cost, about 1s. 10d.

## RECIPES FOR COOKING POTATOES

Potato Scallops—Potatoes à la Cecil—A German Recipe for Potato Balls—Baked Savoury Balls—New Potatoes à la Maître d'Hôtel—Crumbed New Potatoes—Potatoes à la Vienne—Potato Croustades—Potato Puff

### POTATO SCALLOPS

*Required:* One pound of mashed potatoes.

One and a half ounces of butter.

Three ounces of grated cheese.

Salt and pepper.

About one gill of milk.

Melt the butter in a saucepan, and put in the potatoes, two ounces of cheese, salt, pepper, and enough milk to make them a soft paste. Butter some scallop shells, fill them with the mixture, and mark the top prettily. Brush each lightly over with a little warmed butter, and sprinkle a good layer of cheese on it. Brown the scallops nicely in a quick oven, and serve them.

NOTE. If you have no scallop shells, natural or china, use patty-tins.

Cost, 5d.

### POTATOES À LA CECIL

*Required:* About two pounds of fairly small potatoes.

Two teaspoonfuls of chopped parsley.

Salt.

If possible choose fairly small potatoes, as they have to be cut in neat small rounds the size of a shilling.

Wash, scrub, and peel the potatoes, cut them in slices about a quarter of an inch thick, and stamp these into rounds with a plain cutter about the size of a shilling. If the potatoes would cut to better advantage with the rounds a little larger or smaller it would not matter, but they must be all the same size.

Dry them in a cloth; have ready a pan of frying fat, and when a faint bluish smoke rises from it, put in some of the rounds of potato, and fry them a nice brown.

Drain them well on kitchen paper, shake the parsley all over them, also a little salt, arrange on a hot dish, and serve.

Cost, 3d.

### POTATO BALLS (GERMAN)

*Required:* A pound of mashed potatoes.

One tablespoonful of flour.

The yolks of two eggs and one white.

Two tablespoonfuls of dried cooked sausage.

Salt and pepper.

Work the flour into the mashed potatoes, stir in the yolks, finely chop the sausage,



and add it with a seasoning of salt and pepper. Shape the mixture into small balls, brush them over with beaten white of egg, slip them into boiling salted water, and boil them from five to eight minutes. Lift the balls out, drain, and serve them hot with some gently melted butter poured over them.

Cost, 6d.

### SAVOURY POTATO BALLS (BAKED)

*Required:* One pound of mashed potatoes.

Half an ounce of butter.  
One tablespoonful of milk.  
One teaspoonful of finely chopped onion.  
One teaspoonful of chopped parsley.  
One teaspoonful of chopped thyme.  
Salt and pepper.  
A gill of stock or gravy.

Mix together the mashed potatoes, the milk, and butter—which should first be melted—adding the chopped herbs and a good seasoning of salt and pepper.

Form the mixture into small balls, put them in a baking-tin with a gill of stock or gravy, and bake them in a hot oven from fifteen to twenty minutes, basting frequently.

Serve them on a hot dish.

Cost, 4d.

### NEW POTATOES À LA MAÎTRE D'HÔTEL

*Required:* Two pounds of new potatoes.

A sprig or two of mint.  
A teaspoonful of salt to each quart of water.  
A teaspoonful of chopped parsley.  
A squeeze of lemon-juice.  
A small piece of butter.

Wash and scrape the potatoes. With a round "vegetable scoop," scoop out from the potatoes a number of little balls like marbles, and boil these till tender in boiling salted water, to which you have added the mint. Drain off the water, and add to the potatoes the butter, chopped parsley, and lemon-juice. Toss them about gently in the pan over the fire for a few minutes, and serve them at once on a hot dish.

Cost, 8d.

### NEW POTATOES CRUMBED

*Required:* One egg.

Crumbs.  
Salt and pepper.  
One pound of potatoes.

Choose well-shaped, large potatoes. Wash, scrape, and boil them in boiling water with a sprig or two of mint in it and a little salt, and, when cooked, lift them out and dry them in a clean cloth. With a sharp knife cut each in halves lengthways, and dust them over with salt and pepper. Dip each piece into beaten egg, and then cover it with crumbs which have been browned in the oven. Put the potatoes on a greased baking-tin, and bake them for about ten minutes.

Serve them on a lace paper, garnishing with fresh or fried parsley.

Cost, 4d.

### POTATOES À LA VIENNE

*Required:* Two pounds of new potatoes.

Half an ounce of flour.  
Half a pint of white stock or milk.

One onion.

One ounce of butter.

Two teaspoonfuls of chopped parsley.

Wash, scrape, and cut the potatoes as round as possible, put them into a pan of fast-boiling salted water with a sprig of mint, and boil them till they are nearly cooked.

Melt the butter in a saucepan, add the finely chopped onion, and stir over a slow fire for five minutes, taking care that it does not colour in the least. Next add the flour, stir it over the fire for a minute or two, and then add the milk or stock, and stir it till it boils. Let it cook slowly at the side of the fire for a few minutes, and then add the parsley with salt and pepper.

Drain the potatoes well, put them into the sauce, and let them finish cooking. They must be watched carefully, or they will burn.

Serve them in a hot vegetable dish.

Cost, 7d.

### POTATO CROUSTADES

*Required:* Two pounds of cooked potatoes.

Salt and pepper.  
The yolks of three eggs.  
One whole egg.  
Breadcrumbs.

Rub the potatoes through a sieve, then mix with them the three yolks, and salt and pepper. Shape the mixture into flat, round cakes, about one and a half inches high and the same in diameter. Brush these over carefully with beaten egg, and then cover them with fine crumbs. Repeat this egg and crumbing a second time, then with a small cutter mark a circle in the centre of each, but only press the cutter in a little way. Fry the croustades in plenty of boiling fat, and drain them on kitchen paper.

Take a sharp-pointed knife, and with it remove the centre marked on the top, and carefully hollow out as much of the potato as possible without breaking the side. You have then a thin hollow case of potato, which can be filled with minced poultry, game, or meat of any kind, or fish seasoned nicely and mixed with a little thick sauce.

Cost, 6d.

### POTATO PUFF

*Required:* A large breakfastcupful of mashed potatoes.

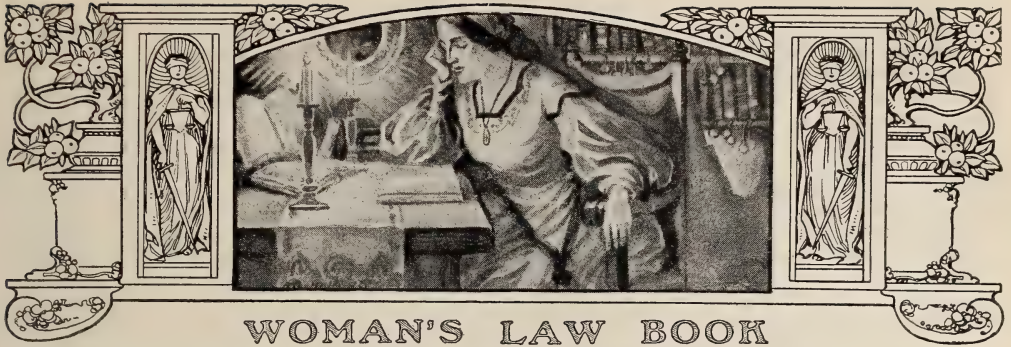
Two tablespoonfuls of melted butter.  
Two eggs.  
Four tablespoonfuls of milk or cream.  
Salt and pepper.

Put the mashed potato into a basin, add the butter to it, and whisk and beat these together till the potatoes look white and smooth. Beat the eggs till frothy, add the cream, then mix these with the potatoes, season well, and put them into a buttered fireproof dish. Bake the potatoes in a quick oven till they are puffy and a delicate brown.

Serve them at once in the dish in which they were cooked.

Cost, 5d.





## WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

*Marriage*  
*Children*  
*Landlords*

*Money Matters*  
*Servants*  
*Pets*

*Employer's Liability*  
*Lodgers*  
*Sanitation*

*Taxes*  
*Wills*  
*Wife's Debts, etc., etc.*

## RIGHTS OF NEIGHBOURS

The Use of Property as Regards Neighbours—A Case of a Wall and a Well—Ownership of Adjoining Houses—The Date of an Actionable Injury—How it is Deduced—The Support of Subterranean Water—A Wall Supporting the Highway—Easements—Some Notable Examples—The Law as to Lights and Windows

THE law enjoins people to make such a use of their own property as not to injure that of their neighbours. This is a very good maxim to bear in mind, for to be on bad terms with one's neighbours renders life intolerable. In some cases the law confers an obligation upon your neighbour to do or to abstain from doing certain acts, but in other cases to live in amity is a matter of give and take, and the wise man recognises this fact.

### Support from Neighbouring Land

An owner of land is entitled to require that his neighbour, whether he is the owner of the adjacent land or of the subjacent soil, shall not so treat it as to deprive him of due support. We are speaking now of land in its natural state unweighted by buildings. No one has any right to load his own soil with buildings in such a way as to make it require the support of his neighbours' land.

But such rights may be acquired by grant or prescription, or the grant may be implied, as in the case of a man selling part of his land for building purposes who impliedly grants sufficient lateral support from his adjacent land for such buildings. In other words, he would not be allowed to dig deep pits or work mines dangerously near such buildings.

### The Wall and the Well

But in a case where a man had built a wall close to the edge of his land, and his neighbour had proceeded to dig a well

within a few feet of the wall, with the consequence that the wall fell down, it was held that the former had no right of action against his neighbour. If there had been no building upon his land he would have suffered no damage. If the well had damaged the land in its natural state, or if an easement had been gained by prescription, the owner of the wall would have been entitled to claim compensation.

### Adjoining Houses

Now with regard to adjoining houses, a right to support may be gained by grant, express or implied. For example, two houses are built by the same builder and depend on one another's support. The mutual right to support remains after they have passed into the hands of different owners.

But apart from the general rule, strange to say, there is no obligation towards a neighbour cast by law on the owner of a house to keep it standing and in repair. All he is bound to do is to prevent its becoming a nuisance and falling on to his neighbour's house.

But, apart from the right to support which a man may have in favour of his land or buildings, neighbours are always responsible to each other for carrying out works on their own lands in a negligent manner.

### Date of Injury

The question may well be asked, At what time does an actionable injury arise? Does it date from the time of the commencement



of the wrongdoing or from the time of the actual injury?

The question is a very important one, because it might very well be that a person who had suffered injury to their premises through mining operations which had been going on for several years might find themselves barred by the Statute of Limitations from bringing an action. However, it has been decided that the time dates from the damage becoming apparent to the plaintiff.

On the other hand, there is no right of action against the owner of a mine or his lessee for damage caused by the working of the mine by his predecessor in title, although the actual subsidence which causes the damage occurs when such lessee or owner is in possession.

An owner of land has no right at common law to the support of subterranean water. There is nothing to prevent an adjoining owner from draining his soil if it becomes necessary or convenient for him to do so, apart from any contract he may have entered into.

#### Where Wall Supports Highway

In a case where a highway was supported by a wall, the owner of the wall and his predecessors had been in the habit of repairing it from time to time, but the owner getting tired of the job when the wall again fell out of repair, left it to the local authority, who were the owners of the highway, to effect the necessary repairs to the wall which supported their highway.

The latter brought an action against the owner of the wall to recover the money ex-

pended upon it, but lost, the obligation being on them to keep the wall in proper repair.

#### Easements

An easement is a right of property enjoyed by a person in consequence of their ownership of land in or over the land of another person. Thus the right to lateral support is an easement; so, too, the right to draw water from a well on another person's land; the right to discharge rain-water from projecting eaves; the right to prevent an obstruction of light, rights of way, or the right to create a nuisance, or to pollute the air, or to hang clothes-lines over another person's land, or to affix telephone wires to buildings.

Continuous easements are those of which the enjoyment is or may be continual without interference on the part of the person entitled—as in the case of an artificial stream or right to light and air—as distinct from discontinuous easements such as a right of way.

#### Right to Light

It would seem that the owner of land has not at common law any right to light, for everyone may build upon or otherwise utilise his own land, although he may do so in such a way as to interfere with the light which would otherwise reach the land and buildings of another person.

Every man may open any number of windows looking over his neighbour's land; interference with a neighbour's privacy or with his view gives the latter no cause of action.

*To be continued.*

## DISTRESS AND DISTRAINT

*Continued from page 5246, Part 43*

The Lodger's Redress for Illegal Distress—The Property of a Wife not Exempt—What May and What May Not be Distrained—Fraudulent Removal

#### Illegal Distress

WHEN the lodger has complied with the Act by following its requirements (see page 5246, Vol. 8), and the superior landlord or bailiff proceeds with a distress on the goods of the lodger, he is guilty of an illegal distress, and the lodger should at once apply to a justice of the peace for an order for restoration of the goods.

The relation of landlord and lodger is one of fact; to be a lodger a person must, generally speaking, sleep upon the premises, the mere use for business purposes is insufficient.

#### Wife's Property

The protection given by a recent statute does not apply to goods belonging to the husband or wife of the tenant whose rent is in arrear. Therefore, if the landlord finds furniture on the premises which is claimed by the wife as her separate property, he can seize it and sell it. Nor does the Act apply to goods comprised in any bill of sale, hire-purchase, agreement, or settlement made by such tenant, or goods belonging to persons other than lodgers of which the tenant is the reputed owner.

#### Conditional Privilege

Certain things can only be taken when there are not sufficient other goods on the premises to satisfy the landlord's claim. Such things are tools of trade. You must not deprive a man of the means whereby he lives. The navy must have his pickaxe, the doctor his stethoscope, the weaver his frame.

Ledgers, vouchers, daybooks, and business papers are not distrainable. Beasts of the plough and sheep are sometimes exempt, but the former can always be distrained for poor rates.

The property of a guest who is staying at an hotel cannot be distrained.

#### Fraudulent Removal

Where a tenant fraudulently or clandestinely removes goods from the premises to prevent distress, such goods may be followed and seized anywhere within thirty days provided that they have not been sold to a person absolutely ignorant of the fraud.

Distress can be made for the recovery of rates and taxes and to enforce penalties or other orders made by a Court.





## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

### Woman's Work in Religion

*Missionaries*  
*Zenana Missions*  
*Home Missions, etc.*

### Great Leaders of Religious Thought

### Charities

*How to Work for Great Charities*

*Great Charity Organisations*  
*Local Charities, etc.*

### The Women of the Bible

### Bazaars

*How to Manage a Church Bazaar*

*What to Make for Bazaars*  
*Garden Bazaars, etc.*

### How to Manage a Sunday-School

## WOMEN OF THE BIBLE

### MARTHA AND MARY, THE SISTERS OF BETHANY

By SARAH A. TOOLEY

THE beautiful story of the Sisters of Bethany awakens a very human interest. Nineteen hundred years have rolled by since Martha and Mary were the hostesses of Christ in their village home, but their distinctive characteristics have passed into a proverb, and in our modern life we classify women as busy "Marthas," or contemplative "Marys."

Never would adverse comparison be more odious than if applied to the sisters of Bethany. Both are so admirable, both so necessary to make up the usefulness and beauty of home life. They affect us according to our temperament. Martha, the practical, busy, over-anxious housewife, is a type of Victorian feminine tradition, whom we picture in the days of our grandmothers, bustling round with an apron over her rustling silk gown, gloves on her capable hands, cap possibly a little awry, over a heated face, and a general air of keeping people up to their duties. She had little patience, had that good lady, with a contemplative sister, Mary, sitting in a window embrasure with her sweet face bent over Tennyson, when company was expected. On such an occasion, Martha is the necessary person. She keeps the domestic wheels moving, and on her shoulders rests the honour of the house.

#### The Marthas and Marys of To-day

But when the guests have arrived, and Martha is exhausted, comes Mary's opportunity. She, with her adoring, passive nature, sits at the feet of the distinguished

Guest, and is a sympathetic listener to His conversation. Her unobtrusive sweetness draws out the best qualities in others, and it may sometimes happen, a little unjustly, perhaps, that the guests forget Martha while they relish her savouries, and devote their attention to Mary. Still, there is not room for two Marthas in one house. The atmosphere would be overcharged with activity, so the Mary type is provided to keep the domestic balance even. And the world, too, needs its Marthas and its Marys, or it would be a sorry place to live in.

#### In Praise of Martha

Most preachers and commentators seem to be a little unjust to Martha. She is condemned for troubling so much about worldly concerns, while Mary is unduly extolled for her passive attitude. The late Dr. George Macdonald is a brilliant exception to this rule, and I recollect hearing him preach, during one of his last visits to this country, from his retirement at Bordighera, on the subject of the Sisters of Bethany. He somewhat startled his congregation by his eulogy of Martha, and yet how fair and wise seemed his judgment, and with what consummate art did the author of "David Elginbrod" delineate the characteristics of the sisters, and dovetail their excellences and their failings, until both stood revealed as noble women, great in their very humanity, and equal in their love and devotion to Christ.

Martha and Mary appear three times in the Gospel narratives, as related by St. Luke and



St. John. First, when they entertain our Lord at a feast in their house; second, at the raising of their brother Lazarus from the dead; and third, at a supper, when Mary anointed the feet of Christ.

The sisters are introduced without preliminary explanation. We may infer that they have long been amongst the followers of Christ, and that their home in Bethany has afforded the great Teacher a retreat when on His way to and from Jerusalem. Various circumstances lead to the supposition that they were people of influence and means. For example, they were in a position to give feasts to their friends and neighbours, and they possessed a family sepulchre, as shown at the death of their brother Lazarus. Possibly, the family at Bethany was the most considerable in worldly position of any who had embraced the faith of the despised Nazarene.

#### The Feast of Tabernacles

The period when the story of the sisters opens was the third year of Christ's ministry. His fame as a teacher was at its height. His miracles attracted the multitude as He passed with His disciples from village to village, and great gatherings of people surrounded Him when He paused in some retired spot or mountain side to expound His parables.

He was now on His way to the Feast of Tabernacles at Jerusalem. It was the autumn of the year, when the plenteous harvest had been gathered, and from all the countryside the people were hastening to bring their offerings of thanksgiving to the Temple. In the neighbourhood of the great sanctuary the booths of tree branches were being erected for the pilgrims, and all Israel prepared for seven days to dwell in tabernacles. Christ had seized the occasion for propagating His teaching amongst the people who thronged the road to Jerusalem. He was in need of rest and refreshment, and at the village of Bethany, nestling on the slopes of Olivet, a short distance from the sacred city, the hospitable house of Martha and Mary was open to receive the great Teacher.

Within that house, preparation was in progress for the Feast of Tabernacles. It was a season of feasting and friendship. "They ate the fat and drank the sweet, and sent portions unto them for whom nothing was prepared." Small wonder that Martha was busy, for not only was she providing the feast for her own household, but she would undoubtedly be sending portions to her poorer neighbours.

#### Christ Rebukes Martha

In the midst of the preparations came the news that Christ was entering the village. We picture Martha, with her redoubled anxiety to have all in order for His reception, and her irritation at her sister, who thought more of the pleasure which the Master's presence would bring than of assisting in the household duties. Martha appears to have been the mistress of the house, according to

St. Luke, who relates that when Christ entered the village, "a certain woman, named Martha, received him into her house."

"And she had a sister called Mary, which also sat at Jesus's feet, and heard His word." This seems to imply that both sisters were devout followers of the great Teacher. To Mary, the spiritual food was all-absorbing. "But Martha was cumbered about much serving, and came to Him, and said, Lord, dost Thou not care that my sister hath left me to serve alone? Bid her, therefore, that she help me." This graphic touch reveals the position. Martha did not command Mary to turn her attention to domestic duties; she knew that it would not be of any use when the adored Teacher was upon the threshold, but she begged Christ to exert His influence and bid Mary help in the preparations for the feast.

Then came the rebuke: "Martha, Martha, thou art careful and troubled about many things; but one thing is needful: and Mary hath chosen that good part, which shall not be taken away from her." So the incident ends. The Lord's word is final. There is no reply from Martha, and we may assume that she accepted the rebuke, and throughout the feast showed less feverish anxiety about the serving of the viands, and a greater desire that all the company should listen to the teaching of the Master.

#### Lazarus Lies Dying

We are next introduced to Martha and Mary at a time of family sickness and bereavement. It is St. John who continues the story of the sisters, and supplies fresh facts concerning them. From St. John we learn that the "certain village," where Martha dwelt, as mentioned by St. Luke, was Bethany, and for the first time we are told that the sisters had a brother. "Now a certain man was sick named Lazarus of Bethany, the town of Mary and her sister Martha. Therefore his sisters sent unto Him (Christ), saying, Lord, behold, he whom Thou lovest is sick."

The watchers by the bedside of Lazarus naturally felt that it was only necessary for their Master and Friend to hear of their trouble, and He would hasten to their help. Moreover, the message makes it clear that Lazarus was known and beloved of Christ. It has been assumed that he was the youngest of the family at Bethany, and an object of special solicitude and affection to his sisters, and one with them in their reverence for the Master. Some authorities have endeavoured to identify Lazarus with the rich young ruler who came to Christ by night, but it seems unnecessary to trouble with such speculation. We know beyond question that Lazarus was the brother of Martha and Mary, and that he was sick unto death. St. John adds the beautiful comment: "Now Jesus loved Martha, and her sister and Lazarus," and the placing of Martha first is a touch which should rescue her from the contumely heaped upon her character by posterity, because of the early rebuke



regarding her anxiety as a busy housewife. The scene in the sick-room comes vividly to our imagination. Mary sits by her brother's couch with tender ministration. Martha, the practical, busies herself with foods and remedies, and sends a messenger in hot haste to summon the great Healer to her aid. She is all anxiety and impatience. Some days pass, and still Christ comes not. The Master, perchance, desires to try the faith of the sisters, or He has decided to teach the people by the performance of a great miracle.

#### Christ Comes to Lazarus

Meantime, the watchers by the bedside see the sands of life ebbing away until the beloved brother lies still in death, and yet the Master comes not. The sisters commit their beloved dead to the sepulchre of their fathers, and give themselves up to grief. Their friends and neighbours in the village gather at the desolated house, and others journey from Jerusalem "about fifteen furlongs off," to offer consolation. "Many of the Jews," we are told, "came to Martha and Mary, to comfort them concerning their brother."

Martha was too active a character to absorb herself in grief. Even still she was on the look-out for the approach of Christ,

and "as soon as she heard that Jesus was coming, "she left the house and hastened to meet Him, but Mary sat still in the house." The sisters display their distinctive characteristics in this second episode, and Martha's strength of character and sublime faith in Christ's power places her this time in a favourable light. She hastens to the outskirts of the village, and soon, with straining eyes, sees Jesus and His following emerging into view in the road by Olivet. She hurries her footsteps, we fancy, and with quickened breath approaches and exclaims, in words partly of reproach but still more of sublime faith: "Lord, if Thou hadst been here, my brother had not died. But, I know that even now, whatsoever thou wilt ask of God, God will give it Thee."

Christ's reply is direct and conclusive, and lovingly framed to set Martha's anxiety immediately at rest: "Thy brother shall rise again," he assures her. But Martha did not seem to hope for a miracle; she thought only of the general resurrection. "I know," she answers, "that he shall rise again in the resurrection at the last day." Christ then reveals himself to her as the "Resurrection," and the "Life," and Martha affirms her belief in Him as the looked for Messiah, the Son of God.

*To be continued.*

## MARY THE MOTHER

*Continued from page 5241, Part 43*

WE are not told whether Mary witnessed her Son's successive miracles or listened to the Sermon on the Mount. But it is related that on one occasion, while He yet talked with the people, "Mary and His brethren" came desiring to speak with Him. Jesus answered in words which revealed to His mother's tender heart that henceforth His divine work claimed him, and human relationships passed into the background.

Mary was yet to prove the sublime depth of her mother's trust and love. On that "green hill far away," when all had forsook Him and fled, "there stood by the Cross of Jesus His mother, and His mother's sister, Mary, the wife of Cleophas, and Mary Magdalene." In the hour of His final agony, the women wept and kept watch beside Him. They had no fear of ridicule; they minded not the wrath of the priests or the brutality of the Roman soldiers, their only thought was to manifest their love and faith in the crucified Redeemer.

Mary at the Cross has inspired poet and painter throughout the ages, and in these modern days has been depicted for us by the peasants of Ober-Ammergau with impressive and heart-breaking realism. The sorrowing Mother of the Crucified remains for all time the emblem of maternal grief. Yet Mary had her reward even in that dread hour. The last earthly care of the dying Christ was for His mother, and from the Cross He confided

her to the care of John, and "from that hour that disciple took her unto his own home."

Once again Mary appears upon the page of sacred history. After the Ascension, it is recorded that she was with the disciples in the upper room at Jerusalem, and continued with them in prayer and supplication. From them she must have heard of the scene on Olivet, and she mourned her Son no more as dead, but rejoiced in Him as the risen Saviour.

#### Mary's Widowhood

It is assumed that at the time of the Crucifixion Mary was a widow. Some authorities relate that Joseph died at the age of one hundred and eleven, when Jesus was in his eighteenth year. Mary's other sons were doubtless married, and with the death of Jesus the home at Nazareth was broken up, hence the reason why Mary was confided to the care of the beloved disciple. According to one tradition, John did not leave Palestine so long as Mary lived, and she expired in his arms, after being lovingly cared for by him for many years. Other writers affirm that she journeyed with John to Ephesus, and there died in extreme old age.

Putting aside the religious differences regarding Mary, which have rent the Churches of Christendom, one salient point remains outside all controversy—the honour paid to the Mother of Christ has elevated the womanhood of the world.





"LIKE THIS, GRANNIE"

*From the painting by Nand Goodman*

*By permission of the Berlin Photographic Co*







## THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; where she may study, and how attain success there. Authoritative writers are contributing articles on:

### Art

*Art Education in England*  
*Art Education Abroad*  
*Scholarships. Exhibitions*  
*Modern Illustration*  
*The Amateur Artist*  
*Decorative Art*  
*Applied Arts, etc.*

### Music

*Musical Education*  
*Studying Abroad*  
*Musical Scholarships*  
*Practical Notes on the Choice*  
*of Instruments*  
*The Musical Education of*  
*Children, etc.*

### Literature

*Famous Books by Women*  
*Famous Poems by Women*  
*Tales from the Classics*  
*Stories of Famous Women*  
*Writers*  
*The Lives of Women Poets,*  
*etc., etc.*

## WHERE TO STUDY ART ABROAD

By GLADYS BEATTIE CROZIER

### Art Schools and Studios in Holland—Famous Sketching Centres in Holland

HOLLAND, with her wonderful galleries filled with the masterpieces of the great Dutch painters, her fine architecture, picturesque interiors, her windmills, waterways, romantic landscape, quaint river craft, and, above all, her picturesque fisherfolk and peasantry clad in the beautiful national dress—each village with its separate fashion in the details of attire—has long been justly regarded as a veritable painters' paradise, more especially as artists are welcomed and made much of everywhere.

Almost every Dutch town has its artists' colony, and art students of every nationality flock there annually to study from the Dutch painters of to-day, who, following in the footsteps of their great ancestors, and working simply and sincerely, as true art-craftsmen ought to do, enjoy the widest recognition and are held in much esteem.

Besides the many Dutch artists, who receive students of any nationality into their studios, there are

several Government schools of art which correspond to our municipal art schools, where fees are low and the teaching excellent, but where students must pass an entrance examination in order to gain admission.

Young English or American or Colonial girls going to Holland to study art will do well to remember the difficulty they will meet in dealing with a foreign language, and will be well-advised to obtain a list of addresses of English-speaking ladies, who will be able to give them any help they may



Part of the studio, the Dutch Art School for Ladies at The Hague, Holland. Exceptional advantages are enjoyed by the students of this school, the aim of which is to develop talent on individual lines



require, from the head offices of the Young Women's Christian Association, 26, George Street, Hanover Square, London, W.

The lessons in all the Government art schools are, of course, given in Dutch; but at the international art schools and private art schools and studios English is also spoken. The Dutch are, as a nation, great linguists, and anyone with a little education in Holland speaks English, French, and German, so that English students, as a rule, find that they get along very comfortably without knowing a word of Dutch.

At Amsterdam there is a Rÿks Academie (Government art school), Stadhoudersstrade 86, of which the director is Mr. A. J. der Kinderen. Intending students should apply to him by letter during the summer.

The school session lasts from October to July, the fees for the day school being 100 guilders (£9 6s. 8d.), and for the evening classes only 40 guilders (£3 6s. 8d.). Every new student is required to pass an entrance examination in October.

There is also a Rÿks Academie van Beeldende Kunsten, of which the director is Professor Dake. Here an entrance examination is also compulsory, and the course lasts for at least a year.

There is a day school for arts and crafts at Gabriël Melsustraat 14, of which the directress is Miss M. E. Kerlen, for girls of fourteen years of age and upwards, where the subjects taught include book-binding, wood-carving, plain and ornamental dressmaking, embroidery, drawing, painting, modelling in clay, etc. The school session lasts from September to the middle of July. Fees according to the subjects taken.

The directress of the International Painters' Studio, Singel 512, near the Mint Tower (Munt Toren), Amsterdam, is the Hon. Lady M. de Jonge, herself an artist of repute, and here two distinguished Dutch painters, Mr. Monnickendam and Mr. C. Spoor, visit the studio once or twice a week, to make corrections and criticise the work of every student who asks for it, though students who prefer to do so can work there independently of all teaching or professional criticism.

Students can join by the month and enter at any time, and work from nature or from still life. The working hours are from 9 to 12 a.m., and from 1 to 4 p.m. Fees, payable in advance, 35 florins a month, or, half days, 25 florins a month. (The value of a florin is 1s. 7½d.)

*Pensions and Boarding-houses in Amsterdam.* The Misses Goteling Vennis, 24 Wonwermanstraat, Amsterdam, keep a good boarding-house, and addresses of further reliable pensions may be obtained from Miss A. ter Meulen, Van Eeghen Straat 65; Home Prinsengracht 439, Amsterdam, and there is also a bureau for girls looking for lodgings or boarding-houses, of which the head is Miss E. A. Kop, 404, Keizersgracht, Amsterdam.

*At The Hague.* At the Academy for Graphic Arts, Prinzenesgracht, The Hague, the fees are £9 6s. 8d. for the session. An entrance examination must be passed in October, and intending students must apply for full particulars to the director at the beginning of September.

There is also the Dutch School for Lace Making, Javastraat 68; the School of Weaving, Prinsegracht 29; and good drawing classes are held by Messrs. J. Vaandrager and W. H. Bik, Galileistraat 52; and by Mr. Albert Roelofs, Hasseltschestraat 2, Belgische Park; and by Mr. William E. Roelofs, Johan Metsustraat 21; this latter master being specially for flower painting.

The Dutch Art School for Ladies was opened by Mr. Zilcken, the distinguished Dutch painter-etcher,



Grietje and Jan, a pair of typical little Volendam children. The quaint and beautiful national dress is still worn by the peasantry of the district

a pupil of the late A. Mauve, some fifteen years ago.

It is situated in a lovely part of the surroundings of the Royal residence, just opposite the palace in the wood, and only a few minutes' walk from the tramway, which carries passengers in a short time to the centre of the town.

Mr. Zilcken's aim is to lead and freely develop each pupil's own characteristics, and his instruction is based on technical advice and artist's counsel.

The programme of study includes indoor and outdoor figure painting from life, both for special study and in harmonious arrangement, besides cattle, landscape, flowers, and





A summer's day on the Zuyder Zee, Holland affords an unlimited choice of subjects for the marine painter

still-life painting, water-colour painting, and etching.

Short sketching tours, under Mr. Zilcken's personal direction, are arranged from time to time to such picturesque spots as Zeeland, Marken, Dordrecht, and in the immediate neighbourhood of The Hague, thus giving the students opportunities of learning how to make pictures in the studio from the sketches and studies made in the open air.

The art school fees are £3 a month, or 5s. a lesson; while the cost of joining a short sketching tour amounts to about 10s. to 12s. a day, lessons included.

Inquiries should be addressed to Mr. Ph. Zilcken, Takesono, The Hague.

Of the boarding-houses and hostels at The Hague, the following are specially recommended: Huis on Haard, 14, Laan van N.O. Indie (£3 a month); Miss Logger, 93, Laan van N.O. Indie (£3 2s. 6d. to £4 a month); Miss Joh. de Veer, 199, Copernicusstraat (£2 15s. a month). Or students preparing to study at the Dutch Art School would find Pension Sonnervanck, 96, Konigin, Emmakade, specially convenient, as it is quite close to Mr. Zilcken's house.

The following reliable pensions and hostels are to be recommended: Home, Salem, Willemstraat 26; Home, Westeinde 27; the Woman's Restaurant and Pension, Piet-Heinstraat 21, The Hague.

At Rotterdam there is the Academy of Graphic Arts and Technical Knowledge Evening School, where classes meet from 6 to 10 o'clock p.m., from the beginning of September to the end of March.

The subjects taught include graphic arts, architecture, machinery, and decorative arts and crafts. The fees for the session are from 10 shillings to 16 shillings 16 pennings.

There is a home for young girls and women at Haringvliet 35, Rotterdam, where information may be obtained about pensions, etc.

Most feminine art students visiting Holland want to include a stay at one or other of the famous sketching centres, Dutch art being so essentially open-air work. The following are among the best known, and the student will make her choice according to the special subject she is most anxious to study. Volendam, near Amsterdam, is famed for its picturesque fishing population. Laren, near Amsterdam, with its moors, sheep, and quaint picturesque interiors, is the country made world-famous by the great Dutch artist, Mauve.

Rysoort, near Dordrecht, is highly prized as a sketching ground for the sake of the picture-making possibilities afforded by its river and landscape.

Katwyk-aan-Zee and Nordwyk-aan-Zee offer splendid fields for painters of marine subjects.



The water mill, Volendam. This picturesque spot is a favourite haunt of artists on account of its interesting fishing population



In all the above-mentioned places there are numberless artists of various nationalities, who give each other all necessary information, and lessons are usually to be had from some of the leading men amongst them.

At Loren, Mr. H. M. Krabbé receives foreign artists in his studio, the fees, which are payable in advance, being £5 for the first month, and £4 a month in case of a longer stay. The studio is specially fitted up for the painting of interiors, whilst the garden and the immediate neighbourhood afford plenty of opportunities for sketching.

#### A Famous Studio

The studio is situated in one of the finest parts of the beautiful village, and the sheep, with their shepherds, passing the door every day remind one of the paintings of Mauve.

Students who desire it have every opportunity of putting in plenty of hard work, for the studio hours are from 9.30 a.m. to 12.30 noon, and from 1.30 to 5 p.m.; while a class for drawing from the living model is held every evening from 8 to 10.

Each student gets much individual attention, and at least twice a week Mr. Krabbé paints or draws a complete study from the model for the student who needs it most.

In spring and summer the students work from a model posed out of doors, weather permitting. In winter a life model and a costume model pose in the studio alternately, a week at a time in succession, and once a week a lesson is given in composition. Saturday is a whole holiday.

References may be obtained from Mrs. Labouchère van Weede, 523, Heerengracht, Amsterdam; or from Professor C. L. Dake, 26, Oosleinde, Amsterdam; and Miss Hamilton, Laren, near Wolland.

Mr. Deutman is another artist who receives pupils in his studio at Laren. Fees from 7s. to 15s. a lesson.

Amongst good boarding-houses at Laren, near Wolland, may be mentioned Mrs. Rust, mother-in-law of Mr. Krabbé, £5 a month; Miss Rost van Tonningen Joanna Huise,

Forenlaan, Laren, £4 4s. a month; and Hotel Hamdorf.

At Volendam, all artists and art students stay at the famous Hôtel Spaanders, for there is nowhere else to go. Here they find all possible accommodation, including rooms for painting, etc., and are excellently well looked after; and those who have been there return loud in its praises, and go back again year after year.

The hotel is situated close to the sea, and in summer a bathing-house for the use of visitors is opened in the garden. The charge for a week's stay, or longer, is at the rate of 5s. a day.

Sketching lessons are easily obtained at Wolland, for classes with their teachers are constantly staying at the Hotel Spaanders, and outside students can, as a rule, get permission to join.

The best months for sketching are from April to September, but quite a number of artists stay on all the year round.

An unique feature of the hotel is a wonderful collection of from 800 to 900 pictures and sketches, presented by well-known artists as mementoes of their stay. It includes works by Phil May, Sir Edward Burne Jones, Frank Short, Lee Hankey, Tom Browne, Mr. and Mrs. Stanhope Forbes, Walter Langley, Mortimer Mompes, Cecil Aldin, Gibson, Maris, and many others.

#### Some Favourite Spots

At Ryssoort the only place to stay at is Pension Vink, where the charge is about 4s. a day. The food and accommodation are very simple, but exclusively for artists, who, as a rule, speak enthusiastically in its praise. There is a large studio, many windmills, and much boating, and a steam tram, which runs to Rotterdam and to Dordrecht.

At Katwijk and Noordwijk there are plenty of hotels and boarding-houses.

Other sketching centres which may be mentioned are Rolde and Giethoorn, in Drenthe; and Domburg, in Zeeland, near Flushing; and there are many more.

## FAMOUS BOOKS BY WOMEN

### "THE HEIR OF REDCLYFFE." By C. M. YONGE

By PEARL ADAM

MISS Yonge's famous book, over which a whole generation cried its heart out, is still sufficiently in request to attract the attention of publishers of cheap series.

It belongs pre-eminently to the school of "wholesome" fiction—the school in which neither sorrow nor joy, evil nor gaiety are painted with any force, and, in particular, in which love is made very much like lemonade for a children's party—plenty of sugar, and not much taste of lemon. In "The Heir of Redclyffe," the sweet and yielding heroines are to be found reproving their cousin Eveleen, who has shown signs of having a mild attack of high spirits. They go through life accepting without protest half-explanations

from their elders on matters of the most vital importance to the girls themselves. Thus, when Amy is engaged to Guy, she becomes aware that there is trouble, that Guy is in disgrace, that her whole life is at stake. Amy, with incredible spirit, asks her mother if anything is wrong, though she says, apologising for this audacity, "I don't know if I ought to ask."

There is plenty of interest, therefore, in the book, apart from its very sweet and charming atmosphere, in studying the ways of a generation so near to us in point of time, so distant in spirit. Railways were in full swing over the country, foreign travel had become comparatively easy; and yet



etiquette was so rigid that a widow of under twenty years old dons "such a dress as would be hers for life—black silk, and lace cap over her plain hair."

It is the story of a well-connected, middle-class family living in the country, well to do, comfortable, and very well pleased with their class and the mode of their life. The girls paint "a little," sing "a little," but art of every kind is considered impossible as a serious pursuit. Music, in particular, is "not a safe occupation," since it promotes intimacy among the performers.

#### Characters of the Story

There is the rather foolish father, the handsome, motherly mother; the only son, a sarcastic invalid; Laura, the gentle eldest daughter; Amabel, the bright, curly-haired girl; and Charlotte, the inquisitive youngest. In addition, there is very definitely Philip, a young captain, and cousin of the Edmonstones. Of all the prize prigs in fiction Philip deserves the blue rosette. He is the god and dictator of the whole family; he always knows the right thing, and he knows that he knows it. No faintest sense of humour has ever lightened the lead of his composition.

It is true that Miss Yonge admits that he was self-complacent, and gives him brain fever for it, but she certainly does not seem conscious of what a monument of smugness she has portrayed in Philip.

Into this family comes a ward, in the person of Guy Morville, a cousin, and the heir of Redclyffe, a great estate. He is a bright-natured, romantic, enthusiastic lad, dowered by inheritance with a terrific temper. He shoots "lightning glances" when he is annoyed, and really very odd things annoy him. A jesting remark about King Charles is enough to set him off. After ten minutes of privacy he returns to apologise; but with "his brow darkened into a stern, grave expression," he remarks: "If you would oblige me, you would never jest again about King Charles." As the offender meekly remarks, he could not know that the young man had such personal feelings about King Charles.

#### The Domination of the Prig

The coming of Guy, and the constant irritation between him and Philip, lead one to expect a terrible contest between the two. One half supposes that in a fit of rage Guy is going to hurl Philip over a cliff, or something of that nature. One looks forward to that very much. But Philip continues to dominate the family; and Guy, with a good many thunderous brows and bitten lips, submits to a rule to which even a young man without a temper might very well have objected. Philip is in love with Laura, and she with him. They have a secret understanding, and are extremely uncomfortable. Philip's attitude of kindly, though gloomy, superiority to his beloved renders her love for him only comprehensible when he goes

to Ireland for some years. Guy and Amy meanwhile fall in love, and become engaged, to Philip's stern disapproval. He is not long idle.

Guy's mother was a singer, her brother survives in the person of a seedy musician. It has always been a matter of great surprise to Philip that Guy, who has a lovely voice, should not be ashamed of it, since it bespeaks his "low origin." His uncle demands money. Guy asks it from his guardian, without saying wherefore; and Philip, who has heard of his keeping low company, makes a terrible fuss, refuses to let Mr. Edmonstone take Guy's word, and parts Guy and Amy.

However, after a time the truth comes out, and Philip falls out of favour with all save Laura. As he is too poor to ask her to marry him he still clings to the secret agreement, and Laura, "knowing Philip would never ask her to do anything wrong," keeps her silence. Philip so strongly disapproves of Amy's marrying Guy that he will not come to the wedding, even to see Laura. The wedding passes off merrily, with the entire family in tears, especially the bride, in the best manner. In those days tears cannot have reddened noses and eyelids, or many a bridegroom, appalled by the face presented by his bride as she came up the aisle, with weeping bridesmaids and sniffing father, would have fled from the altar and dashed to the nearest seaport.

#### Sugared Life

A long honeymoon follows, and in Italy the young couple meet with Philip. Now, one thinks with joyful anticipation, Philip is going to be thrown down that cliff—the great quarrel is to come, and Guy will do that murderous deed for which the mildest-mannered reader has long been craving. It is the moment for which all the description of Guy's temper have been leading up. But the wholesome school of fiction never followed causes out into effects. Guy might just as well have had only an ordinary temper, for all that happens is that Philip falls very ill, Guy nurses him, and, on recovery, Philip becomes his close friend. Guy, however, sickens of the fever, and dies. Philip goes to Corfu, and has brain fever. Amy comes home a widow.

After various rather lengthy events, leading to the birth of Amy's baby—Amy meanwhile keeping one very nervous by constantly looking as though the light from a future world was on her brow—Philip has another brain fever. He is nursed by Amabel. The book closes with Laura's wedding, but we are informed that Laura and Philip never become at all cheerful.

One cannot help laughing at much of the stilted and unreal existence portrayed; but the book, nevertheless, is very interesting. Had Miss Yonge lived to-day she might have given us a really moving picture of the young man struggling with his heritage of a fiend's temper. But life had to be sugared for the Young Person of Miss Yonge's day.





## WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

### Sports

Golf  
Lawn Tennis  
Hunting  
Winter Sports  
Basket Ball  
Archery  
Motoring  
Rowing, etc.

### Hobbies

Photography  
Chip Carving  
Bent Iron Work  
Painting on Satin  
Painting on Pottery  
Poker Work  
Fretwork  
Cane Basket Work, etc.

### Pastimes

Card Games  
Palmistry  
Fortune Telling by Cards

### Holidays

Caravanning  
Camping  
Travelling  
Cycling, etc., etc.

## HOW TO MAKE FANCY ICE-CASES

By N. NORMAN

The Dainty Cases Important Adjuncts for Ices—Materials that Can be Pressed into Service—A Design Suitable for Outdoor Parties—Colour Combinations—How to Make a Rose Design—A Sunflower Motif

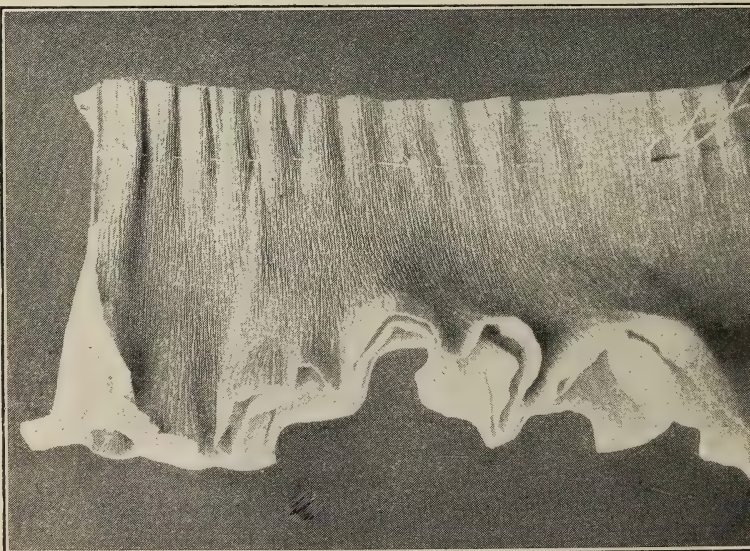
CONCERNING the popularity of ices, whether for winter or summer consumption, there can be but one opinion, yet, whilst much attention is bestowed upon their manufacture (see page 1971, Vol. III.), it frequently happens that insufficient care

is paid to the cases which contain them. There are many ingenious and charming contrivances for holding ices, and certainly none of them are more effective than those made of paper, whether of the crinkled or the tissue kind.

Millinery flowers, too, may be most successfully employed, whilst all kinds of foliage may be pressed into the service.

It is proposed to give a few suggestions upon this subject, as well as a detailed description of the method of making them, and the amount of materials required for carrying out the instructions given.

One of the simplest and most economical shapes is shown in the accompanying illustrations, in the form of a basket with a plaited handle.



Three strips of crêpe paper in two shades of pink, the dark shade outside, the paler inside, are sewn together and gathered to form the rose-like ice-case for the basket design



Three narrow lengths of crêpe or crinkled paper are necessary for the basket. These must measure 15 inches long by 4 inches wide, and are cut against the grain of the paper. Contrasting colours or three toning shades may be equally well employed. For instance, dark moss green and amber or green and pink, white and gold, pale green and ruby, all form charming combinations of colour schemes. Again, pale and dark coral, amber and gold, white and apple green are no less desirable adjuncts to a table.

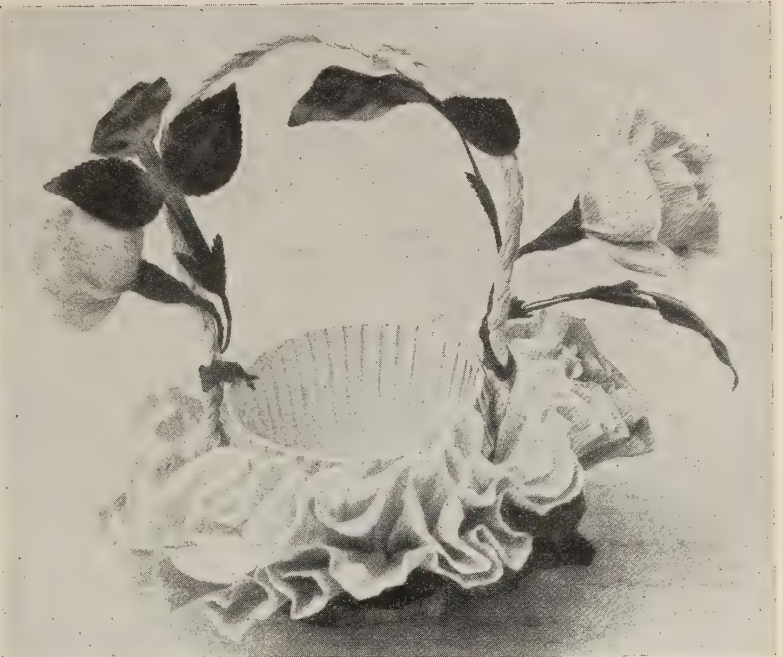
The materials required for making ice-baskets are as follows. Crinkled or crêpe paper, stiff wire for handles, a little narrow ribbon in silk or soft satin, small foliage, needle and cotton, scissors, and soufflé-cases.

#### Method of Making

Cut three strips of crêpe paper in two shades of pink, measuring 15 inches by 4 inches. Lay all three strips evenly together, taking care to place the darker shade outside and the paler strips inside. Take a needle and cotton, and gather the strips together, about half an inch from the edges. Draw the thread until it fits easily yet closely round the soufflé-case, then join the two sides of the strips and fasten off securely.

Next, make the handle by cutting three one-inch-wide strips the widthways of the paper. Cut three lengths of the wire to the same size, and plait the wires and strips of paper together—of course, concealing the wire. This will be found to form a nice firm handle, and the height of it will depend upon the size of the basket and the taste of the worker.

A little foliage and a small



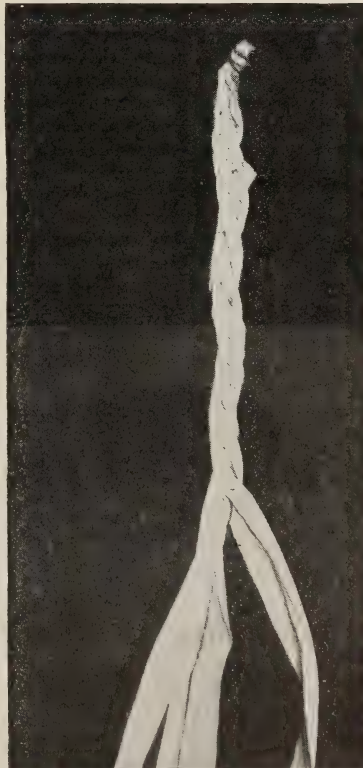
A pretty basket with a handle and design of roses and leaves, suitable for holding ices at a summer party or picnic

flower, made of paper, muslin, or silk, added to the handle will be a great improvement. The ends must be sewn firmly into position on either side of the interior of the basket.

When this has been done, attention must next be turned to the body of the case. The edge of each strip must be turned down, as for hemming, and the paper pressed flat by lightly drawing through the finger and thumb. This will be found to give a fluted appearance to the top of the basket. Stitch or stick a narrow piece of ribbon over the gathered portion and finish off with a small bow and ends.

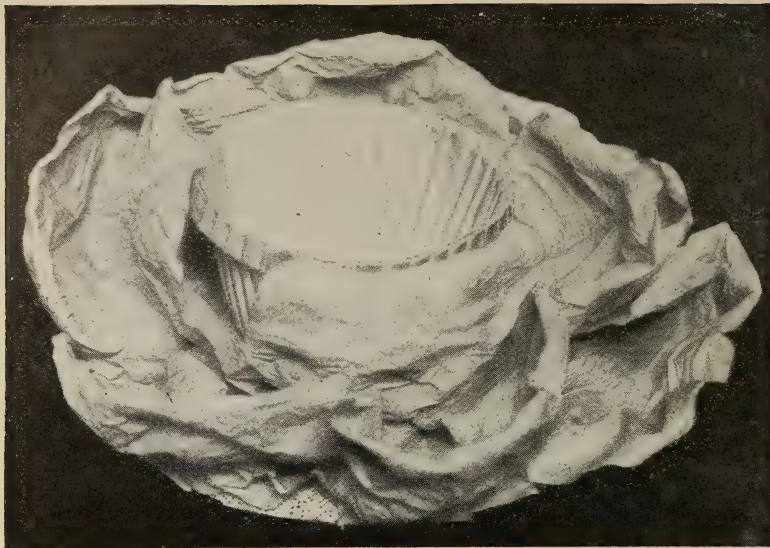
The soufflé-cases in pink and white may be purchased at any stationer's, as also may the paper. Flowers or foliage can be obtained from milliners, or may be made with paper.

The soufflé-case should always be kept detachable, so that when used it may be replaced by another one. Made on a larger scale, these baskets prove very handy for sweetmeats, crystallised fruits, or biscuits, and possess a novelty entirely their own.



The handle for the rose basket is made of strips of paper and three lengths of wire plaited together so as to hide the wire





A rose in crinkled or *crêpe* paper, with a soufflé-case inside, makes a dainty receptacle for an ice. The soufflé-case can be renewed when necessary.

Another illustration shows a completely different kind of ice-case, and may be more acceptable for table decoration. It is of a flat description, and is here shown in a rose pattern, though poppy and carnation designs are equally effective.

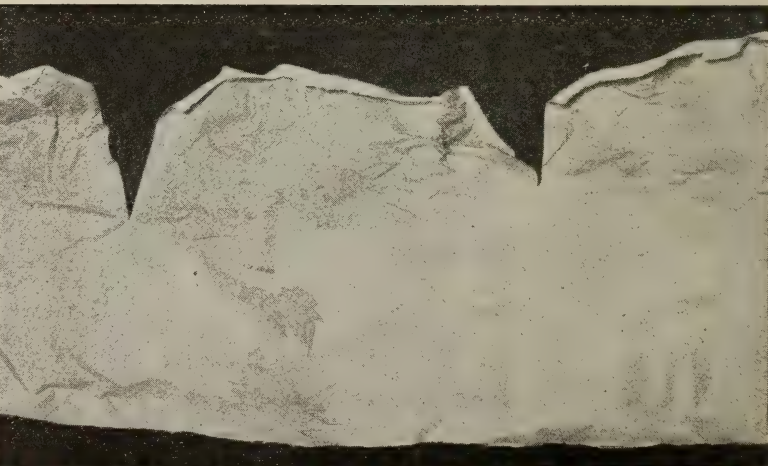
The materials required are circles of stiff muslin—leno for preference—tissue paper, a knitting needle, scissors, needle and cotton, and soufflé-cases.

First, cut as many circles as are required, and lay on one side until needed. Next, take a sheet of tissue paper of a bright shade of salmon or coral pink and open it. Cut a strip measuring about 5 inches wide by 30 inches long.

Fold this into eight and round off the top edges, afterwards cutting down at the folds about an inch and a half.

Take the knitting needle and roll back the edges of the petals. lengthways on each petal twice, and *push* the paper tightly up over the needle. Upon its withdrawal, the paper will present a puckered appearance, and on being pressed by something round, it will be found that a petal like appearance will result.

Two strips of pale pink tissue, similarly treated, and one of the darker shade will be sufficient to make the flower. In the heart must



A strip of tissue paper, ready cut to form the petals of the rose ice-case

be placed the soufflé-case, with a touch of seccotine to attach it to the muslin base. The petals must then be pulled round it to set like a flower.

#### A Sunflower Design

The sixth illustration is of a sunflower case, and this, of course, can also be made in other shapes.

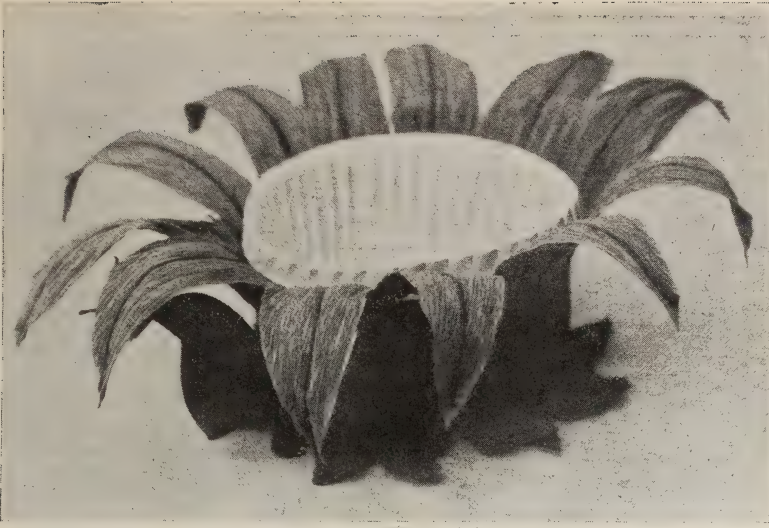
The materials requisite for making it are a narrow strip of *pliable* white cardboard, some gold *crêpe* paper, green cotton-covered wire, some green silk ribbon, and seccotine.

Take a strip of the *crêpe* paper, measuring 10 inches by  $\frac{7}{8}$  inches, and fold it twelve times. Cut the folded portion into long, rather narrow-pointed petals, and open out to its full length.

Lay the strip right side downwards on to a sheet of paper, and proceed to cut short lengths of the green wire to correspond with the depth of the petals. Seccotine should be rubbed on to the wire lengths, and these, in turn, attached to the wrong side of the paper petals from the tips to the base. Place on one side until dry. Very little seccotine is needed, but its great use in making paper trifles lies in the fact that it dries so quickly.

When the wire has set, take the base of the strip and *stick* it on to the narrow strip of cardboard, which must be joined, so that it provides a stand for the soufflé-case to slip into. A piece of ribbon will hide all defects if finished off with a small bow and ends.





A sunflower design for an ice-case in yellow crêpe paper. Such a design is eminently suited to a scheme of autumn table decoration

By this method of wiring the paper, many novel designs for ice-cases can be employed. For instance, take two strips of pink crêpe paper, measuring ten inches by three and a half inches. Fold six times, and cut the top a trifle rounded; at each fold cut down one inch deep. When opened out each strip will contain twelve sections or petals. The edges must be rolled over gently between the thumb and forefinger of the right hand, the strip laid face downwards, and each section wired as shown in the illustration accompanying the description for making the sunflower cases.

Whilst the strips are drying, a narrow strip of the cardboard must be used to form a ring to support a soufflé-case for the ice. The strips must be seccotined to this cardboard ring, and the petals gently curved to represent a rose. If two shades of pink be used, the lighter shade is put inside and the darker tone outside. A piece of narrow satin ribbon covers all joins, and gum, and is finished off with a bow. A novel note may be struck by leaving a six-inch length of the ribbon flat on the table, finished off with a dainty little rose or loop. By means of this

ribbon one can secure an ice without having to stretch out one's arm. Different coloured ices might have different coloured ribbons.

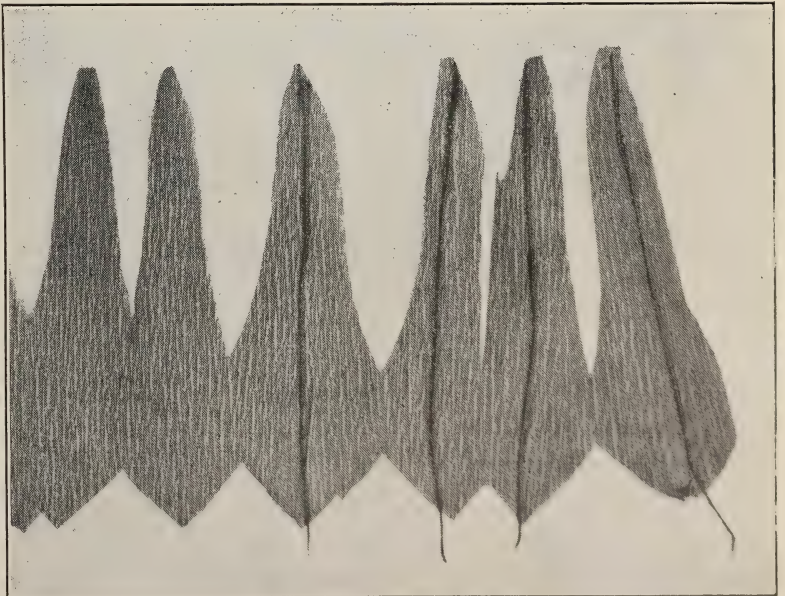
Another pretty idea is to seccotine upon a broad band of buckram moss and little tiny twigs to represent a nest. Small pieces of bark should be stuck on to the buckram first, and the latter lined with a piece of green velvet or silk. A small imitation bird poised

on the edge would complete a charming souvenir to present to guests.

A pretty conceit for the ices of a Christmas party may be suggested here.

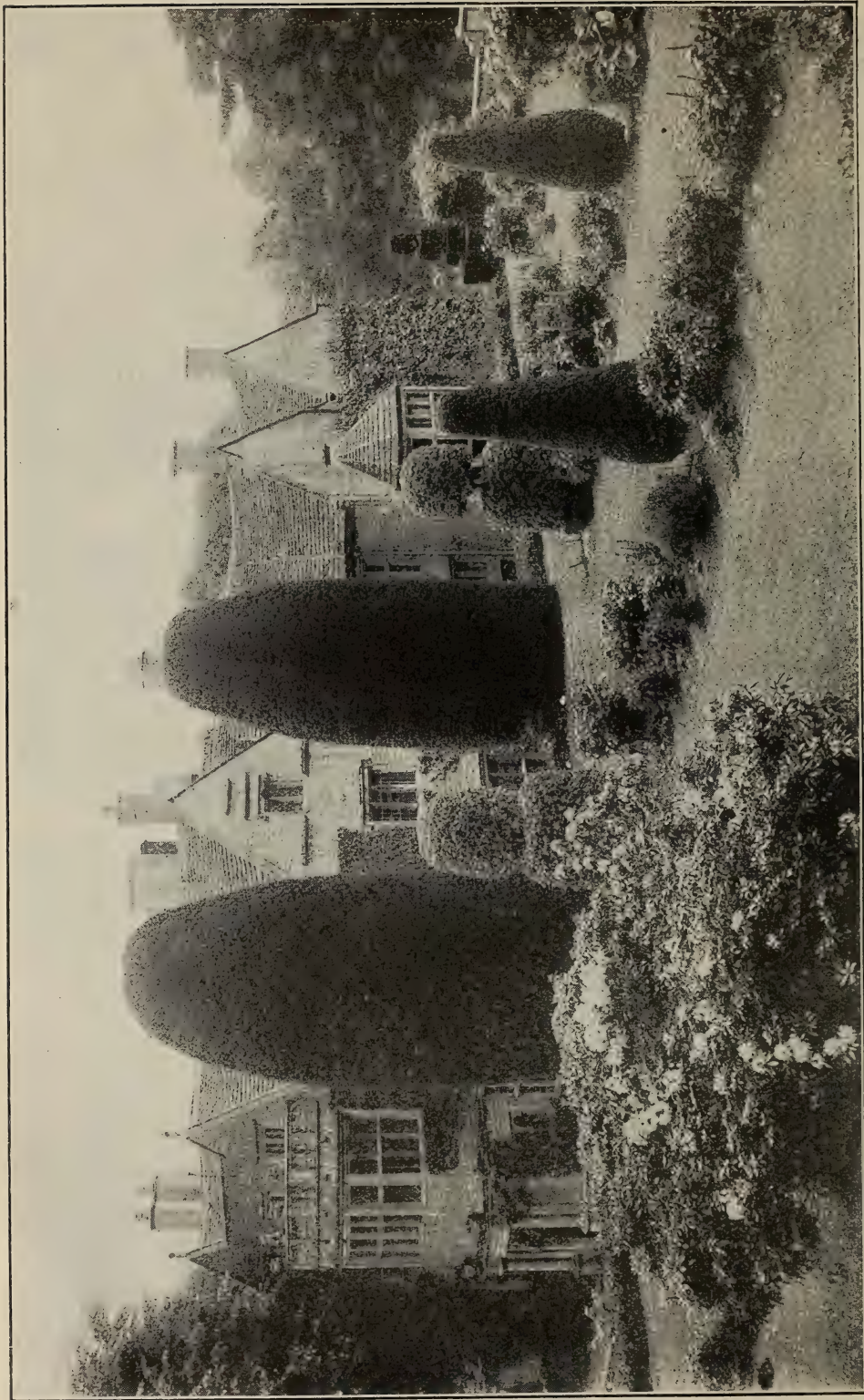
Make a cardboard cylinder about the size of an incandescent mantle holder. These latter may be used, if covered with white paper.

Close up the ends with cardboard discs, gummed into place. Cover the cylinder with white cotton-wool, and in the middle cut a hole for the soufflé-case. Sprinkle the cotton-wool with frosting, and form with holly berries the words "vanilla," "strawberry," "lemon," etc. A spray of imitation holly leaves forms the handle.



How the leaves of the sunflower design are cut. Green covered wire is gummed to the wrong side of each petal to keep it in shape





The old-world garden of St. Catherine's Court, near Bath. The quaint formality of the garden is in absolute harmony with the ancient mansion to which it belongs and has a charm all its own  
*Photo, H. N. King*





## WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

*Practical Articles on Horticulture*  
*Flower Growing for Profit*  
*Violet Farms*  
*French Gardens*

*The Vegetable Garden*  
*Nature Gardens*  
*Water Gardens*  
*The Window Garden*  
*Famous Gardens of England*

*Conservatories*  
*Frames*  
*Bell Glasses*  
*Greenhouses*  
*Vineries, etc., etc.*

## HOW TO GROW ROSES FOR EXHIBITION

By HELEN COLT, F.R.H.S.

*Diploma of the Royal Botanic Society*

The Interest and Pleasure of Exhibiting Roses—Pruning and Other Treatment of Exhibition Roses—Shelters—Preparing for the Show—Packing and Staging—Roses as Cut Flowers

EXHIBITING roses, or any other sort of flower, should not be regarded merely as a professional accomplishment, nor even as one from which the amateur, even if she could achieve admission to the exhibition tent, would be certain to derive neither pleasure nor profit.

On the contrary, exhibiting will be found to encourage interest in flower-growing to a remarkable degree, and more especially to afford a splendid stimulus to the cultivation of as beautiful, graceful, and perfect blooms as can be desired. The rose is so typically an amateur's flower that every stage, or almost every one, can be carried out by ordinary people with an ordinary amount of leisure, and this enhances the interest from the exhibitor's point of view.

In planting roses for exhibition purposes, it is well to separate the varieties, putting them either in large beds containing double rows, each second row being divided from the next by a wide alley in the bed itself; or, better still, the trees may be planted in separate beds, five or six feet in width, with three rows of plants in each bed. Either arrangement is made with a view to the cultivator being able easily to attend to her roses' needs. The trees should be planted at least two feet apart, a greater distance being sometimes necessary for strong-growing varieties.

### How to Prune

Pruning must first be considered, beginning with the hybrid perpetuals, which, in cold parts of the country, should not be pruned too early in March, the hybrid teas not being dealt with till well at the end of it, and the tea roses in early April.

Sappy shoots are of little service, and should be removed, while the shoots which are to be retained will be shortened to a length of from three to six inches, according to the strength of the variety. Not more than six shoots should be allowed to remain in the case of hybrid perpetuals, hybrid teas being pruned rather more severely. Tea roses often suffer during a severe winter, in which case they must, of course, be cut back until live wood is reached.

Soon after the young shoots appear, nearly all other growths must be removed, in order to confine the flow of sap to the original shoots. A few of the taller ones had better be preserved for a time, however, in case frosts should damage the others.

Those growths will, as a rule, produce the best flowers, which spring from the topmost bud of the pruned-back shoot. Strong shoots produced from the base of the plant may be left, after shortening to a length of six inches. Until the first crop has been produced, thinning out should be continued.

### Treatment of the Soil

Manuring will, of course, have been done with great thoroughness before the roses have been planted, but as the demands of the rose for nourishment are considerable, liquid manure should be applied, and early in the year artificial fertilisers, general and special, should be given at intervals, either in dry or wet form; and as soon as the trees have formed flower buds, they should be watered at least weekly with liquid manure. Cow manure and soot, put into a bag together, afford an excellent stimulant. Place the bag in a pail, strain off the liquid, and dilute it to a pale colour before using.



A more important point even than watering is seeing that the ground is well mulched—not so often with manure as by frequent hoeing, it being also highly essential to keep the soil open and healthy by aeration. This should be done before and after rain has fallen, or at the time of watering. On hot, dry soils, a covering of manure will be almost a necessity to the roots of delicate roses when June arrives.

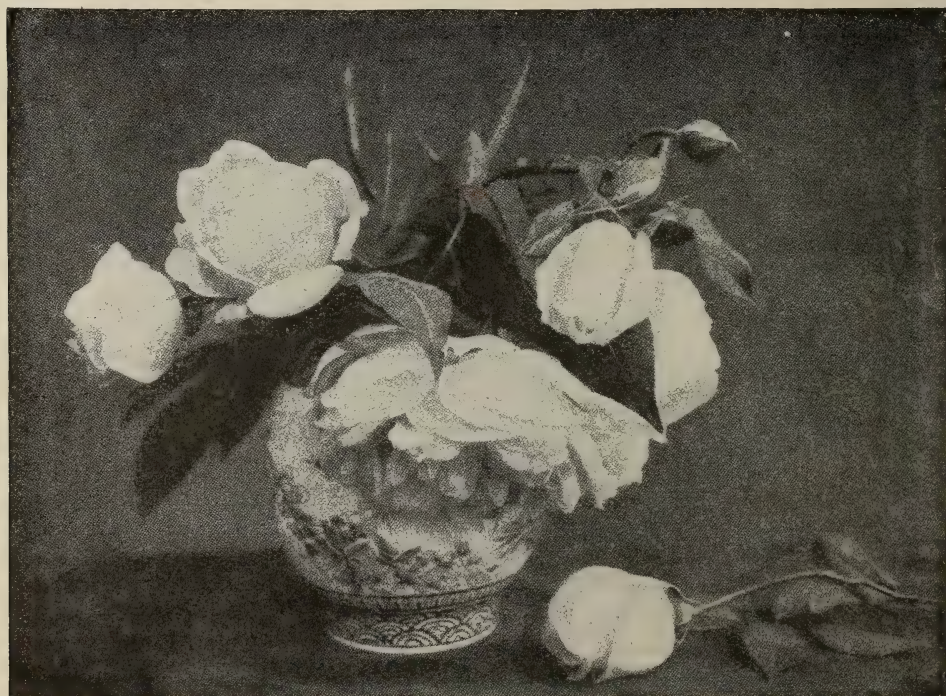
Insect pests must be severely dealt with, but if the directions given on page 4999, Vol. 7, on this subject are followed, there should be little trouble, if it is realised that a daily inspection of the plants ought to be made, so that the pests may be taken in the earliest stages. Entire cleanliness is the royal road to securing healthy and floriferous growth in roses as with other flowers.

For exhibition purposes, disbudding will, of course, be practised, the two side buds of the cluster at the end of a shoot being retained. Shelter and shading are matters to which plenty of attention should be given, and that in good time. Both heavy showers and scorching sunshine will be likely to damage the plants, but if zinc caps are used as protectors, these will be found satisfactory. This type of cap is provided with a sliding socket, which can be fixed by wedges, and moved up and down a stake. Take care to have the bloom at a sufficient distance from the stake to avoid its being blown against it in a wind. Calico shades can be stretched on a pyramid-shaped frame made of stout wire. Of

course, a proper amount of shelter must be afforded by suitable planting in the neighbourhood of the rose beds.

#### Preparing for a Show

The exhibitor must go over her roses carefully before the show, selecting on the previous evening those blooms which she considers finest and best for show purposes. For shows in the locality, the more forward blooms only may be cut the night before, and those less forward in the early morning. If the show be at a distance, the blooms should be cut early the previous evening. The flowers chosen should have passed the bud stage, their outer petals being half open, but on no account approaching the full-blown stage. A piece of soft bast or wool should be fastened round each flower, to be removed, of course, when the blooms are set up. Needless to say, these should be of the best colour and shape, and a few extra specimens should be put in for choice when the moment of putting up the boxes comes. Boxes of half-inch deal, painted dark green, are to be had in regulation sizes for a varying numbers of blooms, each box, of whatever capacity, being eighteen inches wide and four or five inches high in front (outside measurements), the lid being six inches high at the back and eight inches at front. These boxes are usually provided with holes for the tubes required, or laths may be fitted across them to accommodate three rows of flowers. There are several cup and tube inventions on the market, and each of the best has some special advantage to commend it.



A bowl of beautiful Lamarque roses. The cultivation of roses is peculiarly well adapted to the ordinary amateur and is a most delightful hobby

*Copyright, Kelway & Son*



The selection and arrangement of roses of the decorative, or "garden," section must be done with great care, leisure being necessary to choose the right kind of sprays, having flowers which are not too forward and well-developed buds.

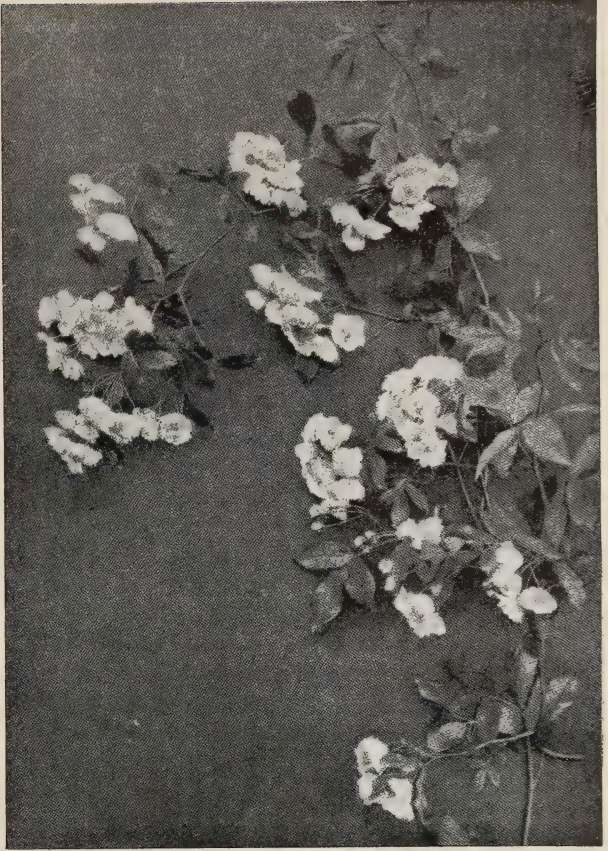
#### Showing "Garden" Varieties

The first shoots gathered are placed at once in a bowl, first wiring the blooms in proper fashion, and the rest are then cut and wired and added to the others in due course, arranged in bunches and again placed in water before packing. The bunches should be kept in this way overnight, and may be packed the next morning in cardboard boxes, which have been first lined with soft paper. On unpacking the boxes the roses will at once be placed in water until it is time for their final arrangement.

#### Staging the Blooms

It is of importance not to be hurried on reaching the show. Therefore allow plenty of time, in order to attend to setting up the exhibits to the best advantage. Remove the lids from the boxes after placing them on the stage which has previously been assigned, and tilt the boxes slightly backward, using two little flower-pots for the purpose. The surface of the boxes will, of course, have been covered with fresh moss before the specimen blooms were inserted. Any of the flowers may now be replaced from a reserve store, if necessary, keeping as far as possible, as will have been originally arranged, to an alternation of dark and light blooms. Heights must also be carefully considered, tallest at the back, shortest in front, and intermediate in the middle row. All discoloured or slightly damaged petals must be removed very gently from the outer ones, and those remaining be pressed gently back until almost horizontal. This should be done with a camel's hair brush, and in the case of younger blooms an additional row or more should most likely be treated in the same way, to help them to expand, but if any petals show signs later of opening too widely before they are judged, the centres of these must again be tied. Symmetry and freshness are the great essentials for success in showing roses, and a last point to remember is that of good substance. It has been proved that the heaviest flowers are necessary for placing at the back to make a good effect.

A few words may be said in conclusion on the subject of using roses as cut flowers. It is much to be regretted that roses do not travel easily, as their day is so soon over, but firm and careful packing in air-tight



The thornless Banksia rose, one of the most popular varieties, hardy and prolific  
*Copyright, Kelway & Son*

boxes goes a great way, of course, towards preserving the blooms. Tea roses last longer than hybrid perpetuals, but strong-stalked varieties should be chosen for table decoration.

Most roses, except the real old-fashioned kinds, which may be associated with certain other flowers, look best arranged alone, and the foliage used should be chiefly their own, though, as has been suggested by a well-known authority, the red-tinted tips of oak shoots in July and August, and sprays of travellers' joy later in the year, associate well with roses. Hybrid perpetuals and tea roses should usually be kept distinct from each other. In arranging roses in bowls, two convex discs of wire netting may be used, the smaller and lower disc being placed near the bottom of the bowl, to support the ends of the stalks. The authority quoted above also recommends using stiff greenery as a foundation, and suggests the charming device of arranging three garden pots, one inside another, in a china bowl, making concentric rings, with one centre for the stalk space.

If whole branches of Ayrshire and rambler roses are used, these may be arranged in tall vases, put to stand high enough to allow the sprays to flow gracefully down.



# NURSERY GARDENING FOR WOMEN

By A. C. MARSHALL, F.R.H.S.

*Author of "Small Holdings," "Flower Culture," "Fruit Growing," etc.*

*Continued from page 5175, Part 43*

## Hints on Successful Advertising—Packing for Transit—The Question of Carriage and Business Terms—Propagation from Cuttings

SWEET are the uses of advertisement, and the young lady or ladies who would conduct a nursery garden with success must be adept at the planning of their appeal. The advertisement, be it four lines of the width of a column or a more ambitious full page, must bear the stamp of individuality, and must make its cry sufficiently shrill to attract attention among a very babel of notes all professing to be tuned to a similar key.

It has been said, and probably with truth, that to get a return of a shilling one must spend sixpence in advertising. Be this as it may, there can be no gainsaying the fact that a newly opened nursery garden depends for everything upon publicity. By-and-by, when the high quality of its wares become known, the element of personal recommendation will crop up, and one satisfied customer will introduce several others, so that the business increases automatically, snowball fashion.

At the start, however, money must be liberally spent on space in the periodicals devoted to the interests of the genus amateur gardener. A two-inch advertisement, costing from 15s. to a guinea, according to the number of insertions ordered and other

When it is desired to reproduce a picture, one must consider whether it is to be a pen-and-ink sketch or a photograph; some of the papers do not print sufficiently well to justify the photographic reproduction. As for the blocks from which pictures are reproduced, pen-and-ink work would cost about 3d. per square inch to engrave, whilst photographs, or "half-tones," as they are called, would cost up to 9d. for a similar space. The journals in which the advertisements are to be inserted will make arrangements for obtaining the blocks, which will naturally become the personal property of the advertiser.

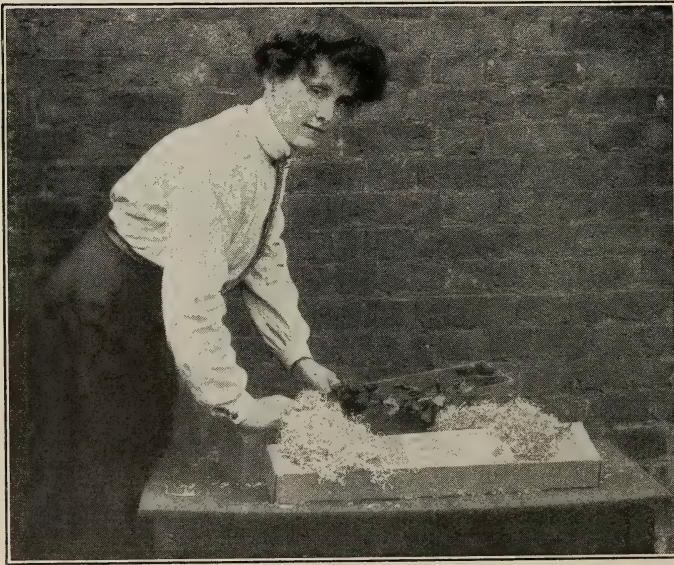
As to the type of advertisement that will bring the best results, this naturally depends entirely upon the individual instance and the appeal it is desired to make. The advertisements that emanate from Mrs. Gardner, of the Priory House, Stroud, usually consist of one large and effective photograph of some distinct novelty or beautiful array of a genuinely popular flower. The photograph catches the eye, and draws attention to the letterpress beneath. Another lady advertiser had the catchy plan of putting up her wares into sixpenny lots, and every item in a long column will be offered at that price.

Amateur gardening papers, as a rule, charge £30 per page for advertisements, subject to certain discounts which reduce the rates materially, but any large firm of advertising agents, such as Messrs. Mather and Crowther, of New Bridge Street, London, E.C., would, on application, supply full particulars concerning this point. In most cases, too, the advertising agents would advise as to the mechanical arrangement of "copy," method of producing blocks, system of lettering to check results, and so forth.

The question of packing one's wares for transit is a very important one. Careful packing is impera-

tive, for nursery garden produce must reach the buyer in the pink of condition, setting forth its virtues the moment it faces the light.

In the accompanying photograph is shown the packing receptacle for climbing plants, such as clematis, passion flowers, honeysuckle,



Packing plants for despatch to a customer. The box shown is such as is used for climbing plants, and is lined with wood-wool or shavings. After packing, the plants are covered with wood-wool, slightly damped

circumstances, is about the smallest space with which one can commence, but as produce becomes more plentiful and the little business begins to thrive pluck must be displayed, and eighth-pages and quarter-pages must be booked.



etc. First a long cardboard box is brought into use. Such boxes would have to be purchased wholesale from a boxmaker in varying shapes and sizes. The base of the box is lined with wood-wool, or very fine shavings, an inexpensive by-product obtainable from cabinetmakers or other wood-workers. Then come the plants, and finally some more wood-wool, which is slightly damped. The lid of the box is then put in position, a stick-on label affixed, and the box may be tied up ready for post.

Shrubs and bushes are usually tied securely with lengths of withy rod, and in the majority of nursery gardens withes are grown expressly for the purpose. The bases of the shrubs to be packed are usually rolled in sacking, and the tops neatly tied in and secured.

Dormant roots, small perennials, such subjects as bamboo plants, raspberry canes, and so on, when there is a mixed consignment, are generally packed in wooden boxes, such as one can purchase quite cheaply from a wholesale provision dealer. In either case, the work of packing requires constant practice, considerable experience, and no small aptitude and knack. In the majority of nursery gardens special hands are employed who do nothing else but pack up consignments for customers.

#### Carriage Paid

Carriage is always a vexed question. The amateur gardener is ever inclined to cavil when called upon to contribute a few pence for the delivery of his purchases. Some nurserymen undertake to pay all carriage on orders over certain fixed amounts, such as half-a-crown; others promise to include extra plants in the order in lieu of carriage; others, bolder souls, guarantee to pay carriage on every order, great or small.

To the thinking person, it is perfectly obvious that the nursery gardener who pays all charges must, of necessity, increase his prices accordingly, but the writer is firmly convinced that it is the pay-all-carriage nurseryman who gives the greatest amount of satisfaction to his customers in this direction.

In this matter railway companies are quite prepared to meet the grower. Nursery garden consignments are usually accepted at reduced rates, and when empties have to be returned the charge is more or less nominal. Generally speaking, however, when dealing with one's orders as much

as possible of the stuff should be despatched through the post. The postman delivers at the very door, but sometimes the customer will be just beyond the radius of delivery of the railway company, and then the annoying copper or two extra will crop up.



Cuttings of green and golden privet. There is a large demand for such evergreen subjects amongst suburban gardeners. The cuttings are easy to propagate and can be sold at a good profit

The terms of business in a mail order nursery should be strictly cash with order. On no other footing can the undertaking succeed. It is only when one comes to be an advertiser and to have dozens of trifling unpaid amounts on one's books that one realises to the full the frailty of human nature. "Cash with order. All carriage paid" is undoubtedly the best basis upon which to work.

There is quite a large demand for evergreen shrubs, particularly among suburban gardeners, and such subjects as green and golden privet, laurel, aucuba, euonymus, laurustinus, and similar subjects will command a ready sale. They are comparatively easy to propagate, and if they can be pushed on to develop quickly should be found very profitable.

At almost any time during spring, summer, or early autumn, these evergreens may be propagated by cuttings. In the case of privet, short, sturdy slips should be taken, and the lower leaves rubbed off. Practically the same plan is followed with the other subjects, and the cuttings are inserted, about six inches apart, in a shady spot in light, sandy soil. They should be well watered during dry weather, but will require but little further attention.

#### Twice Transplanted

When the cuttings have become well-rooted, and are beginning to put forth growth, they should be transplanted. The mere fact of moving them ensures the formation of strong, bushy, fibrous roots, which are so earnestly desired, and before shrubs leave the nursery they should have been at least twice transplanted.

*To be continued.*





## WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

*Prize Dogs*  
*Lap Dogs*  
*Dogs' Points*  
*Dogs' Clothes*  
*Sporting Dogs*  
*How to Exhibit Dogs*

*Cats: Good and Bad Points*  
*Cat Fanciers*  
*Small Cage Birds*  
*Pigeons*  
*The Diseases of Pets*  
*Aviaries*

*Parrots*  
*Children's Pets*  
*Uncommon Pets*  
*Food for Pets*  
*How to Teach Tricks*  
*Gold Fish, etc., etc.*

## THE CHOW CHOW

By E. D. FARRAR, Breeder and Exhibitor

A Triumph of Chinese Breeding—A Dog of Quaint Individuality—The Value of a Scowl—Many Virtues and One Vice—The Points of a Good Chow—How to Feed and Train—The Cost of a Puppy

THE more anyone studies that wonderful nation the Chinese, the more he or she will be convinced that we Westerns have not very much to teach them. This is true, to descend to minor matters, even in a world we are somewhat arrogantly inclined to consider peculiarly British. I mean, of course, the doggy world.

As an expert once remarked, the Chinese have not merely invented an unapproachable palace dog, but they have also invented a beautiful dog of the people such as no other nation has succeeded in doing. For the Chow Chow, people's dog though he is, breeds true to type always. That is more than we can say of our "ordinary" dog by a

very long way. How often has not a man's canine pride been hurt by the most natural query, "What sort of a dog is yours?" And the answer which, if he is truthful, is wrong from him. "Well, I'm not quite sure."

The fixity of type of the Chow is shown by the persistence of his curious trait of a blue tongue. Even in a cross with another breed the tongue will be found either wholly blue or blue spotted.

If not a patrician in his own country, the Chow is a haughty and exclusive personage over here. He is seldom seen as compared with the terrier breeds or toys, but he is a rare good dog all the same, and once known is always loved.

In character he is well worth study. From about the age of six weeks a puppy recognises his own people.



Mrs. K. Butler's beautiful Chow Chow dog, Champion Chelsea Pensioner, a study in type and expression. This breed make charming companions, being devotedly faithful and most individual in character.

*Sport & General*



or, preferably, one owner, and henceforth is indifferent, and often surly though not ill-tempered, to all others. He is somewhat like the Scottie in that he is not averse to solitary meditation, and, a fact which should endear him to town dwellers, he is practically thief-proof. The fact that an unknown gentleman of unusual appearance is offering him a tit-bit only engenders dire suspicion in a Chow's mind. He will stand aloof or walk off with a menacing growl, and reject all overtures from him.

Let not also the owner of a Chow take alarm if he goes off for long lonely rambles; this seems to be a characteristic of the race. I have known one stay away two nights, and return unconcerned at the end of the time from a town many miles distant. He had allowed no conversation, I found, human or canine, and would repeat the experiment whenever the fancy took him. His owner soon grew accustomed to his ways, though, in these days of increasing motor traffic, it might be an anxiety to most people.

In spite of the forbidding "scowl," which is a most highly prized point, the Chow is a kindly canine gentleman, who minds his own doggy business and is far too great-hearted to bully smaller creatures. He is gentle with children, though not demonstratively fond of them, nor perhaps as long-suffering as the bulldog.

#### His Character

As a housedog he is unequalled, or, I should say, in justice to other dogs, unrivalled, for he is instinctively of clean habits, and is not given to sitting upon chairs or human laps. Indeed, a true Chow is never a lap dog in any respect.

He has one defect, at least, though his admirers admit but that one. He has a terrible liking for sheep chasing. To the writer it always spells weakness for the owner of a single dog to confess that his pet is incurable as regards this fault, but with two or more dogs the matter is very different, for it is impossible to control more than one dog with such a propensity out at exercise. Still, if taken well in hand from the first, and kept out of temptation's way, a Chow may go through life respectably in this respect.

As he makes a good town dog, he may never have the occasion to have his virtue tested.

One other good quality the Chow possesses, he is not noisy; his bark, too, is musical and seldom used.



Champion Foo Shan, a model of symmetry, and possessed of a dense, close coat

Once seen, a Chow is not again forgotten. In build he should be a cobby dog, with straight, strong legs, a deep chest, and cat-like feet. Sturdiness is the note of the breed.

His coat should consist of a dense, woolly undercoat, be, in fact, fur, not hair. Fashion favours the deep uniform tinted red, but there are also blues, blacks, creams, yellows, and whites. The blues are particularly lovely, and a good black is also a handsome dog. There is also a smooth-coated variety, but it is rarely seen in this country, where the rough Chow is more popular.

The tail is distinctive, being carried curled over the flank on one side or the other, lying athwart the back like a plume. If uncured, this tail is, in reality, extremely short, but in a typical specimen it is so thick and the back is so short that plume and neck ruff seem to touch. The eyes are very Chinese in character, being small, dark, deep set, and almond-shaped. The brows are drawn forward over them in the characteristic and highly prized "scowl."

#### Some Points to Notice

Blue Chows are allowed to have light eyes. The ears are stiffly erect and point forward.

The tongue invariably is blue, and the nose, except for creams, who may have a flesh-coloured nose, must be black and broad.

The skull should be broad and the jaws powerful. A study of both our illustrations will show excellently the type at which to aim.

Chows are not delicate dogs, nor are they dainty. Under ordinary conditions they live a long and happy life. Certainly they are one of the most independent and interesting of breeds.



One celebrated breeder feeds alternately on meat and fish and rice. In China, Chow diet is for the most part rice, but in our land no dog would do well and grow a good coat without a carnivorous as well as a vegetarian dietary.

Prices vary according to beauty of coat and shape. There are lovely dogs of all colours, and, though the "fancy" may not agree, a red is none the worse for light shadings. Still, a whole coloured red stands

a better chance in the show ring, other points being equal, than a shaded animal.

A pure bred dog puppy at about six or eight weeks old may be had for about £5, truly a small price to pay for the result of all the time and money represented by modern dog breeding. He will require gentle and sensible handling, and prove a quick learner if bought, as a puppy always should be bought, from one who goes in for the race and is a dog lover as well as a dog fancier.

## BIRDS AS PETS

*Continued from page 5252, Part 43*

### THE CANARY

**Disinfection of Cages—Precautions During the Nesting Season—Egg-Bound Birds—How to Breed Canary Mules—The Breeding of Canaries as a Profitable Hobby—Care of a Pet Canary—Its Cage—Baths—Food—Some Common Ailments and How to Treat Them**

THE thorough disinfection of all breeding cages, flight cages, and nest-boxes before they are put aside for use next season is a most important point. They should be thoroughly scrubbed with soap and warm water, then rinsed, and plunged into a bath of strong carbolic acid and water, rinsed in fresh water, and carefully dried. The corners of the cage, where red mites most generally lurk, must then be painted with fir-tree oil with a camel's-hair brush.

While pedigree birds must be carefully paired according to their special points, and treated in the way described on page 5250, Vol. 8, in order to secure the best possible progeny for show purposes, the ordinary German roller singing canaries may be bred successfully in a large aviary where from two to four cocks can be placed with from six to a dozen hens. When nesting time comes round, provide plenty of nests and nesting material, and a satisfactory number of young ones should be the result.

#### The Nesting Season

The nests may be numbered and the eggs collected each day from the nesting-boxes, and placed in a box with similarly numbered divisions, as with the more carefully paired birds, so that each hen may be sure of getting her own eggs back for sitting.

During the nesting season all hen birds must be watched carefully each morning, and if any one of them is seated on the bottom of the cage, seems ill, and looks like a ball of feathers, it is most probable that she is egg-bound. Give her one to two drops of castor oil, administered from the point of a steel knitting needle which has previously been slightly warmed. Pass a small camel's-hair brush, dipped in the same oil, up the vent, gently twisting it round once or twice, and then hold her gently, tail downwards, over a jug of steaming hot water on which a thin muslin handkerchief has been placed, when the egg will most likely be deposited in a few minutes. If this is not successful, repeat the dose of oil, wrap her in a piece of flannel, and place her in a small cage near

the fire, when the warmth will possibly cause the egg to be laid.

These operations must be performed with the greatest possible gentleness and care, or the egg may be broken before it is laid, and then the bird will die.

The best preventive method is to give the birds plenty of gritty sand and powdered eggshell during the breeding season, and a supply of green food every day.

#### Mule Breeding

A canary belongs to the finch tribe, and will therefore breed with other finches.

To breed these hybrids, or mules, as they are more generally called, a good Norwich bird is the best. Size and shape are the points desired in the offspring.

It is difficult to get wild hen birds to breed, so that in breeding mules it is easiest to mate a wild cock bird with a tame hen canary.

The principal canary mules are those between a

Canary and goldfinch,  
Canary and greenfinch,  
Canary and linnet, and a  
Canary and siskin.

Of these the canary-goldfinch mule is the handsomest bird.

It is best in breeding canary-goldfinch mules to have a breeding cage made with a separate compartment into which the goldfinch can be shut when the offspring are hatched, for he makes by no means a good parent, will seldom help to feed the young, and is more likely to do them an injury.

#### A Hardy Pet

A canary is one of the most engaging of pets, and, being fairly hardy, does well in captivity. It will thrive in the smokiest city, provided that it is well tended, that its daily bath is not neglected, that its cage is roomy and hung in a sunny window well protected from draughts.

In summer it enjoys the air from an open casement during the sunny hours of the day, but in winter it must never be kept in a room without a fire. Its cage must invariably



be covered up at night with a piece of green baize well ventilated at the top. This cover should be put on when the lights are turned on and taken off again in the morning, as soon after six o'clock as possible in summer, but in winter not until the fire has been lighted.

A more delightful occupation than the tending and training of the young birds for a semi-invalid lady, for instance, could hardly be imagined.

The cost of a suitable young bird for a pet, however, is comparatively trifling. A good young Norwich or Yorkshire cock in full song may be had for from 7s. 6d. to half a guinea, while an equally well-bred hen bird costs from 3s. 6d. to 5s. A sweet singing British bred German roller may be had from about 15s.

#### Cages

A suitable cage for a single bird, provided with three good perches, a movable tray for cleaning purposes, seed and water vessels, and strips of glass which slide into the sides of the cage, to prevent the bird from scattering its seed, costs from 4s. 6d. to 5s.

To keep a canary successfully, perfect cleanliness in every detail is an absolute essential if the bird is to be healthy.

The tray at the bottom of the cage must be withdrawn every other day, at least, and carefully scraped. A thin layer of specially prepared sea sand and crushed shell which can be bought in 3d. and 6d. bags at any corn-chandler's shop, must be scattered over it before it is replaced.

The seed and water vessels must be emptied out, washed, and refilled daily, and

those used for egg food should be scalded. The perches, which should be removable, must be taken out and scrubbed once a week, and it is as well to have a second set for use while those which have been scrubbed are drying.

Once a month the bird must be put into another cage while its own is plunged into strong carbolic and water, and afterwards well rinsed, and then thoroughly dried before its inmate is put back.

#### Baths

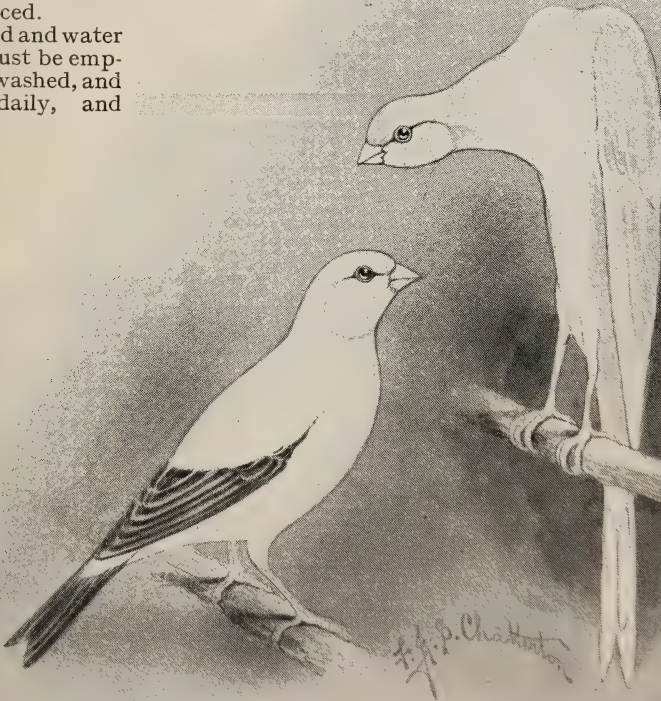
A canary should have a bath daily in summer and twice a week in winter. The bath should not be given until the room in which the cage is placed is fairly warm, and in cold weather the water may have the chill taken off it.

A flower-pot saucer makes a delightful bath if the bird is tame enough to come out of its cage, as after having taken its bath it can perch on the conveniently rounded edge to preen its feathers, and then fly about the room to get thoroughly warm and dry while its cage is being cleaned.

Place the bath on a small square of American cloth, spread, if possible, in a patch of sunshine on a wide window-sill or on the floor.

If the bath is given before the bird's breakfast, it will be easily lured back into its cage by displaying therein some tempting morsel.

If the canary is not tame enough to be let



The London Fancy canary (on the left) and the Belgian canary. The latter is a curious looking bird, somewhat delicate, and extremely valuable



out, its bath should be given in the cage *before it is cleaned*, as otherwise the splashing will make the sand damp for the day.

#### Food

The pet canary's diet is a most important matter. Buy only the best seed, and buy each kind separately; *never buy bags of mixed seed*. See that it is bright and fresh-looking, and free from dust.

Two parts of canary seed to one part of rape seed is a good mixture for a pet canary. When moulting the bird will need a more stimulating diet, and a small supply of hemp seed should be laid in, and half a dozen seeds a day—not more—may be given. Never mix the hemp with the other seed in the seed vessel; always give it separately.

a little hard-boiled egg through a sieve and adding the same quantity of crushed Osborne biscuit, and mixing the two together thoroughly. Give this mixture once or twice a week, oftener when moulting.

A slice of sweet apple or a grape may be given once or twice a week, and a small quantity of green food every day. A little piece of cabbage, turnip-tops, or lettuce-leaf, a sprig of groundsel, chickweed, or watercress will be much appreciated.

#### Ailments

It is important to know how to tend a sick bird, and where several are kept it is a good plan to have a hospital cage ready for any invalid.

The hospital cage should have wooden sides and a fine wicker front, and should be lined with thick flannel.

If a bird should have the misfortune to break a limb, take the perches out of the hospital cage and place it very gently upon a soft bed made of nesting material, such as moss, with seed and water vessels placed close at hand.

If the injury consists of a broken wing, a very soft finger bandage may be gently rolled once or twice round the bird, and secured with a stitch or two or a tiny safety pin, after the wing has been gently set into place, to prevent its moving it until it has healed again.

For a broken leg, a tiny splint may be

contrived from a stiff bit of sticking-plaster. Unless the bird's mistress possesses very delicate and skilful fingers, however, it is really best merely to place the little thing on its bed in the hospital cage, feeding it if it is too much hurt to reach its food and drink itself, and to leave Nature to do the rest.

Keep the cage covered with a dark cloth. A parasite called red mite is often the cause of an appearance of depression and want of tone. The best cure is gently to turn back the feathers once or twice a day, and sprinkle well with mite killer or insect powder. All cages must be thoroughly scoured and disinfected. It is best, if possible, to burn them, and get new ones.

The claws should be carefully examined, and, if necessary, cut the white transparent ends from time to time with a pair of sharp scissors.



The Border Fancy canary (on the left) and the Scots Fancy canary. Both varieties are hardy, and can be bred profitably by the amateur fancier

Three hemp seeds a day may be given at any time. The birds love hemp seed so much that it makes an excellent bribe for a pet which is being taught to feed out of the hand.

When moulting, the old-fashioned plan is to put an iron key at the bottom of the drinking vessel, as the rust from it forms a simple tonic. A more up-to-date method is to put a few drops of sulphate of iron into the drinking water twice a week.

In addition to the seed vessel, which must be kept constantly replenished with fresh seed, so that the bird can feed at any moment, day or night, just as it feels inclined, there are several little accessories which must not be forgotten.

Provide one or two small doll's saucers or wee night-light glasses, and give one of these filled with a little egg-food, made by rubbing









A delightful afternoon toilette in accordion pleated grey voile and chiffon, which can also be used for a dinner dress. Worn with this gown should be a delicately dainty sunshine hat in tulle.





## WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

### Home Dressmaking

*How to Cut Patterns*  
*Methods of Self-measure-*  
*ment*  
*Colour Contrasts*

### Boots and Shoes

*Choice*  
*How to Keep in Good Condition*  
*How to Soften Leather, etc.*

*Home Tailoring*  
*Representative Fashions*  
*Fancy Dress*  
*Alteration of Clothes, etc.*

### Furs

*Choice*  
*How to Preserve, etc.*  
*How to Detect Frauds*

### Millinery

*Lessons in Hat Trimming*  
*How to Make a Shape*  
*How to Curl Feathers*  
*Flowers, Hatpins, Colours, etc.*

### Gloves

*Choice*  
*Cleaning, etc.*  
**Jewellery, etc.**

## HOLIDAY RAIMENT

By MARY HOWARTH

The Influence of the Motor-Car—One-Piece Evening Frocks—In the Sea—On the Parade—and the Sunshine Hat

SOME people, when on holiday-making bent, take away from home with them nearly everything they possess in the way of clothes. They just pack their trunks, instead of regulating their luggage to meet the requirements of their absence. This is sheer foolishness, of course; and it is the foolishness that comes from lack of forethought.

Far better is it to want one or two odds and ends than to overburden one's self with useless raiment, whether the holiday be spent in a friend's house, in a hotel, or in seaside or country lodgings. And as to the positive nuisance of a large array of luggage whilst travelling from place to place, no one knows it better than those who have suffered from it, out of ignorance, whilst they were yet amateur globe-trotters.

The experienced traveller is the least burdened with baggage, particularly if her holidays are taken in a motor-car, in which case it is what can I possibly do without that is the problem when packing time comes, instead of how much can I possibly cram in.

The counsel of perfection in getting ready for a holiday is to have everything new, except boots and shoes, thereby securing the chance of taking a minimum of luggage. The next best resource is to review very seriously and critically the obligations of the holiday, and to decide upon the sensible plan of taking just what will be required for the trip. By those means a great deal of super-

fluous luggage will be avoided, and if the holiday is to be enjoyed in foreign countries, where baggage is charged by weight, much expense of the needless kind will be saved.

The motor-car and separate tables in the hotel dining-rooms have between them quite revolutionised packing for the summer Continental holidays, and simplify the matter for everyone, whether motoring or not. Motorists have so laid down the law for themselves and others that it is unnecessary to dress for the evening in the conventional toilette, and in most resorts the smart women wear at dinner the elaborated afternoon toilette and hat, in which, with a very beautiful mantle as an addition, they will go to the casino later on. As for the motorists, they in many cases come in to dinner just as they are, bonneted and veiled, ready, maybe, for a moonlight drive afterwards.

That means a considerable lessening of the impedimenta of travel, and one that applies to the luggage of everyone, not only at the foreign resorts, but at home.

For at the big hotels and hydropathics of the United Kingdom the same rule applies, with the exception of special occasions, such as Saturday nights, when the husbands and sons of the visitors arrive, and dances and bridge parties are arranged.

The evening dress modelled on the one-piece manner is the simplest and most convenient attire for the holiday season. Instead of having a number of irritating



adjuncts to find and put on, such as the sash and berthe, the fichu, and so forth, the toilette is a compact affair that can be assumed in a moment or two.

Moreover, it has no fastenings at the back, for which one is forced to wait for an obliging chambermaid's aid. There are deftly placed hooks and eyes or snap fastenings beneath the draperies that can be manipulated easily by the woman who travels without her maid.

To the dress should be added a pair of shoes to match, and appropriate jewellery, not of an elaborate nor necessarily costly description. Something very smart in earrings and in coiffure decorations will be all that is necessary. So few people nowadays wear gloves in the evening, even on the smartest occasion, that for the toilette just described they are not wanted; but as the packer will have equipped herself with what she requires in this way she can choose from her store of summer headgear that which she needs for the moment.

Just as the evening toilette and the afternoon one for hot weather wear are merged into one another, thus saving the packer much useless impedimenta, so are the afternoon and evening cloaks. The one that will serve for the smart occasion at a garden party is all that is needful for the evening enter-

tainment at the Casino or on the pier. An invariable accompaniment of the holi-

day jaunt is the handsome tussore coat, so useful for motoring, train journeys, and any form of locomotion. The tussore coat is as much a uniform nowadays as the serge coat and skirt costume which year after year makes its appearance at the seaside, and for the traveller in general, and always receives a warm welcome.

It is in the mode in which the tussore coat and the serge suit are designed that changes are noticeable from year to year. One of the prettiest models of this season will be seen illustrated upon this page, a coat with mother-of-pearl side-seam fastenings, and a big hood lined with Copenhagen blue, to match the veil that is added to the stitched tussore hat.

As for the coat-and-skirt pattern, is it not legion? I find that many of the girls of to-day prefer the "curate" more than any other design, because it is devoid of collar, and enables them to wear their own particular fancy in ruffles made of pleated net or the limp, Byron-shaped collar carried out in soft silk or linen without any trimming whatsoever.

Those who are desirous of wearing something more elaborate choose the limp collar and Robespierre jabot which leaves



A smart travelling or motor coat, made of heavy Shantung, with a big hood lined with Copenhagen blue to match the veil swathing the stitched tussore hat



the neck delightfully free, and adds to the toilette the charm of a double outspread frill with a centre band of embroidery or lace. But they must wear a jacket with a widely-opened front to give the jabot the full benefit of a snowy display.

As so many of the blouses of the present summer are equipped with big sailor collars it is unnecessary for a coat to have a collar or revers. All that is needed is that the blouse collar shall be pulled out and worn in lieu of a coat collar, in which manner its pristine freshness is preserved instead of being lost to sight and crushed out of all recognition when the coat is put on.

The smartest materials for the summer tailor-mades in wool are a light-weight *éponge* and *étamine* which the tailors dye to suit each customer's needs. For the moors of Scotland and all holidays implying the possibilities of sport, tweed, cheviot, and serge are as fashionable as ever, with a special emphasis for hand-wrought materials from Scotland and Ireland.

I have a fancy that when the early autumn comes we shall find that the coat and skirt for the sportswoman will have no trimming at all upon it, thus following one of the most successful fashions in promenade suits of the spring and early summer season for London and the seaside. Even the leather belt may by then have had its day as a suitable accompaniment for a homespun suit such as sturdy folks like to wear.

Try as the designers of tailored suits would to interest their customers in embroideries of a weird character wrought upon canvas in Berlin wool, the best-dressed woman would not sanction them for her walking suit's decoration, but adheres to the strictly severe model, with all its smartness and charm, attributable to the

skill of the tailor rather than to the wiles of the needlewoman.

There is plenty of opportunity in the afternoon toilettes made for the smart resorts, and designed to display embroidery of all kinds. Upon the linen costume French

knots and drawn-thread work vie with macramé and other laces for smart supremacy. The chiffon robes for garden parties have broad bands of lace at the hem of the over-draperies, and here it may be mentioned that black chiffon and white lace are sworn allies. The ordinary holiday at the seaside or amongst the mountains is less concerned, however, with gossamer raiment of an elaborate description than with coats and skirts, so I will return to that subject again.

But before doing so there is an afternoon toilette to describe (see frontispiece) in which accordion-pleated grey voile and shot net of elusive gold and silver tints are united. Yellow-hammer gold, the colour is called, and it is one of the many bird-plumage shades for which there is quite a rage at present. Long have we admired the beautiful iridescence of *gorge de pigeon*. Now there are numbers of other plumage tints, such as *gorge de faisan*, *gorge de paon*, and so forth.

The dress, albeit a simple one, would make a delightful dinner toilette, and the changes might be rung upon waistband contrasts with black for an excellent stand by. The chemisette, which is cut in a deep V, can be filled in for afternoon wear with flesh-coloured net, a plan the Frenchwoman adheres to, especially when she

does not want to wear a ruffle with her toilette.

The sturdy serges and the stout tweeds are absolutely necessary as a good foundation for the summer holiday outfit. Upon this we have agreed already, and for hot days



A practical yet smart design for the globe-trotter, worn with a becoming form of biscuit-coloured bowler hat



nothing is more delightful than silk or alpaca.

But, apart from these materials, there is every promise that this is to be a cotton season. Should the weather play us false instead of distinguishing itself, as it is expected to do, by radiance and heat, so much the worse for our wardrobes. For it is certain that the washing tailor-made is the acme of modishness.

The material par excellence for it is piqué in coloured stripes upon biscuit or dun brown, with a preponderance of favour for the bright pink known as cabbage rose and forget-me-not blue. Piqué entered the arena after cotton towelling had made a success, but towelling will, of course, have a positive rage, especially in biscuit and the pale tan shades, with a contrasting colour for the collar and cuffs, and for the pocket lapels.

There is a very smart design to be considered in one of the illustrations given on one of these pages, and linen is in this case the

chosen material, in part purple and biscuit colour and the rest plain biscuit.

The skirt is a little draped at one side, and the coat is of the cut-away description, with the fulness gathered beneath bands of the material under the arms. A biscuit-coloured bowler hat is worn with a flat, dark purple bow of ribbed ribbon in the front, and the sunburst of fibre plumage above is of purple shades spotted with black.

After coquetting for a while with wider skirts the whirligig of fashion has come round again to tight ones; but as the holiday-

making girl in her wisdom refuses exaggeration of all kinds, a two-yards measurement at the hem of the skirt will be chosen. It is very awkward not to be able to get into trains and cars without forcible assistance, and as many an accident was traced last year to the hobble skirt that then prevailed, common sense will dictate an improvement in this summer's choice.

There are many ways of making

the skirt look straight and tight, and at the same time of securing width. The notched skirt is the obvious resource, and provided it is not made the subject of exaggeration, it is a very useful and becoming one. Some of the new notched skirts certainly look like shreds at the hem, but that is only because each seam is separated. When one only or the two side seams are unstitched, some five inches above the hem, and the positions are filled in with kilted material beneath, the bizarre element is not noticeable, and all the width that is required is present.

The milliners are proving their expectation of a hot summer by modelling numbers of very pretty sunshine hats, the essential points of which are a shady brim, lightness of weight, and delicate beauty of appearance. Manilla and



The modern sea nymph's toilet is a very winsome affair, of which the piquant little cap forms an important detail



Leghorn are two favourite straws, and the trimmings that are best liked are imperishable tulle, which is actually shower-proof, and floral bunches and cordons of flowers.

One of the most easily made mistakes in designing this summer millinery is the addition of a superabundance of trimming. Having realised in the early spring the beauty of the most sparsely trimmed hats, our predilection for scanty adornments is to be continued during the summer months.

The home milliner has therefore to restrain her ardour when she sets to work to trim her hat, and she will do well to devote all the money she can afford to a good straw and a beautiful shape. Kilted net added to the brim of a sunshine hat, with a single bunch of small flowers for the side, or a wreath of posies to encircle the crown, is all that she will require. Nay, she may even satisfy herself with less by choosing the Lamballe shape, with its shady brim and a length of pale blue satin ribbon (unless bright pink or a delicate mauve be preferred) passed over the crown, and left streaming at the sides beyond the brim.

Any pretty little fancy that can be contrived for the lining of the brim may be indulged in, with a special disposition towards gauged net and dainty ruffles of Valenciennes lace.

The sailor hat that is to be fashionable is of the Breton shape, and the shady brim with its upturned edge is very becoming to the majority of faces. So is the simple trimming that the model requires, which can be alternated frequently to suit each toilette. It is merely a length of corded ribbon tied at one side in a little bow.

The sea nymph finds herself this year the object of all kinds of ingenuity on the part of the designers. Turkish towelling heads the list of suitable fabrics for her costume, and for the shore wrap that she will require should she bathe from a tent or from a house near the shore. The wrap that is most in favour is of the shepherd's plaid shape, merely a long and broad length of material with tassel-weighted ends.

Bunting, however, will never be excelled amongst the fabrics suitable for the salt sea waves, because it dries easily, does not shrink, and can be pulled into shape after each wetting.

There is a new under-garment which the bather will find most satisfactory, the all-in-one tights, combining stockings with the rest of the raiment. Shoes will finish the equipment of the feet, corsets made of corded cotton will keep the figure trim, and the latest coquetry in headgear will be found in the towelling cap with the cotton tassel at one side fashioned after the ancient model of a man's nightcap.

## PARISIAN COATS WITH PANNIER EFFECTS

THE Parisiennes have made a discovery and at the same time they have solved a problem—a problem which affects us all when our muslin gown seems a trifle too ethereal.

Now for the discovery—it is the charm of a taffeta silk coatee of a delicate and exquisite shade, especially when worn with a gown of embroidered muslin. Secondly, it solves the problem of how to dress with grace and that indefinable “summery” air which we women love to affect.

Many of us adore the *chic* little embroidered muslin gowns. They are truly beautiful and artistic creations. But some of us never feel quite happy, even on a warm day, without a coat out of doors. It is possibly a matter of habit, the love of a coat, a feeling that one is not quite dressed without one, or, as I have already suggested, the air has that curious “nip” in it which one is often obliged to associate with this climate even in the dog days.

When thinking over the pros and cons of our toilette, and how to meet the emergencies of the climate, or how to obviate our dislike of discarding the common or garden coat, the fair Parisiennes seem to beckon us with their dainty hands and to exclaim, “We have solved this problem; look at our *chic* coatees of taffeta silk!”

Illustration No. 1 is an ideal specimen of these delicious little coatees which have

enslaved the affections of the Parisian *mondaine*. At a glance we must be charmed with the artistic possibilities of this dainty coat. Observe its elegance when worn with a gown of exquisitely hand-embroidered muslin.

This coatee is made of powder-blue taffeta silk with a small check design in a darker shade of blue. The basques of the coat are cut with a pannier effect, which is decidedly alluring, as this creates an extremely smart note without the slightest exaggeration of style. The roll collar and turned back cuffs are of a dark but soft shade of plain taffeta silk. Lapels of the finest muslin, edged with pleated frills and cuffs *en suite*, finish off this charming creation.

A delightful little gauged belt of the taffeta silk encircles the coat around the waist. Altogether it is one of the most becoming models imaginable. The entire *tout ensemble* of this fair Parisienne is that of artistic smartness.

*En passant*, one must remark upon the exquisite lines of the white Tagel hat with its black velvet lining, a point which must ever attract our attention, for black velvet is so eminently becoming against the face. The shaded powder-blue flowers on the hat tone with the taffeta coatee. We come to another delightful expression of these little taffeta check coatees in illustration 2. It is made exactly like model No. 1, but the





Fig. 1. A delightful coatee of pannier design in check taffeta silk, with lapels and cuffs of fine muslin, edged with pleated frills. A white Tagel hat, lined with black velvet and trimmed with powder-blue flowers, completes the effect

*Photos, Henri Mannes*



colouring is different. Some women will be wise to order two or three of the little coatees to wear with their muslin gowns, and this same model would make an excellent basis for the three coats.

A delightful example of this coatee is carried out in rose shades. It is worn with a gown of broderie anglaise, and is extremely *chic* and becoming. The rose taffeta coat could be carried out after the style of model No. 2. The collar and cuffs of rose taffeta silk, a shade darker than the coat, would look exquisite with a touch of hand embroidery.

The woman who is clever with her needle will not hesitate to add one of these subtle additions to her toilette. Dame Fashion smiles indulgently upon hand embroidery for our chiffons. Shot blue and gold taffeta silk makes a delightful little coatee. Some of these shot taffeta silks are of such exquisite tints that they remind one of the rare and beautiful plumage of some tropical bird.

There could be no more fascinating method of employing these gorgeous silks than by using them for the little Parisian coatee; crystal buttons, fashion's last craze, also make a fascinating finish to these coats. But it is not only the coatee with the pannier effect, worn with muslin, which carries all before it; the coatee is also most *chic* when worn with a skirt of the same alluring fabric.

No. 3 illustration will show you a most delightful example of the pannier coat in its

more exaggerated form, but even in this guise it must make a strong claim upon our affections. This coat is perfectly cut. Notice how smartly the basques of the coat are turned in; and as the coat falls into the wide pleats around the hips, they accentuate the

charm of the pannier. The sleeves are moulded to the lower portion of the arm, where they are cut low over the hand, and edged with the finest lace. Nobody knows the value of a suspicion of lace more than the Parisienne — she understands its charm, especially when worn in *small* quantities. A collar of the finest lace finishes off this delightful creation. I am sure you will be interested in the *chic* design of the skirt. It is cut away with a circular sweep just in front, and betrays my lady's dainty buckled shoe. A gown of this persuasion would look charming in taffeta silk of the new amber shade; it would be extremely becoming to the pretty brunette. A soft shade of turquoise blue would also be a most successful colour for this enchanting model, worn with a hat of the same shade. I am sure that you will agree that, for beauty and utility combined, there is nothing more alluring than the taffeta pannier coatee.

Emerald green taffeta silk is very extremely effective with a *black* taffeta skirt. Another *chic* idea is a white satin coatee with lapels and cuffs of black satin. The belt is piped with black satin, and the coat is adorned with cut crystal buttons, which look extremely smart.



Fig. 2. Another example of the taffeta coatee in two shades of rose, worn with a gown of broderie anglaise. The collar and cuffs should be of a shade darker than the coat, and the buttons might be of crystal





Fig. 3. A smart suggestion for a coatee of pronounced pannier effect. The sleeves and collar are finished with the finest lace, and the skirt is cut with a circular sweep in front to show the dainty chaussure. (Holiday raiment)



## CUPID'S WINGS

By EDITH NEPEAN

The Attraction of a Wing Mount—Importance of Correct Adjustment—Charm of the "Cupid Wing" Mount—Wings of Tulle—Suggestions for Colours—Simplicity of the Style

FROM time to time a certain distinct note seems to enter into our millinery scheme, just one little curve or twist, perhaps, which accentuates a certain predominant style in our headgear.

It is always interesting when this occurs, for it gives the clever milliner ample opportunities of exerting her skill. It is so amusing to note how various subtle touches can make one ordinary thing curiously attractive and uncommon.

There are some women who, taking perhaps a simple waistbelt, have such a distinct *cachet* of their own that its very arrangement on their figures makes it look entirely different from what it would if worn by the ordinary woman. So with the smart milliner. She will take a thing, simple in itself—it may be a knot of tulle—but under the magic of her hands its arrangement will bear that elusive hall-mark "style." The amateur gazes at this creation with hopeless envy.

Wings in all shapes and in all sizes are supreme in the fashionable world to-day. It is true that flowers are, and ever will be, their rival, but for the absolutely *chic* and smart, wings must ever appeal irresistibly. This, again, gives a marvellous opportunity to the up-to-date milliner, who places the wings in her hats at the most subtle angle.

"Wings do not suit me at all, they give a hard look to my face," some women may exclaim, taking up a mirror and surveying a coquettish hat with a fluttering wing. The milliner smiles indulgently. "Ah, madame, permit

me," she answers. Off comes the hat. A little poke here, a little twist there; the hat is replaced. "It was too high for you, madame," the little milliner remarks. "And now?" "Ah, now it is perfect," laughs fashion's devotee.

This little instance proves that the simplest thing often hinders a wing-trimmed hat from being becoming; notice, therefore, if the wing is too low, too flat, too long, too wide. A wing should be becoming to every woman—if she only takes the time to find out at what angle it suits her particular style.

But there are wings and wings. It is the



The crown of this charming hat is covered with blue and gold tulle, finished off with a band of velvet ribbon tied in a bow at one side. Cupid's wings are adjusted flatly against the crown just above the accordion-pleated frill of tulle.



modish Cupid wing which has now caught fickle fancy's latest mood. Cupid—dear, mischief-making sprite!—comes in a new guise, gives ideas for our latest millinery. Those little fluttering wings, with which from childhood's days we have been familiar, now rest seductively amid the soft tulle folds on my lady's hat.

Tulle and wings are a delightful combination, and how brilliantly successful are the French models when carried out with these

shape can easily be made by your milliner. The crown is covered with blue-and-gold tulle, and the brim has an accordion-pleated frill of the tulle. The crown of the hat is finished off with a band of velvet ribbon. The ribbon is tied in a smart bow at one side. The Cupid's wings are of the palest pink. These exquisite little wings are fastened to a round tuft of feathers, and the tuft of feathers is adjusted flat against the hat, so that the wings flutter lightly in the

most deliciously unrestrained manner.

Another effective way of wearing Cupid's wings is shown by hat No. 2. It is a white chip hat lined with black velvet. The little ruches are made of shot green and blue taffeta silk. Notice how smartly the white Cupid's wings flutter at the back of the hat. This is really a smart and beautiful mode which could be easily copied by the woman who is clever at making her own millinery. Turquoise-blue satin could be used instead of the taffeta, or even a ruche of tulle.

Cupid's wings look delightful when they are fashioned of tulle and neatly wired. If you use tulle for the ruche, wings *en suite* would be distinctly smart. Vivid Cupid's wings look delightful on that most delightful of all straws—Tagel.

A rather large black Tagel hat

looks well lined with mauve satin, with shaded mauve Cupid's wings placed across the front (page 5387). On a Tagel hat a ruche of vieux-rose silk with "pinked" edges looks quaint. The wings should be made with tulle.

A smart French hat is shown by the last illustration. Notice how effective are the Cupid's wings placed daintily at one side. The hat itself is of the ever-attractive Charlotte Corday persuasion—a style which



Cupid's wings on a chip hat are very effective when mounted smartly at one side. Little ruches of shot silk, satin, or tulle complete the scheme of trimming

materials! Tulle and flowers often strike a garish note, but not so wings and tulle; they make the smartest hats imaginable. Shot tulle is quite one of the most elegant fabrics for summer millinery. Blue tulle placed over gold tulle produces the most delightful shot effect.

A beautiful model of this persuasion is shown on page 5385. Many women find such a type of hat extremely becoming. The



Frenchwomen wear with the most delightful grace.

The crown of this hat is made of powder-blue taffeta silk; a band of powder-blue ribbon velvet adds just that touch of softness which taffeta silk so often requires. The frill is made either of the taffeta silk or of lace. A soft Paris shade should be chosen. The Cupid's wings are of that delightful new colour—amber. This hat is truly an example of Madame la Mode in her most attractive mood.

This hat could also be carried out with excellent results in black tulle. The crown of the hat should be composed of black tulle, the frill of black Chantilly lace; vivid rose Cupid's wings would add a most delightful touch of smartness.

In these days it would be impossible to write at length upon the delightful problem of hats without mentioning the modish "black and white" note. In Paris one cannot get away from it, and so smart have these two colours become that we feel quite aggrieved if we have not at least one black and white hat in our wardrobe. There is no doubt about the smartness of a black and white hat. It is curious to notice how such a hat adds a look of refinement to any toilette.

There is no more successful trimming for a black hat than a pair of modish Cupid's wings. We will suppose that you desire to have a very smart hat that can be worn with any costume. All women know how extremely useful is a hat of this adaptable variety to the woman who is going away from home for a few days, and who does not wish to be bothered with too much luggage. She may even be going to pay a little visit to the Continent—just a day or two—but she wishes to take one smart hat, and no hat-box! There could be nothing more delightful than a black pedal straw hat trimmed with a fashionable Cupid's wing mount. The hat could be lined with a soft pleating of white tulle, and bound around the edge with a narrow black velvet band.

A touch of black velvet next to the features is worth its weight in gold to a woman's appearance. There is such an elusive charm about black velvet, a sombre note, soft and enchanting, which seems to have a mission in life, and that mission is to intensify the fairness of "my lady's" complexion or the brightness of her eyes. All women who really have a desire to look "their best" will always scheme to have a touch, and it must be a subtle touch, of black velvet somewhere about their millinery. It may be just a narrow velvet band edging



Black Tagel straw, lined with mauve satin, with shaded mauve Cupid's wings across the front. A simple but smart style

the white pleated tulle which has already been described, and it will be found marvelously becoming to the skin.

The white Cupid's wings for this "magpie" hat should be placed jauntily at the side of the crown, and will look charming if they have touches of black upon them.

For a woman who has a fancy for a "magpie" hat with a suspicion of jet there could be nothing more effective than jet Cupid's wings as trimming. Jet is peculiarly becoming to a fair woman; it



seems to add a lustre to her hair, and if the hat is to be worn in the evening, such an adornment is ideal. A white hat would look delightful adorned with jet wings.

Another enchanting combination of colouring is that of black and white with a touch of pale blue, a blue that is so delicate that it is reminiscent of azure skies.

Many women give almost more attention to the question of linings for their hats than to the trimmings, and they show their wisdom by doing so. A hat which has a becoming lining frames the features, either adding to their beauty, or detracting from their harshness, whichever the case may

of rather small black Cupid's wings. They look charming when flecked with pale blue to match the gauging of chiffon which will be placed at the edge of the brim. There should be about four rows of gauging to look really effective and smart. Double back the raw edges of the chiffon to the depth of about an inch each side. Thread your needle with pale blue sewing silk which exactly matches your chiffon; run four regular lines of silk through your chiffon, and, when you have finished them, draw them up so that the chiffon is rucked up into a pretty gauging. Sew this neatly around the edge of your brim.

The Cupid's wings should be perched rather high and well forward on the hat. If you like, a pretty gauging of chiffon would look delightful around the crown of the hat. A tucked silk brim of ninon or net makes a becoming setting for most faces. Tucked net may be bought in black and white, and either would make a delightful lining to a modish hat adorned with Cupid wings.

So far we have discussed the possibilities of these delightful little wings for hats for smart wear, but there is another hat which is just as great a problem to the woman who has a desire to be well turned out, and that is "the morning hat"—a hat which could be worn with a silk "sports coat," or a well-cut but severe tailor-made coat and skirt.

One of the very latest ideas for a hat



French model in the Charlotte Corday shape, with Cupid's wing in amber shade poised at one side. The crown might be carried out in powder-blue taffeta silk, with frill of lace or silk

be. A pale blue lining for a white hat will be found most becoming to a woman with blue eyes; it will add to the beauty of their colour in the most marvellous degree. A gauging of pale blue chiffon would also be most effective around the brim of a white Tagel hat.

It is quite easy for the woman who takes an interest in "home-made millinery" to trim one of these pretty hats herself. She would find it a pleasing occupation and an immense saving to her pin-money.

A round and rather small white Tagel hat is extremely becoming. Choose a pair

of this persuasion is one composed of Leghorn and lined with black straw. It should not be a large hat to be really smart, but a rather small one, yet made to sit well down on the crown of the head. A hat to look really up to date must rest on the head. At the same time, there are, of course, exceptions to every rule. If a woman feels she cannot altogether dispense with her bandeau, she will find a narrow piece of velvet adjusted inside her hat of immense comfort to her. It will effectually prevent a hat from "slipping" and getting out of place.



# THE RENOVATION OF CLOTHES AND THE CARE OF LACE AND FURS

By MARY HOWARTH

ONE of the secrets of dressing well is to look immaculately neat, with every detail pristine in its trimness.

Well groomed is the term that expresses correctly the appearance of the woman whose raiment always pleases beholders.

It is a characteristic that should apply with just as much force to the costly toilette as to the modest one, for the apparel that has commanded a high price will look less attractive when marred by dust, mire, stains, or spots than the inexpensive suit that is properly cared for throughout the continuance of its career, and kept free from blemishes.

It is a good plan never to swerve from the habit of renovating a dress, coat, or whatsoever garment has been spoilt by accident or reasonable "wear and tear" directly it needs attention. Delays have dangerous endings in such cases, for bad very quickly goes to worse, and it is difficult to find remedies for neglected detriment.

## The Art of Pressing

As there is no more potent aid to a smart appearance nor a more economical way of making a good tailored suit last and look well to the end, than that of pressing it frequently, I will give a few instructions upon that point. This is an art that is not understood so thoroughly as it might be by Englishwomen, whereas in the United States it is practised everywhere.

The lady's-maids of the wealthy understand the art of pressing to perfection, and for those who are not so well dowered with domestics there are professional pressers, who call regularly once in ten days or a fortnight to pursue their craft. Then, again, even the woman who cannot requisition the aid of the professional presser may study the means of keeping her tailored garment fresh, and not fail to practise it.

An ironing-board is an economical purchase as a preliminary, covered with a piece of old blanket and a sheet, the two making a good background upon which to press. Supposing no ironing-board is available, a strong table should be chosen, for the success of the process depends upon the weight bestowed upon the iron, and to make it efficacious there must be a firm foundation. Another accessory that is very helpful is a sleeve-board (well padded), and there must, of course, be extra heavy and very good irons of two sizes—one narrow, to penetrate the seams, between buttons, and so forth, and one of ordinary width.

To press an untrimmed coat and skirt made of serge or any woollen material is a comparatively easy task. A cloth dipped in fresh cold water, and then wrung out, should be placed over the material, and an

iron should be pressed upon the cloth. It should be remembered always that the skirt or coat should be turned wrong side out.

Should the skirt be a pleated one, the cloth should be very carefully arranged over the pleats, and all the pleats should be placed full length on the table, and wrong side out.

Braided or embroidered cloth should be placed right side down, a very thickly padded surface should be placed upon it, and the iron (which should be sufficiently but not too hot) should be pressed lightly at the beginning. Over the thickly padded surface there should be the usual well-squeezed-out wet piece of white cloth.

Silk materials must be very gently dealt with, and only a moderately warm iron should be chosen for them. The cloth that is placed over the silk, which must be ironed on the wrong side, must only be slightly moistened. If there are pleats, they should be pinned to the table, top and bottom, or if it is possible to arrange to have help, one person should hold them in place at the top while the ironer proceeds upwards from the other end.

The woman who believes in pressing subjects her muslin dresses to the process of re-ironing them now and then, which saves many laundry bills, and freshens the frocks in a marvellous degree. Supposing a black muslin dress be worn for mourning, before it is ironed it should be sponged on the wrong side with blued water, tea, or weak gum-water.

## Removing Stains

When confronted with a stain of any kind, half the battle of renovation is won if one can put a hand immediately upon the remedy. It is an excellent plan to keep a small cupboard devoted to cleaning balls and simple restorative recipes, so that there will be no temptation to put the garment on one side to wait for an opportunity of cleansing it, an opportunity that will probably never come.

Woollen cloth, for example, if rubbed with sal ammoniac and water until it is clean, and then washed with pure water, will take on a new lease of life. This liquid is very useful when there are stains of wine, lemon, or vinegar upon clothing, the original colour of which it will restore.

Wine-stains can in many instances be removed by simply pressing on to them pads dampened with cold water, a method that will be found successful, when wiping them will only spread the stain. Salt may be employed in the same manner with success.

Suppose gravy, wine, or oil has been spilt upon a skirt, do not attempt either to wipe or to wash it clean. Instead of wasting time in a futile effort to dissipate the mischief,



place a linen sheet on the table or a big white paper, or even newspapers, and on this spread the soiled fabric very evenly. Place upon the upper surface another clean white sheet, muslin cloth, towel, or any other cotton fabric, and press upon it till as much as possible of the superfluous fluid is sucked out.

Change the cloth or paper frequently, and, when the fabric is very nearly clean, dust it well with powdered calcined magnesia, whiting, or chalk. This will, as a rule, absorb all that remains of the grease.

The old-fashioned plan of removing grease-stains from silk, ribbon, cloth, or any other material in which a hot iron plays an important part should not be forgotten. Clean, dry blotting-paper should be placed on the stain, and the hot iron should be passed over the blotting-paper. The process brings the grease out of the material in a perfectly wonderful manner.

#### Some Cleaning Methods

Calcined magnesia is very useful for the cleansing of silk, ribbon, or cloth that has become greasy. The ribbon or cloth should be placed on a wad or flat surface of cotton wadding, and the calcined magnesia should be strewn over it, after which another layer of wadding should be placed over it. Then pass over the surface a not too warm iron. The oil or grease will be absorbed into the wadding. Should any spots remain after a repetition of this process, paint them with yolk of egg, dry the material in a draught of air, and, when it is quite hard, remove the yolk and wash the fabric with water.

Voile and chiffon that is dingy-looking may be cleaned with block magnesia or cornstarch (to be obtained from a corn dealer). Cover the garment completely with the corn starch, leave it on and set it aside for several days, then take it out and brush it, and repeat the process till the material looks perfectly fresh.

Lace can be treated in the same manner, and also by means of calcined magnesia, a useful hint in the case of lace frocks that have been rendered dirty at the hem by contact with the floor.

Soap-bark, a very useful medium for cleaning woollen skirts, is made by pouring over sixpennyworth of soap-bark a quart of boiling water, and allowing it to simmer gently for two hours over a fire. Strain it through a piece of muslin, and apply the liquid with a piece of wollen cloth like the garment, or as nearly like it as possible. All dust must be removed from the garment before the soap-bark is used.

Rain-spots are the despair of those who go out in full faith that the frock worn is impervious to such disasters, and come home with a spoilt toilette that will never, they imagine, be of any further joy to them. Let them take heart of grace, and try the following plan of alleviation.

Wring a cloth out of water and lay it on the spotted parts, and press the cloth with

a hot iron until it is quite dry. This plan has been tried and found reliable, and it is said that after having been treated in this manner the cloth is spot-proof afterwards. Some women treat the cloth that they are about to make up into dresses in this way before cutting it.

#### In the Nursery

Part of the expert knowledge that every children's nurse should possess is that of cleaning and washing the furs, white pelisses, and woollens of their little charges. What is prettier than a small child clad in raiment white as driven snow? What more insulting to the purity of the little one than clothes made grey by indifferent washing or left too long to be cleansed with success?

Flannel and all woollen articles require the greatest care and rapidity when they are being washed. It is a good method to treat one garment only at a time, and to remember that the fabric should neither be steeped, wrung, nor twisted in the wash, and should not be left about while wet, but should be dried instantly.

Before washing a woollen garment, shake it well in the open air to rid it of any of the dust that may have collected on it, and next plunge it into the first bath of tepid water and soap lather right side out. Three baths of tepid water will be needed during the process of washing. Never rub flannel or it will shrink, but recollect that new flannel must be soaped all over in order to remove any particles of sulphur.

Cold water makes flannel hard, and soda put into the water spoils it. When the baths of tepid water are being prepared for the washing process, to two of them should be added sufficient dissolved soap to make a lather.

#### Dissolving Soap

The way to dissolve the soap is to shred a quarter of a pound into a quart of water, put it into an enamelled pan, and stir it over a slow fire until all the soap is melted. This mixture should then be dropped into the two baths of tepid water until a permanent lather is obtained, and sufficient must be stirred into the third bath to soften the water. All the baths must be of the same temperature.

To wash woven underwear take water of 100 degrees, and let the rinsing water be of exactly the same heat as the washing water. That is the secret of non-shrinkage. If the rinsing water be hotter or colder, the fabric is liable to shrink. Dry it at once with an even heat.

When all white woollens are being washed, ammonia may be added to the rinsing water, and it also may be used for coloured goods. A teaspoonful of borax dissolved in boiling water and strained may be added to the rinsing water when coloured goods are washed, but it is not necessary if the water be softened with dissolved soap.

*To be continued*





This section of *EVERY WOMAN'S ENCYCLOPÆDIA* forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

*Embroidery*  
*Embroidered Collars and*  
*Blouses*  
*Lace Work*  
*Drawn Thread Work*  
*Tatting*  
*Netting*

*Knitting*  
*Crochet*  
*Braiding*  
*Art Patchwork*  
*Plain Needlework*  
*Presents*  
*Sewing Machines*

*Darning with a Sewing*  
*Machine*  
*What can be done with*  
*Ribbon*  
*German Appliqué Work*  
*Monogram Designs,*  
*etc., etc.*

## ROSES IN DESIGN

The Artistic Possibilities of the Rose in Embroidery—Designs From the Natural Flower—Panel Effects—A Pretty Design For a Cloth

EVER since King Solomon's striking analogy in his "Song of Songs," "I am the Rose of Sharon," and before the time when Omar Khayyam, another Oriental, lamented in his unique poem, "Alas, that spring should vanish with the rose," that flower has deservedly been undisputed queen of the floral world.

Moreover, it has done duty as a party badge. For instance, Shakespeare's "milk-white rose" was selected by Richard Plantagenet to serve as cognisance of the Yorkist faction in the terrible Wars of the Roses, although, indeed, it is difficult to associate the emblem of love with the scenes of horror and bloodshed.

It is as regards its splendid possibilities for the evolution of charming designs and motifs in art work that attention to it is here drawn.

Here, by its possibilities in decoration, there is much to draw on—its oval-shaped petals, the richness and beauty of their tints, the suggestive shapes of delicate buds, and fully blown blossoms, the sharp thorns [for Spenser was right when he declared, "Sweet is the

rose but grows upon a brere" (briar)], the cup-shaped calyx, and the serrated leaves.

A very pretty afternoon tea-cloth can be designed from the wild rose, combined with forget-me-nots, grasses, and wreaths of smilax. The light baskets form a pleasing contrast to the more massive open flowers,



A charming design for an afternoon tea-cloth in roses, forget-me-nots, and wreaths of smilax. The introduction of the basket motif gives a quaint and original effect



if worked in outline in a rich shade of brown. Nothing makes a more suitable finish for teacloths, traycloths, duchesse and sideboard covers, than hemstitched borders, although, of course, lace of any kind can be used, if preferred.

#### Roses on Roman Satin

A long and narrow piece of bronze-coloured Roman satin might be utilised very successfully in carrying out a rose design. Cut it into three sections, then trace a circular

The long-shaped panelled design makes a capital stencil for the ornamentation of doors, cupboards, or cabinets. The pattern for the specimen illustrated was taken from a delightful spray of pink roses. It would be equally suitable for a sideboard cloth in two sections, worked on linen in flax threads. Join the strips together with a pretty insertion, and edge with lace to match. The result will be charming.

This finish might also be chosen for the bronze Roman satin table-centre.



A form of rose which lends itself admirably to needlecraft. The natural colours of the flowers should be studied and transferred to the material as closely as possible

rose pattern on to the material, using dark blue carbon under the tracing paper. If there is any fear of the impression wearing off, outline it with Chinese white. If this is done, *do not make the lines too thick*. Work the outer border in buttonhole-stitch in electric-blue mallard silk, and insert some telling French knots (old rose colour) in the centre.

The roses look well in various shades of yellow, and the green leaves restrain the whole scheme from becoming too flamboyant.

Any square or oblong conventional rose designs make lovely box covers or pincushions, so that one pattern can be made to serve many purposes.

A great help in art work is to possess a sampler of one's own, showing all the different stitches. For example, satin, crewel, loop, chain, buttonhole stitches, and even French knots, should be clearly indicated on it for reference. It takes the place of a notebook to the journalist, or line sketches and studies to the artist. Such a





A pink rose spray which would look well as a panel-shaped design. It could be worked upon linen in flax thread, or utilised as a stencil for the decoration of woodwork



sampler will repay a thousandfold the time spent upon its manufacture.

There is no royal road to perfection, but the shortest cut extant in that direction is via unlimited patience, perseverance, and attention to minute details.

That this is a truism in every branch of work is apparent, but in few more than in needlecraft. The worker *cannot* be too careful, too painstaking, and too attentive to minutiae.

#### A Suggestion

If the rose is to enter largely into our designs for embroidery of any description, a hint here as to patterns may be found useful by the beginner. It is not always possible to have a rose at hand as model when required, and to some workers the study of the living flower presents insuperable difficulties.

It is as well, therefore, to make a little collection of illustrations of roses and rose forms from illustrated magazines, papers, and



The application of the rose to a conventional design. An endless variety of patterns can be formed from this beautiful flower

photographs. It is wonderful what a charming variety of drawings can be made from such a collection. It is not essential to copy any one illustration exactly; the worker can adapt as she finds most suitable. It is not difficult to make a transfer, or even a copy, from the flat, where a life study would be found impossible.

Gardening papers abound at certain seasons of the year with gorgeous illustrations of roses, many depicted in their natural colours. Even the humble birthday greeting or Christmas card will not come amiss in this collection. Friends can be interested in the search and will enjoy adding their quota to your store.

Of course, the pictures must be placed carefully in books or albums and preserved as flat as possible.

If time can be found to make a simple index for each book, so much the better. Much valuable time is often spent by busy workers in hunting through an unindexed volume.

## DRAWN-THREAD WORK

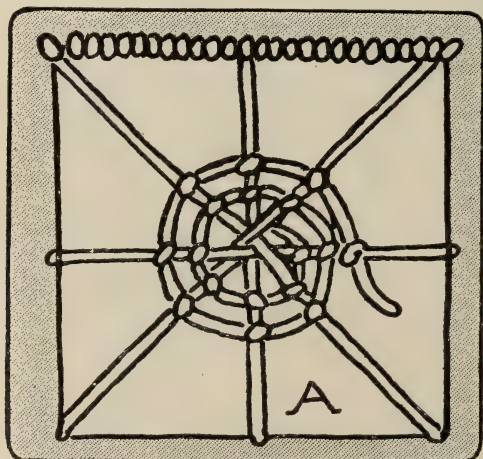
By GERTRUDE BOWMAN

*Continued from page 5025, Part 42*

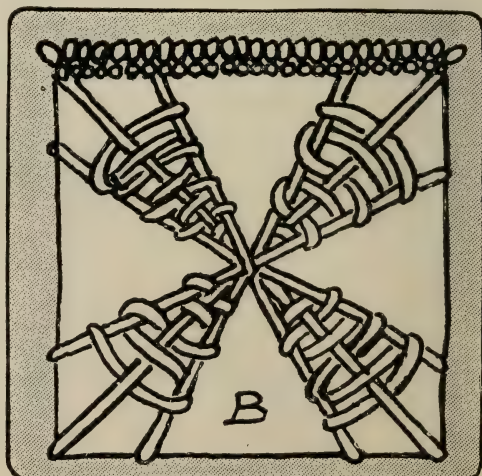
Methods of Strengthening Corners—A Wheel—Specimen of Chinese Work—Limitations of Drawn-thread Work—Another Way to Obtain a Similar Effect

In drawn-thread work it will be found that at each corner a square space is left which must be filled in in some way so as to make

the pattern continuous, and also, which is very important, to make the material strong enough to stand the wear and tear of use



Enlarged diagram of filling for a corner. A weaving stitch round the threads forms the spokes



A wheel formed by taking a back stitch at each spoke forming ribs





A d'oyley of Chinese drawn-thread work carried out on fine grass lawn

to be filled in afterwards, can be carried out all over the piece of material, and gives the open, lacy effect characteristic of Teneriffe drawn-thread work. These open spaces are made by cutting the threads left, after the warp threads have been withdrawn, at regular intervals, as is shown in the photograph of the d'oyley. This is a piece of Chinese work carried out on fine grass lawn. It is taught to the Chinese girls by European missionaries, so the stitches are Western in origin, and the work is the same as the Teneriffe variety, excepting for the material employed.

In the example given, a number of fine threads, eight each side, are thrown over the open square. Then two threads are worked round in circles, taking a back stitch round each spoke, and the centre is a six-sided star shape, each part woven over two strands of thread. The intervening spaces, where one set of threads has been left, are caught

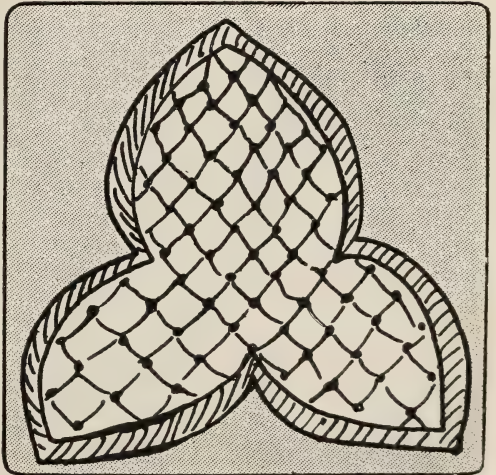
together in bunches by some of the threads forming the wheel spokes. The four solid

and washing. Two ways of filling in corners are shown in Diagrams A and B. First, it is necessary to bind over the raw edges with overcast or buttonhole stitches. These are indicated respectively in the diagrams. Then lines of thread are thrown across from corner to corner, and from side to side, all crossing in the centre. The needle and thread are brought up in the middle of these, and in Diagram A, a weaving stitch, over and under each crossing thread, is taken round and round until a solid wheel of thread is made.

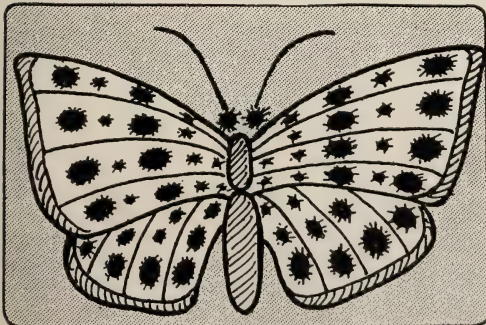
In the diagram the threads are left open, for the sake of clearness, but in practice the wheel should be quite closely worked. It should not fill the entire square; some of the spokes should show at the margin.

In Diagram B, the wheel is made by taking a back stitch at each spoke, thus making ribs on its surface, all curving to the centre. Or a third way of filling the space is to weave a cross or star shape, over and under two or more spokes, leaving spaces between each.

This way of leaving square open spaces,



The holes in this example are no larger than pin points, and kept open by a regular arrangement of stitches



Butterfly in drawn-thread work. The holes are pierced with a stiletto and then overcast

spaces are enriched by wheels made as described in Diagram B.

It will be obvious that drawn-thread work has its limitations, since the patterns made in it must always follow the direction of the threads, and be rectangular. But a similar openwork effect can be obtained by another method—that is, by piercing holes with a stiletto or needle, and pulling the material away from these, and holding it in place, by means of various stitches.

This method is used often to lighten a background, or as a filling for leaves, flowers, butterflies, etc., where a more graceful effect is gained by making the holes follow round the shapes, instead of



crossing them from side to side, as in drawn-thread work.

All sorts of pretty patterns can be arranged in this way; the holes can be made fairly large, as in the butterfly shown in the illustration.

## D'OYLEY WITH LINKED OVALS

THIS very pretty and uncommon design should be worked in Coats' crochet cotton, No. 30, with a medium size hook, and, if the directions given are followed, will measure nearly seven inches across.

Abbreviations: tr., treble; ch., chain; d. cr., double crochet.

Commence with the ovals.

Make 25 ch., and join into a ring.

1st row: 3 ch. (this stands for the first treble), 60 tr. Join to the 3 ch., thus making 61 tr. altogether.

2nd row: 4 ch., 1 tr. in second tr. of last row, 1 ch. and 1 tr. in the alternate trebles remaining. There should be thirty-one of these trebles and holes.

3rd row: 5 ch. and 1 d. cr. into each space of second row.

When making second oval, slip the length of 25 ch. through the first oval, thus making a pair; join, and proceed as before.

When making the third oval, the worker must remember to join it to the first pair. This should be done in the last row, when the sixteenth 5 ch. loop is reached, and repeated for the seventeenth and eighteenth, by working 2 ch., 1 d. cr. into corresponding 5 ch. loop of first pair of ovals, 2 ch. in place of the 5 ch. The last pair of ovals will, of course, be joined to the first. Care should be taken that all ovals are joined with the right side uppermost, or the appearance of the work will be spoiled.

To work the centre commence in the third loop from where two pairs of ovals are joined.

1st row: 1 tr., 2 ch., and 1 tr. (forming a group) in loop; \* 4 ch., 1 tr., 2 ch., 1 tr. in third loop of 5 ch. from previous group; repeat from \* all round, excepting that for the middle group of the five to each pair of ovals both ovals must be taken up. End with 4 ch. Slipstitch to first treble worked.

2nd row: 3 ch. for tr., 2 tr. in hole, 1 tr. on tr. \* 4 ch., 1 tr., 2 ch., 1 tr. in next three holes with 4 ch. between each group, 4 ch.,

These are pierced with a stiletto, and then overcast round. Or the holes can be no larger than pin points, and kept open by a regular arrangement of stitches, worked diamond fashion.

1 tr. on tr., 2 tr. in hole, 1 tr. on tr. 4 tr., on 4 ch., 1 tr. on tr., 2 tr. in hole, 1 tr. on tr. (making blocks of 12 tr.); repeat from \* all round, making up last block of treble to 12.

3rd row: Like second row, but with 3 ch. only between groups of trebles.

4th row: 2 ch. only between groups, and decrease 2 tr. in each block by omitting to work first and last.

5th row: As last, except that another decrease is made in the treble blocks by omitting first and last as before. There should now be 8 tr. in block.

6th row: 1 ch. only between each treble of group, but retain the 2 ch. between the treble groups. 8 tr. as before.

7th row: 1 ch. only between groups, 8 tr. as before.

8th row: No ch. between each tr. of group, 1 ch. between treble groups. 8 tr. in block.

9th row: No ch. between treble groups. 8 tr.

10th row: As last, but decrease two more treble, now leaving six to make.

11th row: As last, but making 4 tr. in block only.

12th row: As before, with 1 ch., 1 tr., 1 ch., 1 tr., in between first and second, and third and fourth trebles of each block.

13th row: Groups all round without chain between.

14th row: 1 tr. in each hole, with 2 ch. between.

15th row: As last, with 1 ch. only.

16th row: 1 tr. in each hole.

17th row: 1 tr. in every other hole, with 1 ch. between.

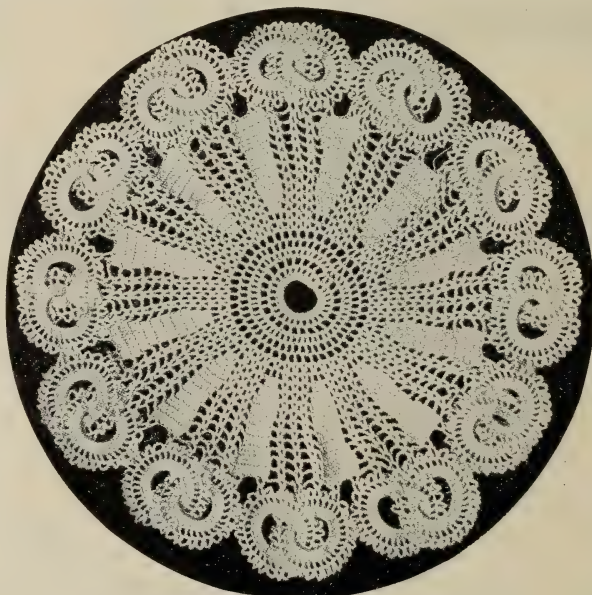
18th row: 1 tr. in each hole.

19th row: 1 d. cr. on top of each treble. Fasten off.

If preferred, the centre can easily be worked up with d. cr. a little closer, but the rather large hole corresponds with the ovals.

The mat can be enlarged by making another one or two pairs of ovals as desired.

A loose worker might find it necessary to lessen the chain in places, but should judge the "set" for herself.



A pretty d'oyley in linked ovals of crochet



## TURKISH TOWELLING AS A DECORATIVE MATERIAL

Simple Materials Give Best Effects—Dresses and Blouses of Towelling—Insets and Panels on Net—How to Work the Designs—Purposes to Which this Decorative Work can be Applied

IT is a matter of common knowledge that the simplest and most unpromising materials are often those from which the happiest results are obtained.

Coarse and commonplace fabrics in the hands of the initiated turn into things of beauty and elegance, and, as a case in point, the humble Turkish bath towelling is to-day one of the best used materials both in this country and across the Channel.

Designs in floral and conventional forms composed entirely of the towelling, or combined with lace and cord, can be arranged to suit any decorative purpose. The French modistes dye the fabric in various delicate and subtle shades, the result being quite charming. A whole one-piece dress of towelling, dyed of a shade of terra-cotta verging on Indian red, very simply made, and with garnitures of black velvet and cords and buttons to correspond, reached such a height of elegance that the price became proportionately high.

Blouses of the ordinary white towelling form a most useful addition to the wardrobe, and are invaluable for country wear and for travelling. They do not crush, and stand any amount of washing, which would be ruinous to more fragile fabrics. Also the clever and experienced traveller can herself "launder" these good-tempered garments.

The material being of narrow width it becomes necessary to join invisibly, or to make each seam a decoration by means of a simple herringbone stitch or a more elaborate openwork design such as the Italians use for embellishing their linen work.

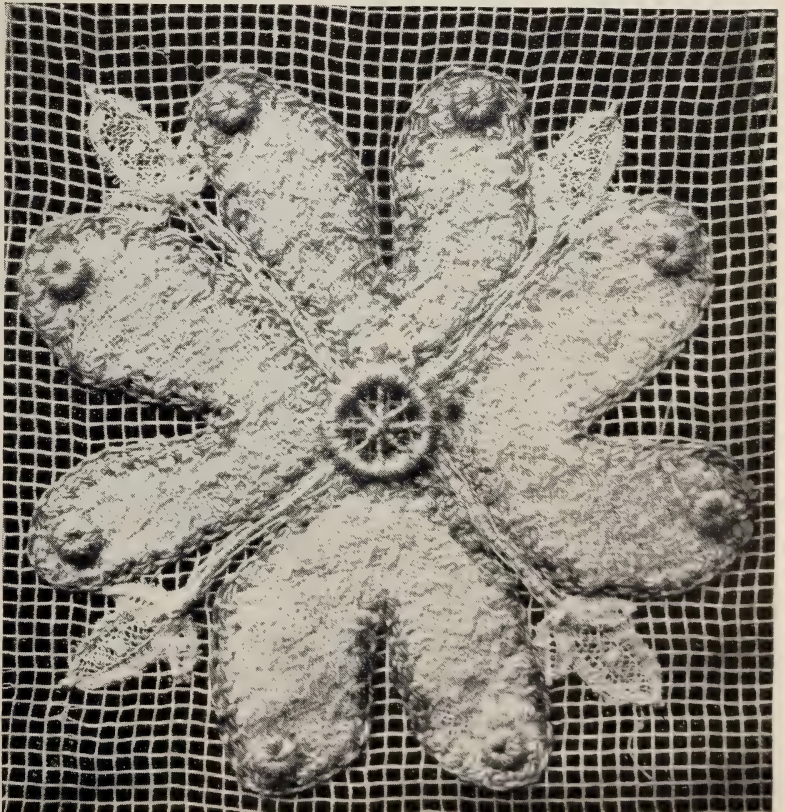
The selvages or edges of the material should be tacked firmly on a strip of stiff paper at an equal distance apart. The herringbone or other joining stitch can then be worked quite easily, and, when the paper is

removed, should be firm and even. This method of joining forms quite a pleasing decoration to a simple bodice. Black, white, or coloured silk may be used—the texture of which should be firm and tightly twisted—or lustrine may be substituted if desired.

Buttons to correspond with the openwork may be made by covering moulds with the towelling, and crossbarring these with silk to match the other work on the seams.

Yokes, guimpes, or inlets are most effective for linen frocks in the appliqué form of this work. To arrive at these, a design must be arranged to fit the desired space, and as the material is somewhat coarse in texture the forms should be fairly large and bold.

Having drawn out the pattern with a good thick line on stiff paper, a piece of square-meshed net somewhat larger than the design should be tacked firmly to the paper over the design, which should be clearly seen. The forms cut out of the towelling should be tacked over the spaces to be filled, and the edges carefully trimmed with the sharpest



A design in Turkish towelling applied to filet net which is suitable for bedspread squares, corners of table-covers or curtain borders



of scissors. Stitches should be plentiful and taken *through* net and paper in order to keep the design quite rigid while working it.

For the stems and tendrils a soft, thick cord is laid carefully round the curves and kept in place with guiding stitches taken through the paper, the lighter portions of the design being filled in with sections of Honiton braid of various sizes.

The whole of the embroidery on the square-meshed net must be worked on that material only, the guiding stitches alone are taken through the paper. The details of the Honiton lace are secured and filled in with a finer thread than that used for edging the appliqué and for covering the cord which forms the tendrils and stems of the pattern. A heavy satin stitch is most suitable for these portions of the design.

#### A Yoke or Guimpe

The design given is for a small yoke or guimpe, and from it motifs to adorn the sleeves and form a tiny vest may be arranged. The small buttonholed circles which appear frequently in this embroidery may be bought ready made at any fancy shop; the whole of the materials, in point of fact, are of the most inexpensive character; it is the individuality of the worker which stamps itself upon the finished work.

For borders to dresses, panels on skirts, or squares for bed-covers or tablecloths, the larger form of design is more suitable. These may be set in separate squares divided by bars of thick darning or by bands of the Turkish towelling laid on and edged with satin stitch as previously described. Bars of thick thread divide the heart-shaped

petals, and a cobweb centre gives a finish to the whole.

Other forms will readily suggest themselves to the intelligent worker, such as a large sun-flower-shaped form with a centre of alternate squares or a heavy crossbar. A huge upright pansy can be evolved, with the inner markings defined in cord covered with satin stitch and a large French knot for the centre of the flower.

For a table-cover the centre should be of linen, the border being set on with a firm satin stitch over cord.

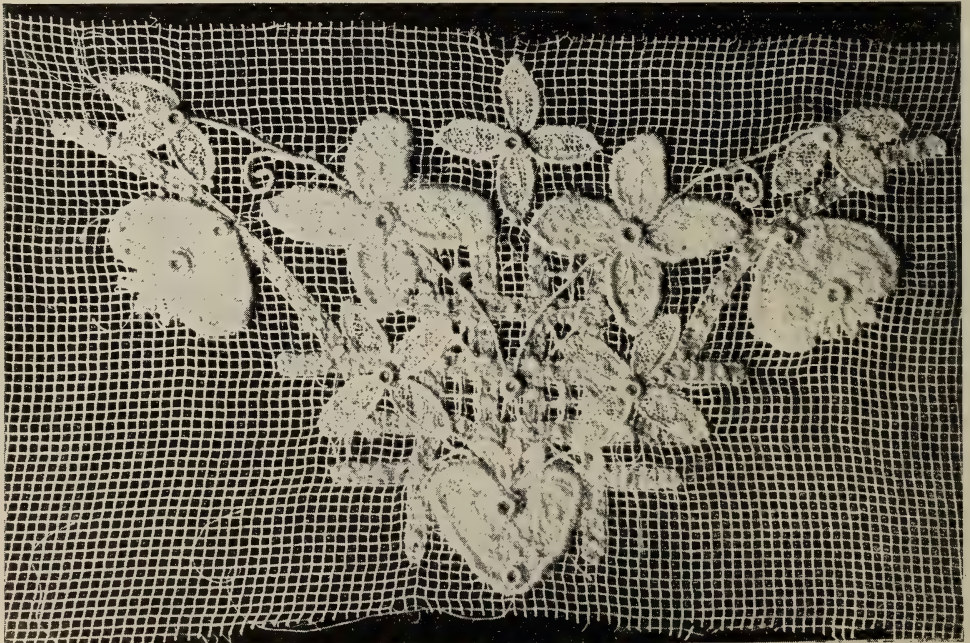
#### Design for a Bedspread

Bed-covers are most easily worked if made in sections. Alternate squares of drawn-thread work, and the filet squares bearing the appliqué of Turkish towelling make a most effective combination, or the arrangement may take the form of a centre-piece with borders of the same materials, if such are preferred.

A centre of linen, with deep border of square-meshed net, on which is applied a design in towelling of vine leaves and grapes, is a most effective piece of work, and even more so if a diamond is inserted in the centre of appliqué to correspond with the border.

In every case the firmest and closest make of towelling should be chosen, and a soft and pliable linen thread in different sizes, for the embroidery.

Very little practice will soon make perfect in the management of the simple materials used in this work, and various developments, such as children's coats and tunics, and boating and garden cushions, will suggest themselves to the practical worker to whom the simplicity of the work will make strong appeal.



Turkish towelling applied on filet net and embroidered with touches of linen thread and point lace braid



# KNITTED WOOLLIES FOR AN INFANT

## A KNITTED PETTICOAT WITH BODICE

IN preparing the garments for short-coating an infant, a knitted petticoat will be found superior to a flannel one, which, made as it generally is with a calico bodice, does not sufficiently protect the chest and back.

Use a pair of No. 10 bone needles, and five ounces of vest wool, or single Berlin. The latter is rather softer than the vest wool, but does not wash quite so well.

Cast on 151 stitches. Knit 1 row plain.

2nd row: Slip 1, \* wool in front as for purling, so that an extra stitch is made when the wool is again passed behind over the needle in knitting the next stitch, knit 3, knit 3 together, knit 3, wool in front to make a stitch, knit 1; repeat from \*.

3rd row: Purl. Repeat these two pattern rows alternately 44 times.

92nd row: \* Knit 5, knit 3 together; repeat from \* to end of row.

93rd to 95th rows: Knit plain.

96th row: Slip 1, \* wool in front, knit 2 together; repeat from \* to form a series of eyelets in which to run the waist ribbon.

97th row: Purl. 98th to 101st rows: Knit plain.

102nd row: Purl 1, knit 3; repeat to the end.

103rd row: Knit 1, purl 3; repeat to the end.

Repeat these two rows for body to a depth of about  $4\frac{1}{2}$  inches.

Knit 16—or, if a wider shoulder be desired, 20 stitches—at each end to continue the pattern, and work the stitches between the two ends with plain knitting for 4 rows.

194th row: Continue the ribbing, but work the plain stitches to obtain a row of eyelets by bringing wool to the front and knitting two together as before.

195th row: Continue the ribbing and purl the middle stitches.

196th to 199th rows: Continue the ribbing on the 16 (or 20) stitches, knitting the stitches between plain.

Knit the 16 stitches at each end, and cast off

those in between. On the two groups of stitches work the shoulder straps, continuing the ribbed pattern of 1 purl and 3 plain. Work 22 rows for the straps, and on the inner edge make eyelets to continue those along the front, by making 1 and knitting 2 together, in the 5th, 9th, 13th, 17th and 21st rows of the shoulder straps. The lefthand shoulder should be worked first, and when of the right length should be cast off, and the right-hand shoulder knitted by joining on the wool.

This completes one half of the petticoat. Knit a second piece in exactly the same way, and join to the first at the shoulder straps.

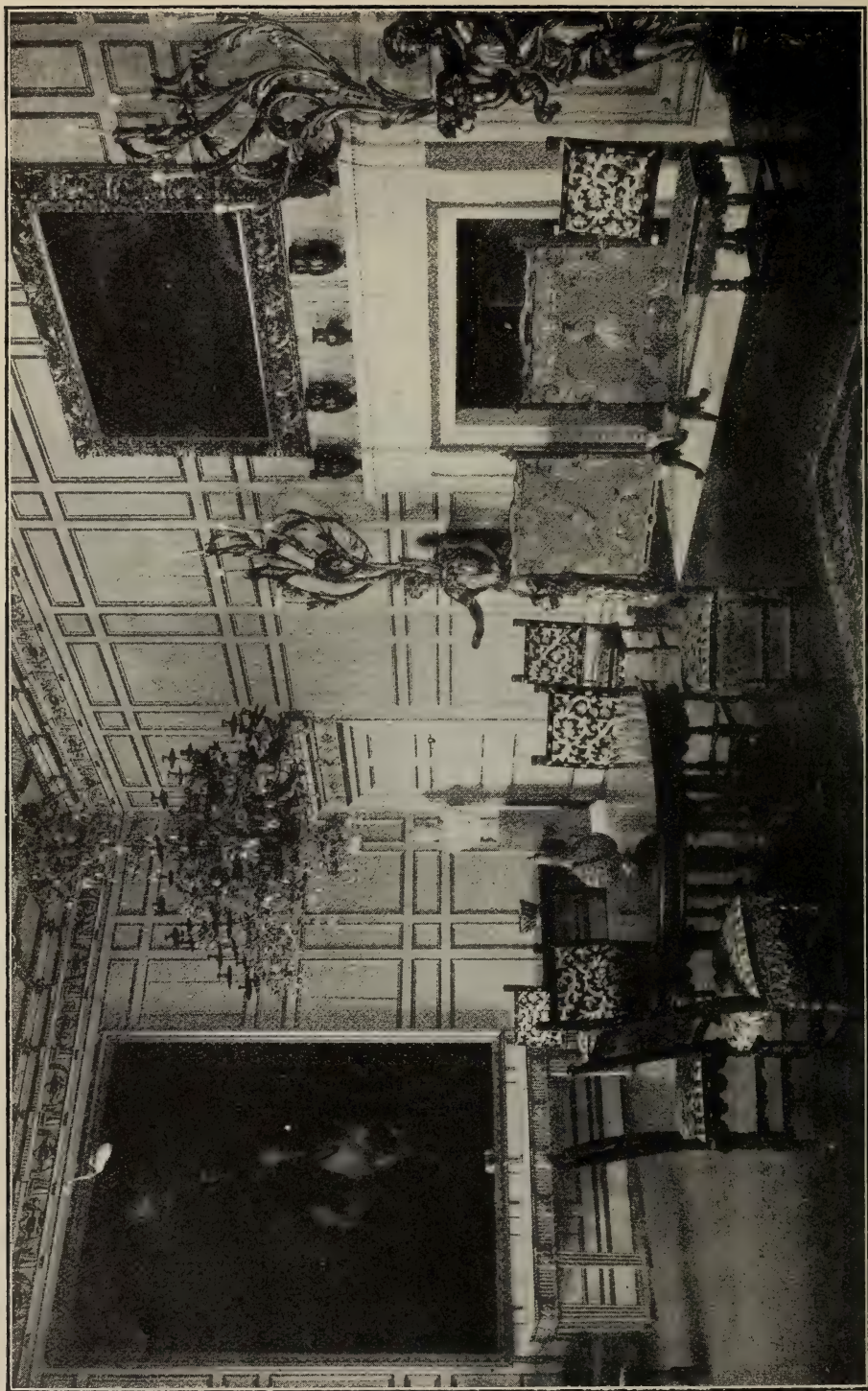
To make the sleeves, pick up 26 stitches on each side of the shoulder-seam, using the loops along the edge as a foundation. Work the ribbed pattern of 1 purl 3 plain in one direction, and 1 plain 3 purl in the other direction for 20 rows, at the beginning and end of every 5th row knitting two together to shape the under arm. Cast off.

Sew the side-seams from the edge of the sleeve to the edge of the skirt. Crochet a narrow edging round the neck. Run white ribbon through the eyelets of the waist and neck, allowing ends of sufficient length to tie bows.



A knitted woollen petticoat for a baby. Such a garment can be slipped easily over the child's head





The nobly proportioned dining-room of Warwick Castle, the beautiful ancestral home of the Earl of Warwick

Photo, H. N. King





## WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with:

### The House

*Choosing a House*      *Heating, Plumbing, etc.*  
*Building a House*      *The Rent-purchase System*  
*Improving a House*      *How to Plan a House*  
*Wallpapers*              *Tests for Dampness*  
*Lighting*                *Tests for Sanitation, etc.*

### Housekeeping

*Cleaning*  
*Household Recipes*  
*How to Clean Silver*  
*How to Clean Marble*  
*Labour-saving Suggestions, etc.*

### Servants

*Wages*  
*Registry Offices*  
*Giving Characters*  
*Lady Helps*  
*Servants' Duties, etc.*

### Furniture

*Glass*                      *Dining-room*  
*China*                    *Hall*  
*Silver*                    *Kitchen*  
*Home-made Furniture*      *Bedroom*  
*Drawing-room*              *Nursery, etc.*

### Laundry

*Plain Laundrywork*  
*Fine Laundrywork*  
*Flannels*  
*Laces*  
*Ironing, etc.*

## ON HOUSE FURNISHING

How to Obtain the Individual Note in Furniture—The Value of a Scheme—A Common Error—The Choice of Carpets—The Advisability of Old Oak—How to Secure It—The Walls and their Treatment

THERE are so many ways and schemes of furnishing a house that it is almost difficult to decide which is the best. One thing, however is quite certain—it is not solely and only a matter of money. Money, of course, can do much. It can buy ease and elegance, but it cannot purchase individuality or characteristic effects, and every room in a house should have its own personal note.

Furniture should mean more than mere chairs and tables, and to many people it does mean much more; it is the result of care and thought and much consideration; every piece should have its own associations, and, as the years roll on, each separate article will mean a memory.

### The Charm of Collecting

What is the pleasure in going to a big repository and there becoming the possessor of suite after suite of furniture to put in the different apartments in one's house, which, when it has received its full complement of chairs and tables, will look no better than some well-ordered hotel or boarding-house?

To furnish really delightfully so that each individual piece shall be a separate joy takes both time and patience, and probably will entail some disappointment. Who among furniture collectors does not know the joy of picking up a bargain in "genuine" Chippendale and the bitter disappointment

of finding it to be only a spurious imitation? But each lesson so learnt bears its own fruit, and the deceiving chair can stand in its own corner and be just as useful as the genuine one which may replace it by and by.

A majority of young people beginning married life are faced by the problem of how to furnish on a limited amount of money.

### How to Buy Furniture

The first thing to do in such circumstances is to have a definite scheme in one's own mind as to what one desires; it is absolutely essential to have some standard to which to attain, either in the beginning or by degrees, as one's means allow, and there is nothing more fatal than to go to a shop to "see what they have got."

There are few things more bewildering than to be surrounded by carpets, chairs, tables, etc., of different hues, shapes, and periods. The chaotic medley which encompasses one becomes reflected in one's own mind till one would be almost incapable of choosing a footstool, let alone the chief furniture of a house.

It is a great mistake to leave the matter of furnishing to the last. Things bought in a hurry are seldom satisfactory, and it is quite an error to imagine it to be necessary first to have a house wherein to place the furniture.

For a very reasonable sum it is quite easy



to store any amount of household goods till they may be required. They can be collected and hoarded as a miser hoards his gold. Bit by bit can be added as the opportunity offers, till the whole be complete, though seldom indeed can one say "It is finished" of the furnishing of such a house as I would have, for it is astonishing how the taste develops for the collecting of old furniture, and how every collector gains in

insight and intelligence as he pursues his hobby.

Perhaps one of the most expensive and hard to choose items required for a house is the carpets. A cheap carpet is an abomination; a second-hand one may contain all sorts of unknown evils, and is seldom to be recommended; a highly coloured one limits the shade of everything else; and a dull one may make a room look



A dining-room furnished in old oak. Such furniture is ideal, and can be acquired piece by piece. The wallpaper should harmonise with the old oak, yet be sufficiently bright to avoid a sombre effect.



dingy. It is necessary to spend a good deal of thought upon the floor-covering, unless there is money to buy exactly what is required.

A very excellent substitute for carpet is a plain rush matting; it is not expensive, and wears well, and requires only one or two rugs over it to look warm and comfortable; it is also easily kept clean by being rubbed over with a damp cloth.

Nothing looks so well for a dining-room as plain old oak furniture, but, unless one is prepared to pay tremendous prices, this cannot be procured in a hurry. The pieces must be "picked up" as the opportunity offers, and nowadays such opportunities are getting more and more rare. The antique furniture dealer has scoured the country far and wide, and has already secured most of the pieces worth having, and has, moreover, put a fabulous value upon the pieces he was unable to secure. Many old cottagers now assess their grandfathers' clocks and oak settles at sums far beyond their real worth, because so many importunate would-be purchasers, by their endeavours to secure them, have led their possessors to believe that they are almost priceless in value.

#### The Dining-Room Table

There are many old furniture shops where gate-legged tables can be secured at no very great cost. They occasionally require a little renovating, but there are experts who can do this without the repairs being noticeable. One advantage of this kind of dining-table is that if the room be small, the flaps of the table can be let down between meals, by which means a great deal more space is obtainable.

It requires very little trouble to keep these tables polished, and, if properly cared for, they should shine almost like mahogany.

An oak dresser should be used in place of the modern sideboard. At the present time they are extremely fashionable, therefore rather difficult to find at moderate prices, but it is still possible to get them. I know of one which was picked up not so long ago for the modest sum of sixteen shillings. It was in a somewhat dilapidated condition, and was handed over to a reliable furniture expert, who restored it to all its former beauty for £1 10s.

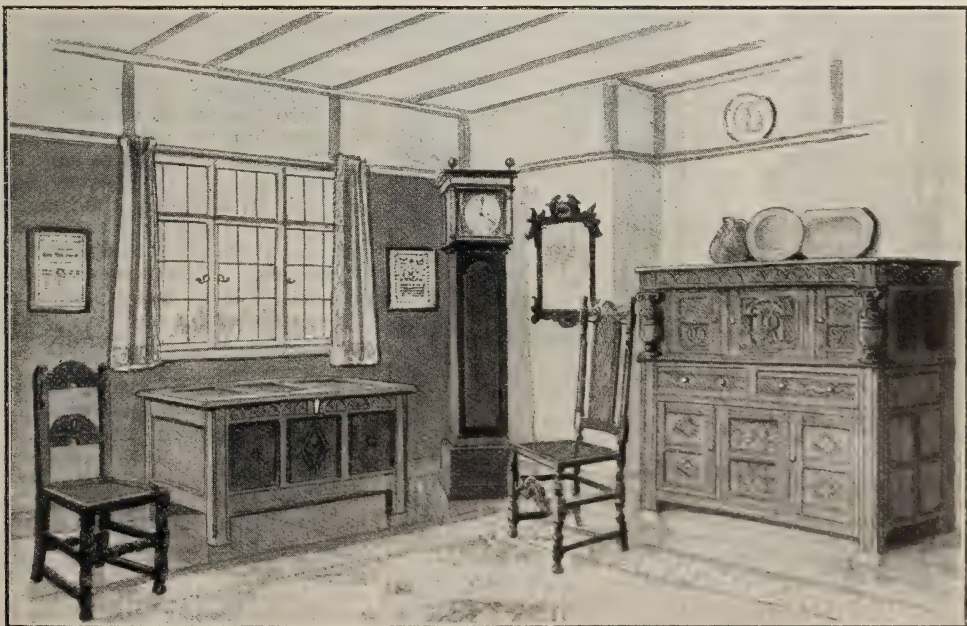
#### Wallpapers

The articles placed on the dresser are also matter for consideration. The four or five shelves a dresser usually possesses do not look well if bare, and look still worse if covered with modern accessories. A few old blue china plates look very nice, or if one is bitten by the collecting mania, nothing looks better than pewter or brass, or more delightful than well-kept lustre.

Half a dozen high-backed oak chairs, an oak corner cupboard, and a settle will make a good solid foundation for the furniture of a delightful dining-room.

One very important point to be considered is the wallpaper, which must be in harmony with the furniture. A red paper, as a rule, looks extremely well with old oak, and must be sufficiently bright not to make the room look dark and sombre, or there has been a revival lately of some of the old-fashioned colours and patterns, which look almost equally well if not so warm and cosy.

And nothing looks better on the walls than a few old prints in oak frames.



Some examples of old oak furniture suitable for a dining-room. Beauty of line and excellence of workmanship are the characteristics of antique furniture



## A FLORAL SCREEN

HOW TO MAKE A HANDSOME FLOWER SUPPORT  
FROM A CAKESTAND

A QUANTITY of flowers carefully arranged always forms an attractive item in the decoration of a room.

It is, of course, important for the scheme to be planned so that it is in harmony with the furniture and general colouring. Consideration for this point is even more necessary than when dealing with the usual small vases for the shelves or the dinner-table, as flowers used in the manner described are

intended to take a real place in the design of the room.

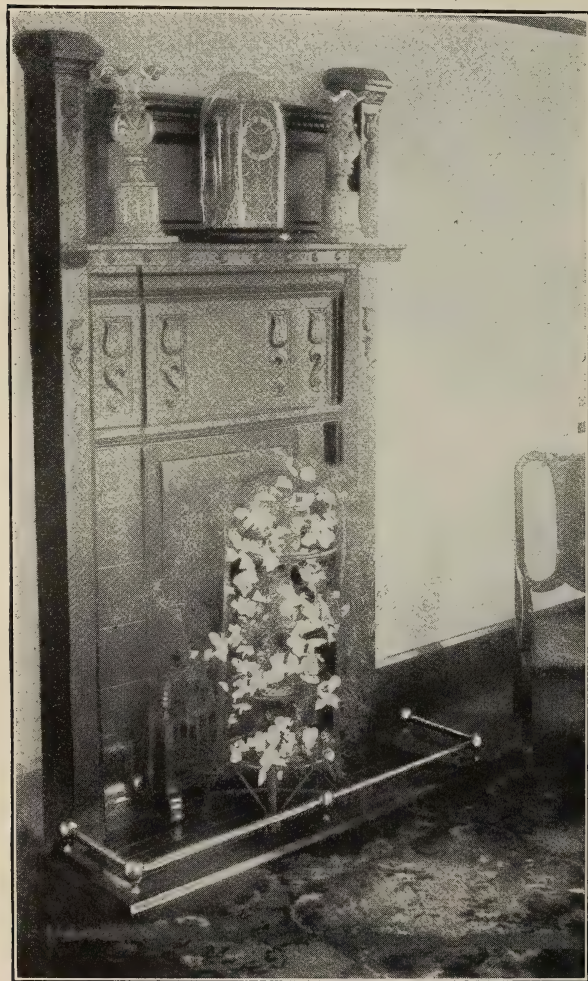
One of the best schemes may be a kind of floral screen. This may find a suitable position in the corner of the room or at the foot of the stairs in a large hall. In summer it will be useful to hide the empty hearth place. A good foundation on which to place the flowers will be an ordinary cakestand. A quite cheap one will answer the purpose, and the lighter it is in construction the better. The stand should be rather a tall one, and should have four tiers. It should, for preference, be of basket-work, and this should be quite plainly woven and as open as possible. The outline, if desired, will be quite easy to conceal with greenery. For the purpose moss and ivy might be selected.

### The Use of Smilax

A lighter effect would be obtained by veiling the background with long, sweeping sprays of smilax. The flowers are arranged in vases, which may be tall and slender or bowl-shaped, according to the style of the flowers used for the decoration.

If the screen is to stand well out into the room, so that it will be seen on all sides, it should, of course, be arranged to look nice and symmetrical from every point of view. If, however, it is intended for a corner piece, only the front of the stand need be considered in the decoration. Such flowers as grow in long, trailing sprays look really the most effective, and they arrange themselves almost naturally in a delightful way.

On the other hand, smaller flowers, such as sweet-peas or nasturtiums, used in numbers and carefully placed, look very well, though they require skilful handling, and will take more time and thought than flowers of a larger variety. Autumn flowers and berries lend themselves particularly well to this kind of decoration. A pretty arrangement can be planned with very long sprays, by bringing them right up from the bottom tier



How a floral screen may be utilised in summer to conceal an open grate or fire-place. Long, trailing sprays are the most effective as decoration



over the entire stand as if they were growing.

Though, of course, real flowers are infinitely to be preferred for the purpose, yet a quite good effect for an evening can be obtained with well-made artificial ones, especially if natural greenery is used with them. The stems of the flowers would, of course, be wired to the best length or arrangement on the stand, for they can be made in imitation of long sprays.

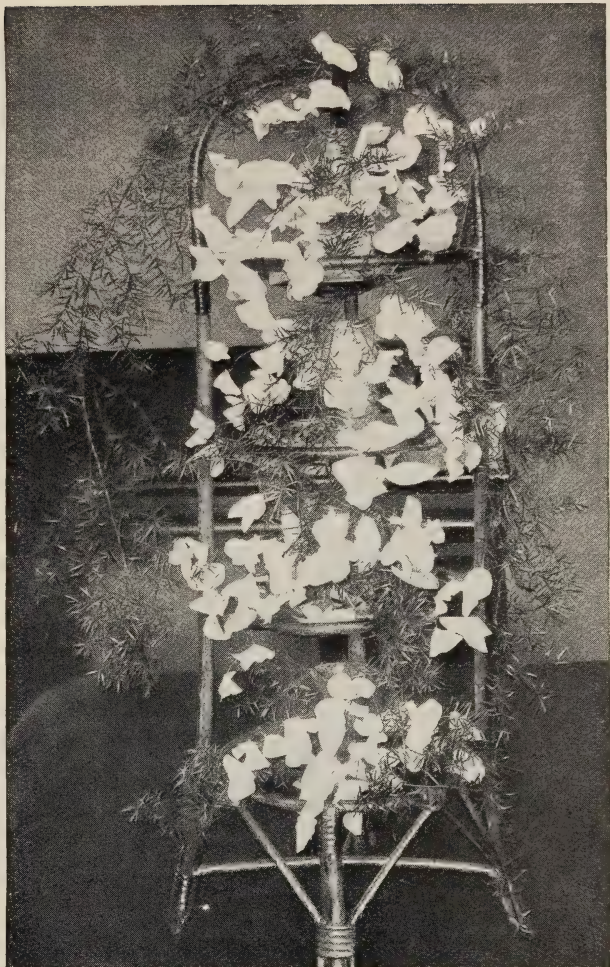
#### Dance Decorations

Several stands placed about a dance-room are a pretty means of decoration. They might be carried out each in a separate shade of colour, one deep red, one blue, and one pink, according to individual taste. Where it is possible to obtain enough real flowers, there will be no difficulty in keeping them fresh by means of the vessel of water placed on each tier.

#### A Staircase Effect

Two screens placed on either side of the doorway give a charming impression to entering guests. If a little piece of the handle of the cakestand is left so that it can be held, it will be easy to move the stand from place to place if alterations are desired to be made in the plan of arrangements. It is sometimes useful to be able to do this if the screen is made up to last some days.

A pretty staircase decoration can be planned with the stands placed at the foot, and the sprays of flowers trained up from thence in and out among the banisters.



A charming floral screen, made from a bamboo cakestand of four tiers. Smilax can be used to disguise the original nature of the screen. The flowers are arranged in bowls on the tiers. For evening use, artificial flowers may be employed

## HOUSE CLEANING

The Housewife's Implements—Silver Sand and its Merits—Sawdust a Substitute for Tea-leaves—Dusters—Cleaning Processes—Vacuum Cleaning—Soaps for Household Use—Toilet Soap—Soft Soap—Soap for Special Purposes

**S**ILVER sand, at one time commonly used for cleaning floors, is an excellent ally to the housewife, and is still exclusively used on board ships for cleaning decks.

The advent of a wide selection of chemical cleansing substances seems to have thrown this excellent old-fashioned process into disrepute.

In the removal of dust from floors the old-time practice of sprinkling the floor with tea-leaves before sweeping is one to be commended as scientifically correct, for the damp leaves gather up a large proportion of the dust, and prevent it from being diffused into the air. It is especially valuable for sweeping carpets, and for bare boards is preferable to sprinkling with water, which

has the effect of creating mud, which then adheres to the boards, and is not amenable to the broom.

Damp sawdust, when procurable, is an efficient substitute for tea-leaves, and in the absence of either, newspaper, damped and torn into small pieces, will serve equally well.

#### Carpet Sweepers

Mechanical carpet brooms create less disturbance of dust than the ordinary broom.

For the efficient sweeping of carpets a broom must be stiff enough to penetrate into the fabric.

The best type of duster is one with a loose surface texture to which the dust will



adhere freely. A slightly damp duster is more effective than a dry one, and should always be used whenever the nature of the surface permits. A duster is the best means of removing loose dust from linoleum-covered floors.

#### Carpet Beating

Carpet beating is a process best done by machinery, a method which is more thorough, and on sanitary grounds is to be commended. Carpets beaten with sticks in the purlieus of the house create clouds of unwholesome dust.

Stale breadcrumbs are useful for the cleaning of soiled wallpapers and ceilings. The dirt adheres to the semi-plastic bread, and is then easily removed.

In the cleaning of certain household appointments it is usual to improve their appearance by subsequently applying some kind of polish. The ironwork of grates is usually blacklead, and to the woodwork of furniture some waxy dressing is applied. These practices are useful and almost necessary, but they should never be adopted as a means for covering up dirt. The surfaces should be well cleansed before this final treatment, which, after all, is only designed to satisfy the eye.

Powdery polishes, such as blacklead, should not be applied in excess, or they will become detached, and add to the general collection of dust in the room.

The use of powders for the polishing of brass, copper, and other metals should be followed by a careful rinsing or wiping to remove the adherent powder, which is usually of a mineral nature, and doubly objectionable when impregnated with poisonous metal dust.

Of mechanical cleansing processes, that known as the "vacuum system" is the most efficient remover of dust. It removes all loose dirt and dust by air suction, and carries it bodily away. As no brushes or other appliances are employed, it does its work without inflicting the smallest injury to the objects to which it is applied.

#### Household and Toilet Soaps

Soaps may be divided into four principal classes:

1. Household soaps.
2. Toilet soaps.
3. Soft soap.
4. Soaps for special purposes.

**Household Soaps.** These vary greatly in quality and price. Of the soaps sold in cut bars, two principal varieties are manufactured, known as "mottled" and "yellow," the latter being made in various grades of quality, according to price. Mottled soap is sold at about 3d. per pound, and there is no special virtue in the mottling, which is produced by adding colouring matter to the soap when it is in a semi-fluid condition.

Housewives regard mottled soap as a soap strong in alkali, and suitable for scrubbing floors. It is, however, not stronger than

some of the yellow scrubbing soaps, and it has a somewhat disagreeable smell.

Yellow bar soaps cost from 2½d. to 3d. per pound, and, as already stated, the best is the cheapest.

A good quality bar soap should be of uniform colour throughout, pleasant in smell, and hard in texture. When cut into squares, and set in a warm place to dry—an economical practice—it should not lose more than 20 per cent. of its weight after a fortnight's drying.

Yellow soaps are also sold under the name of "primrose."

Packet soaps cost from about 3d. per pound. In the well-known brands they are of high quality. They probably differ from the better qualities of "primrose" soap in the employment of vegetable fats such as palm and cocoanut oil.

**Toilet Soaps.** The application of soap to personal cleanliness falls outside the scope of these articles. Toilet soaps are mostly manufactured from the same crude materials as ordinary household soaps, the more refined qualities of grease being used. For this reason certain varieties are sometimes preferable to the household soaps in delicate cleansing operations.

#### Soaps for Special Purposes

Soft soap is a potash soap, the grease most commonly used being whale and seal oil; but vegetable oils, such as rape, colza, linseed, and hempseed are substituted, or used in admixture. At one time linseed oil was exclusively used, and gave a greenish hue to the soap, which is now imitated by adding colouring matter to the mass.

Soft soap is of viscous consistency. It has a characteristic odour, and when of good quality should be of a clean amber colour, without cloudiness or gritty matter. It is sold in three-pound tins, at about 3d. per pound.

Soft soap is a strong detergent, suited for the washing of floors which have been soiled with grease, or greasy dirt. Owing to its strength in alkali, it causes soreness unless the user well rinses the hands immediately the work is completed. Possibly for this reason soft soap is now rarely employed in the ordinary household routine.

A number of soaps of special character are sold, the composition of which includes ingredients adapted for obtaining particular results in use.

Such soaps contain a large proportion of fine gritty matter, which gives them an abrasive character, and renders them useful for such operations as cleaning metals, glass, paintwork, and all surfaces of a hard, resistant character, which are not liable to be injured by the gritty ingredient.

Carbolic soaps, sold as such, or under special names, are ordinary household soaps containing a certain admixture of that disinfectant, and are valuable for the sick-room, and for occasional use in sweetening and cleansing the floors.



Paraffin and naphtha soaps are more particularly adapted for laundry use, the volatile ingredients being useful in releasing the dirt imprisoned in the fabrics on which they are used.

Floating soaps have no special value except in the bath, where their buoyancy makes their whereabouts ascertainable.

Jewellers' and silversmiths' soaps contain an ingredient which acts mechanically in removing the tarnish from silver plate.

Dyeing soaps are preparations containing variously coloured dyes, and they cleanse,

dye, and fix the dye at one operation. Salt-water soaps are capable of producing a lather with sea water, and are therefore useful for travellers. They are made from cocoanut oil.

Hard-water soaps are compounded with ingredients which enable them to lather well in a lime-impregnated water, but they are expensive, costing 3½d. per pound; and, except under special circumstances, it is more economical to soften the water by the use of soda, or by boiling than to use these soaps.

*To be continued.*

## THE LUCKY HORSESHOE AS A USEFUL HOLDER FOR PENS AND FLOWERS

Making an Old Shoe Beautiful—Materials Required—Novel Ideas

**H**ORSESHOES may have a double value in a house if they are put to some practical use as well as for their supposed quality of bringing luck.

Most people hang them with the points towards the ceiling, as the opposite way is supposed to allow "the luck to run out."

It is, however, possible to keep them in the upright position when turning them to account, as the following suggestions will show.

The horseshoes should be washed, and then rubbed with emery paper to make them smooth.

They can be painted in gold or silver. The cheapest way to buy gold paint is to get the gold by the ounce at a picture-frame maker's and some gold-leaf size at the oilshop. About one pennyworth of the latter will be enough.

Two horseshoes placed back to back will make a pretty and novel flower-holder for the dinner-table.

Two shoes of the same size should be chosen and fixed to a wire frame, the making of which is a most important part of the whole.

Strong copper wire is the best to ensure a rigid stand. With a pair of pliers the wire is bent to form a V with long ends. Two of these must be made, one for each side.

The first V is inverted, and one end pulled with pincers through the top hole of the shoe to the right side, the bend of the V

being level with the top point of the horse-shoe.

Pass the wire back through the next hole, and bend it back on itself to form a foot.

When this is finished, a second shoe is attached to the other side of the V in the same way.

The second piece of wire is next bent, and attached to the other side of the two shoes in a similar manner.

Four metal buttonhole-holders are fixed on to the shoes by means of thinner wire.

When fixing the top holders it is as well to wind the wire round both thick wire and the shoe itself to give firmness.

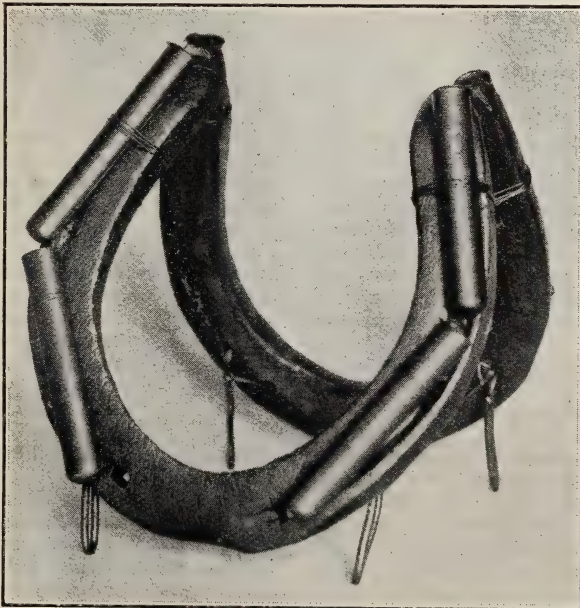
When painted with gold and filled with ferns, leaves, or tall flowers the result will be worth the trouble.

A horseshoe can also be transformed into an efficient pen-rest.

Some one-inch French nails are first hammered through the holes

in the shoe, with their heads projecting to form pegs on which to lay the pens. If the nails prove somewhat small for the holes, the points can be bound round with a strip of brown paper or cloth, a touch of glue at the back serving to make them quite firm.

A piece of strong copper wire is then bent to form a support. The ends are bound to the horseshoe. When all is secure, cover the stand with gold paint.



Two gilded horseshoes, placed back to back, and fitted with metal buttonhole-tubes, are a novel and pretty adjunct to table decoration. To ensure rigidity, copper wire is used to make a support





This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

*Beautiful Women in History*  
*Treatment of the Hair*  
*The Beauty of Motherhood and Old Age*  
*The Effect of Diet on Beauty*  
*Freckles, Sunburn*  
*Beauty Baths*  
*Manicure*

*The Beautiful Baby*  
*The Beautiful Child*  
*Health and Beauty*  
*Physical Culture*  
*How the Housewife may Preserve Her Good Looks*  
*Beauty Foods*

*Beauty Secrets Mothers ought to Teach their Daughters*  
*The Complexion*  
*The Teeth*  
*The Eyes*  
*The Ideal of Beauty*  
*The Ideal Figure,*  
*etc., etc.*

## BEAUTIFUL WOMEN OF HISTORY

### LION-HUNTING LADY CORK

By PEARL ADAM

SOME women go through life noticed by everybody in a brilliant manner, and die without having made an impression on the world's softer side at all. Everybody knew Lady Cork.

Even now books refer to her, stories of her are told, and one realises that in her day she was one of the centres of social life. But read as one will, the most affectionate reference to her one can find is "poor Lady Cork!" Poor Lady Cork, indeed, if that was all the warmth she managed to draw from her friends.

#### Her Appearance

She was a beautiful woman, but very tiny, and too stout for her height. This detracted from her general appearance, but her features were regular, her complexion was good, and even the most dispassionate of her friends—and they all seem to have been dispassionate—agreed that she had great beauty.

She was the youngest child of the first Viscount Galway, and was born in 1750. Of her childhood little is known. She had several brothers, but no sisters. We first hear of her when she was already established in London, and rapidly attaining a position in society as a wit, a blue-stocking, and a patron of the arts.

Madame D'Arblay gives us several glimpses of her, written in a very cool manner. "Very short, very fat, but handsome, splendidly dressed, and rouged not unbecomingly. Her rage of seeing anything curious may be satisfied if she pleases by looking in the mirror." This was rather ungrateful of Fanny Burney, who had been

sought out by "the lively Miss Monckton." A little while later, a still more cold-blooded entry in the Burney diary says: "I received a most perfumed note, on French paper, gilt, bordered, glazed, enclosed in a finely decorated cover, and sealed with a miniken figure, from Miss Monckton, to invite me for the 8th, to meet Mrs. Thrale. I accepted with pleasure; her parties are the most brilliant in town, and she is acquainted with many people I wish to meet. In small parties or intimate acquaintances it is necessary to like the mistress of the house, but in large assemblies it is but like going to a better-regulated public place."

But in a public place you pay your own footing, Miss Burney. That is worth remembering. Hospitality is always on a different plane.

At any rate, Miss Burney went, and has left us a long and detailed description of the party. No one was announced, and the hostess received her guests without rising. Her mother, Lady Galway, sat by the fire, and did not join the general group. Like Mrs. Montagu, Miss Monckton would not tolerate cards at her parties. To the end of her very long life she did not possess a piano, and had to hire one if ever she wanted music on a particular occasion. In the ordinary way, she would allow nothing to interfere with conversation.

#### Miss Monckton's Parties

Were people more interesting then? A conversation party might, in these days, spell Boredom with a big B. It is true that Miss Monckton's parties, however, did not



consist of ordinary people. Johnson frequently came, with his little James bowing and listening in the lee of his great bulk; Burke, Garrick, and the rest of that brilliant society. Talk went on in a most lively manner, and Miss Monckton, in spite of Miss Burney's rather "sniffy" attitude to her as hostess, seems to have shone in that capacity. The only preoccupation she had was to prevent a large circle forming, and when this seemed imminent, she would, with great skill, move a chair here, a talker there, till almost imperceptibly everyone found themselves in small and animated groups again.

Miss Burney tells us that she "collects all extraordinary and curious people to her conversaziones, which mix the rank and the literature, and exclude all beside." This was hardly accurate. Miss Monckton included painting and acting among the arts she patronised. Mrs. Siddons was her intimate friend, and it was she who introduced the Kembles to society, just as in earlier years she had helped Garrick to attain the social position he wanted, and which, at that time, was unheard of for an actor.

She was Sheridan's friend, too, at a time when he was looked on as nothing but "that drag of a husband" of the beautiful woman he had so romantically married. She got him his Parliamentary seat at Stafford, and so gave the first helpful impulse to a career which at the time promised little.

She was always delighted to do a kindness, but she seems to have received but little gratitude. She aroused a kind of amused interest in her friends. This was partly owing to the very pronounced liking she had for getting notable people to her house, and showing them off. She did this

so openly and so tactlessly that frequently the lions refused to roar, and lashed their tails instead.

Yet they always came back to her. She kept good company, and a good table, and she flattered, clumsily, it is true, but freely, by the very warmth of her admiration. It is



The Honourable Miss Monckton, afterwards the beautiful and brilliant Countess of Cork, said to be the original of Dickens's "Mrs. Leo Hunter"

Mezzotint by J. Jacobé, after the painting by Sir Joshua Reynolds, sold in 1890 for 7,000 guineas. A print sold in 1902 fetched £415

not altogether pleasing to read the accounts of how well-known men flocked to her house for what they got there, and wrote and talked of her afterwards with the scantiest consideration.

She has very wittily been dubbed "The



Lady of Lions." A contemporary, having found the dress of his hostess ridiculous, said of her after her marriage to the Earl of Cork in 1786, that she was "a shuttlecock—all cork and feathers." After her death, Lady Morgan wrote that she died "full of bitterness and good dinners." Evidently even her chef could not lend warmth to the thoughts of her friends.

**"Mrs. Leo Hunter"**

She was the original of Dickens's "Mrs. Leo Hunter" in "Pickwick." A kindlier portrait was that of Lady Bellair, in Disraeli's "Henrietta Temple," whom he calls "the liveliest, smallest, best-dressed, oldest little lady in the world." It was said that her first homage was to talent, her second to beauty, and her third to blood—not a bad order. Her adoration of talent was certainly proven, and she was no fairweather friend. When Johnson was ill she visited him frequently, and spent hours with him.

Even Boswell liked her, or says he did. True, he selects an anecdote to record which represents her less as "talking together (with Johnson) with all imaginable ease" than as joining the large army of people whom the Sage thought fit at some time or other to slay with a snub. She said she found Sterne's writings pathetic. Johnson, who probably looked upon the blackbird who cried, "I can't get out!" as a comic incident, politely stated that this was "because, dearest, you are a dunce." When the lady remonstrated, later, at having been thus treated in her own house, he replied, "Madam, if I had thought so, I certainly should not have said it"—a plausible excuse which would have been sounder had it come from a man less famous for saying disagreeable things when he thought them, and, judging from this story, when he didn't!

Boswell once, having dined well at the Duke of Montrose's house, went on to Lady Cork's in a condition which he gently describes as "in extraordinary spirits and above all fear and awe." He talked loudly at and to Johnson, discussed ladies who were present, and altogether seems to have behaved like a prize specimen of the genus cad. On recovering himself, he was much upset at the thought of Johnson's displeasure, but seems to have regarded his sin against his hostess and her friends with playful complacency! At least, his apology took the form of a rhymed assertion that his offence was due to wine and a sudden affection for the lady. The verses are pleasantly turned, if their sentiment were not so oily and their line of defence quite unacceptable.

**Lady Caroline Lamb as Blücher**

The lady forgave him, perhaps thinking it beneath her dignity to grant the importance of a feud to the little man.

In 1814 Lady Cork gave a party of which a special description has come down to us. Blücher was expected, and, naturally, ex-

pectation ran high. He was very late, and Lady Cork found her guests getting restless and bored. Ever a ready hostess, she arranged a game of charades, in which Lady Caroline Lamb and she acted the whole thing. They represented the word "orage" (French being the language of affection and politeness in those days), digging with poker and tongs for "or," raging furiously together like the heathen for "rage," and acting a storm for "orage." This was a great success, but presently its effect died away, and still Blücher came not. Suddenly there was a great to-do in the hall, tremendous knockings and cheerings and hurrys. Lady Cork heaved a sigh of relief, the door was flung open, the servant announced "General Blücher," and in strode, great-coated and cocked-hatted—Lady Caroline Lamb! After that, everyone was in a good humour, though Blücher did not turn up.

Lady Cork's house in New Burlington Street was a centre for more societies than one. She used to divide her parties into two kinds—"my fine lady pink parties," "my blue-stocking blue parties"; but very often she combined the two. At her round dinner-table there were never more than a dozen guests, and conversation was kept general by the hostess. She had a favourite room, all moss-coloured and rustic, where she was fond of receiving.

**A Kleptomaniac**

She lived to a very great age, retaining all her faculties to the end. Indeed, her memory was extraordinary. She was already very old when one evening she called for her carriage early at a party where the rooms were oppressively hot. She was attended to the door by a group of friends, and there given a chair while her carriage was being fetched. And this remarkable woman there and then recited, with perfect elocution and expression, a whole book of Pope's *Iliad*!

Another glimpse we have of her, in 1834, at a dinner-party. "Lady Cork, very old, infirm and diminutive, dressed all in white, with a white bonnet, which she wore at table. Features delicate, skin fair, and, notwithstanding her great age (84), she is very animated. Attended by a page in fantastical green livery, with a cap and high plume of black feathers."

When she was no longer active enough to control the groups of her guests, she avoided groups by having the chairs fastened in certain positions.

She died at the age of 93. Towards the end she developed kleptomania, and her hosts used to leave pewter spoons about for her to take away, while she was closely watched in shops. Her fate attended her to the last; any other affliction would have earned pity for her; but it has been written that "she allowed herself to indulge in the practice of kleptomania." Perhaps, then, it was, with all its brilliance and wit, a rather lonely and empty life that closed in 1843.



# THE ART OF HAIRDRESSING

By DAVID NICOL

*Cofesseur by Appointment to H.M. the Queen; Diploma of Honour, Paris Exhibition*

*Continued from page 5271, Part 44*

## Taking Care of the Hair—How to Brush, Comb, and Massage the Hair and Head Correctly— Two Reliable Tonics for Falling Hair—A Shampoo Powder and How it Should be Used

**T**HOUGH it is right that every girl should have some knowledge of the best way to dress and arrange her hair, there is another branch of knowledge—not so showy, perhaps, but of far greater value—which is vitally important to every woman who values her appearance.

I mean, a knowledge of the *correct* way to take care of her hair. After all, no amount of skilful dressing can make lustreless, lifeless tresses look attractive. And though I admit that artificial *postiches* play a large part in up-to-date hairdressing, it is obvious that *natural* hair, in perfect condition, is preferable to the artificial product any day in the week.

That is why it behoves every girl to learn how to take care of her hair. How to give it life, and lustre, and strength. Each individual hair is *alive*, and demands a certain amount of nourishment and care, or it decays and drops, like a dead leaf in the autumn wind. Many girls devote a great deal of time to studying new modes in coiffures, and twisting their own locks into fresh arrangements, when they would be far better employed in spending those minutes *brushing* their hair or giving it a stiff dose of finger massage. The twisting-up process probably leads to nothing, and certainly does not benefit the hair; while five minutes good hard brushing or massage gives "tired" hairs fresh life and feeds the roots, encouraging growth and lustre.

So often a girl will just run a brush through her hair at night and morning, and do it up without further loss of time. In this way she goes on till one day she is horror-struck to observe that the hair is quite toneless and dead-looking; that her brush and comb hold quite a handful of hair after the morning coiffure; that even a plentiful application of brilliantine makes her hair greasy, and not *glossy*; in brief, that her hair has got thoroughly "run down" through sheer lack of care on her part. The end of such a tragedy is usually a course of expensive "treatment" visits to a hairdresser, or the permanent loss of a pretty head of hair.

Be warned in time, ladies, and spare those few extra minutes night and morning which mean life and health to your hair, and do not entail a great personal sacrifice, once they become a matter of habit. Taking care of the hair should be as much a matter of habit as taking care of the teeth or taking a bath. Unfortunately, I realise that, on the whole, the hair comes off last where care is concerned. Teeth ache, and hair doesn't. It can only protest against lack of attention by falling out and looking ugly. Remember,

the hair gets run down just as the body does, and needs quite as much care.

If you want to take care of your hair, first and foremost **DON'T WORRY!** I have proved, by personal experience, and through countless clients, that worrying has an adverse effect on the hair more quickly than anything else. Try to cultivate a calm outlook on life, and be determined not to fret and fume *needlessly* over comparative trifles. All the nerve centres in the head affect the hair, and constant "friction" on these nerves through worry causes the hair to lose its vitality and makes it drop out more quickly than anything else. So by ceasing to worry unnecessarily you are doing your hair the greatest service.

As regards brushing and combing, I consider that ten minutes' solid brushing, morning and evening, should be given to the hair. Not only does it improve the hair, but it soothes and "tones up" the whole scalp, helps to circulate the blood, and induces a feeling of health. Ten minutes' hair-brushing is excellent exercise, too, and takes away any languid, early-morning feeling as if by magic. Before describing the correct way to brush the hair, let me say something about brushes and combs.

In buying a brush or a comb—*buy the best*. Indeed, everything to do with the hair should be of the best—brilliantine, tonics, shampoo powders, etc.—and the outlay of money will bring its own recompense. Cheap brushes not only wear out, *but they also injure the hair*. The same applies to cheap brilliantines. Hair is too valuable a possession to be trifled with, and so I feel I cannot represent too strongly the folly of using inferior "tools" for its arrangement or ornamentation. Cheap combs are ruinous to the hair. They are made with *straight* instead of bevelled edges, and these catch the hair and break it. They have also sharp, coarse teeth, which split fine hairs by catching them, and tear the scalp unless used with the greatest care.

Every lady should possess a tortoiseshell comb. I know they are expensive in comparison with the others, but if their lasting power and value is compared, they prove worth their weight in gold. A shell comb will last a lifetime, if used with care. It should not be held tightly at one end while tangled hair is combed with the other, or it will naturally break. Hold it firmly in the middle, use it gently, and as long as it is not dropped it should last for years. For a guinea a good French shell comb can be bought at most hairdressers', and no lady will ever regret such a purchase. Italian shell is not so good, as the shell is harder, and the





The correct method of brushing the hair. Only the best makes of brushes and combs should be used, or the operation lacks much of its value  
*Designs by David Nicol, 50, Haymarket*



workmanship not so fine. Don't go on tearing your hair on a cheap comb, ladies. Invest in one that will soothe your head, save your hair, and last your lifetime.

Brushes should be of the very best quality, for coarse bristles damage the hair as severely as badly cut combs. A good stiff bristle brush, or one of *good* whalebone, may be bought for 7s. 6d., and is cheap at the price. A combination of bristles and whalebone is bad; but stiff bristles, or good whalebone by themselves, are without equal. Tender scalps cannot stand whalebone, perhaps, and will find bristles more to their liking. The bristles should be from two to three inches in length.

To brush the hair correctly, part it down the centre, from the forehead to the nape of the neck. Before brushing begins, every vestige of tangle or French combing must be removed.

Comb the hair carefully, *starting from the ends of each strand*, and inserting the comb an inch higher with each movement. In this way the tangles or French combing can be removed without tearing or breaking the hair. When the hair is quite smooth, hold the brush firmly, and draw it down the hair, *starting at the roots and bringing the brush to the extreme ends of the hair after every stroke*.

The hair should never be brushed in short, jerky movements, which terminate half-way down the hair. Lifting the brush from the centre of the hair leads to re-entanglement, and spoils the effect of brushing.

Every stroke of the brush should be *long* and firm, and not hurried. Feel the bristles on the scalp at the beginning of each descent, and draw them out through the extreme points of the hair. Having brushed the hair downwards on either side, obliterate the parting, and brush it straight back from the forehead and upwards from the ears. Finally, throw all the hair forward, and brush upwards from the nape of the neck. This ensures thorough friction of the scalp in every direction, and it is friction that keeps the hair alive. Brushing, as I have described it, can be done *thoroughly* in ten minutes, and should become a habit, performed night and morning without fail.

Massage for the head and hair is splendid, not only when the hair shows signs of being out of condition, but also as a preventative of such an unwelcome occurrence. Massage is done with the tips of the fingers. Insert the fingers in the hair, which should be parted, and press them towards each other, firmly pushing up the scalp between them. Repeat this movement steadily and slowly for five or six minutes, carrying the fingers gradually over the head. By that time the scalp should be literally "glowing," for the blood has been newly circulated, and the gentle friction has braced up all the tired muscles, thus vitalising the scalp and benefiting the hair.

If the hair is in a bad state, it should be carefully shampooed, with an antiseptic shampoo powder, before any such treatment is started. I will give a recipe for an antiseptic shampoo later in this article. Washing the

hair prepares it for the treatment, which should never be applied to a dry or dusty head. In any case, whether the massage is a daily or weekly rite, or merely as special treatment, some kind of tonic lotion should be applied to the hair first, and well brushed in before the kneading or massage begins. An excellent tonic lotion may be prepared at home with very little trouble.

The following

is a good lotion for moist or greasy hair :

Acetic acid .. .. .	o $\frac{1}{2}$ ounce
Tincture of quinine .. ..	1 "
Spirits of rosemary .. ..	1 "
Rose-water up to .. ..	8 "

Mix these ingredients thoroughly together, shake well before using, and apply with a small sponge or a piece of cotton wool.

The following is a good lotion for dry hair :

English almond oil .. ..	1 ounce
Liquid ammonia .. ..	1 "
Rectified spirits of wine ..	4 "
Orange-water .. ..	2 "

To keep the hair in really good condition, have it shampooed once a month in the ordinary way, or once every two weeks when under treatment. The antiseptic shampoo mentioned earlier in the article is made by mixing half an ounce of borax with a pinch of betanaphthol and a pinch of chinosol. Never use soap or soda for washing the hair.



How to massage the hair with the tips of the fingers



# SECRETS FROM A FRENCHWOMAN'S BEAUTY BOOK

## THE COMPLEXION

The Beautiful Woman Must be "Vivid"—A Woman's Complexion Her Most Noticeable Feature  
—Natural Aids to Beauty

EVERY woman who is a true daughter of Eve should—and does—take a keen and never-ceasing interest in her personal appearance. For is it not a woman's chief duty to charm? And not only the opposite sex, *bien entendu*, for her own sex should be carefully studied in this regard.

I have made a careful study of women and their ways, and in my "beauty book"—a precious little volume wherein repose a series, ever growing, of hints and suggestions and assertions with regard to personal appearance—I once wrote the words: "No woman has charm who is not conscious of it. No woman can retain charm without trouble and care, for charm is the whole of a woman's personal appearance—her skin, eyes, hair, hands, and manner—rolled into one all-meaning word."

It has been my lifelong object to cultivate charm, for by so doing beauty is also attained. Mere classical, cold beauty has no meaning or place in my scheme. To me a woman who is beautiful must be vivid, must be alive. On an early page in my book of secrets I find: "Never make a practice of mixing with those on whom a good impression is to be made when conscious of a lack of charm. Rather the feeblest excuse than an hour spent in company with others on whom a bad impression must inevitably be made."

To that rule I have stuck rigidly all my life, and if I have any friends who say of me, behind my back, "She is charming," I owe it to the fact that I only let them see me when I really am charming, and know it.

### "Off Days"

Every woman has her "off days." Days come when no amount of care, no amount of trouble, not even the right hat, will produce that indescribable effect which tells a woman that she is all right. On such days things have a way of going wrong. And I contend, from experience that has proved its own lesson, that pleasure or business conducted on an "off day" is valueless. The impression that should be made is lacking, and the woman in the case is deeply, irrevocably conscious of that fact. Therefore, I say, beware of "off days," and when they come excuses are the best possible armour.

This is not vanity. To take a pride in one's personal appearance, to charm and please, is undoubtedly a woman's chief *rôle* in life. And how else can she do it than by caring for herself? Madame who does not care, does not charm, or only for a short time. Charm needs cultivation, and that takes more minutes than five. If any woman who has begun to read these lines is one of those to whom personal appearance means nothing,

to whom goodness of heart is more than goodness of face, to her I say, "Read no further!" From goodness of face, from that feeling of being "right" from top to toe, comes—so I believe—goodness of heart and goodness of mind. And it is to those who think with me that I want to reveal a few of those secrets which have found a place in my "beauty book" in the passage of the years.

A woman who tries may always learn. Hints can be picked up daily for the mere trouble of asking. Oh, mesdames—and mesdemoiselles—when next you meet another of your sex with eyes or hair or skin that seem to you particularly beautiful, ask that person her secret. She will have one, and she will tell it to you, if it is not that her hair is a wig or her skin a mask.

### A Critical Period

Past a certain age—thirty, shall I say?—all women, and especially those living in the cities of this world, need to take care of their skin, eyes, hair—everything. Nothing is done without some outside aid, especially in beauty culture. But there are aids that are natural, and aids that are unnatural. It is only those falling under the heading of natural aids which find a place in my "beauty book." Make-up is only for women without brains and the lack of enterprise that regards naturally preserved or acquired beauty as a woman's most valuable attribute.

The first factor of a woman's charm is her complexion. Of course, we may be found charming for our voices, eyes, manner, or a thousand other reasons. But, in studying women, it seems to me that skin is the most noticeable part of a woman's composition. Eyes, lips, and nose are but a small part of her face. But her skin covers it completely. A bad skin will spoil the most beautiful eyes and wreck the effect of the most luxuriant tresses.

### A French Ideal

Frenchwomen seem to realise this almost better than others; and I do not say so because I am of that nation, for the skin which appeals to most Frenchwomen does not attract me.

But what I mean is that a Frenchwoman takes more pains to make her skin apparently perfect—usually through artifice, I admit—than the average Englishwoman. To me the dead-white skin and crimson lips of the typical Parisienne make no appeal. For there is nothing of Nature in that colouring. The milk-and-roses, strawberries-and-cream of a real English girl's skin when at its best and most perfect beauty seems to me the most desirable of all complexions.

*To be continued.*





## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

### The Baby

*Clothes  
How to Engage a Nurse  
Preparing for Baby  
Motherhood  
What Every Mother Should Know, etc.*

### Education

*How to Engage a Private Governess  
English Schools for Girls  
Foreign Schools and Convents  
Exchange with Foreign Families for Learning Languages, etc.*

### Physical Training

*Use of Clubs  
Dumb-bells  
Developers  
Chest Expanders  
Exercises Without Apparatus  
Breathing Exercises  
Skipping, etc.*

### Amusements

*How to Arrange a Children's Party  
Outdoor Games  
Indoor Games  
How to Choose Toys for Children  
The Selection of Story Books, etc.*

## THE COST OF A GIRL'S EDUCATION

By GLADYS BEATTIE CROZIER

*Continued from page 5299, Part 44*

Bedford College—Queen's College—Cheltenham Ladies' College—Girton College and Newnham College, Cambridge—Somerville College, Lady Margaret's Hall, St. Hugh's College, and St. Hilda's Hall, Oxford

THERE is an ever-growing demand for women with university degrees to fill both public and private posts of responsibility, owing to the feeling that those who have devoted more time to the systematic training of the mind are likely to have a wider outlook upon life, and will be therefore better able to arrange and carry out important schemes and deal wisely with emergencies.

### The Value of a Degree

For instance, it has been definitely settled already that the Government are to assign posts for women in connection with the women's side of the Insurance Act, and in assigning these posts the women holding a university degree will naturally have first claim.

Then, again, many girls who have no present intention of entering upon some special career, like to put in a few years' extra study, and take a degree as a finish to their general education, and so it comes that the number of women university graduates increases year by year.

Bedford College, King's College, University College, Westfield College, East London College, Royal Holloway College, and the London Medical Schools for Men and Women are all part of the "University of

London," and in every one of these colleges women students are prepared in arts and science for the University of London degrees, B.A. (London), and B.Sc. (London). Those who intend to take a medical degree, M.B. (London), having passed the London Matriculation Examination, or its equivalent, and having prepared at Bedford College, or one of the colleges which undertake advanced science teaching for the first medical examination in chemistry, zoology, botany, and physics, go on to the London School of Medicine for Women, and are enrolled as students at the Royal Free Hospital, which is at present the only one where women students are admitted. There are several scholarships of varying values, of which full particulars may be obtained from the secretary, 8, Hunter Street, Brunswick Square, W.C. Students remain for five years at the Royal Free Hospital before taking their final examinations for the M.B. B.Sc. degrees of the University of London and the M.D. degree may be taken two years later.

Bedford College, York Place, Baker Street, W., for resident and non-resident students, of which the president is Miss Tuke, M.A., may be taken as generally representative of the colleges of the University of London. Here students, having passed the London Matriculation Examination (usually between



the ages of 17 and 19), embark upon a three years' course of study for the Bachelor of Arts (B.A.) or Bachelor of Science (B.Sc.) degree awarded by the University of London.

The first year is devoted to preparation for the Intermediate examination, and the last two years to prepare for the final examination. After the Intermediate has been passed, each student must decide whether to read for a "Pass" or an "Honours" degree, for which a more advanced course is required. Pass students who are to become teachers, as a rule, only get junior posts at schools, and there are nowadays so many specialist posts run at the more important schools that all clever students are advised to work for Honours.

The girl who intends to become a teacher will probably need a teaching diploma besides her B.A. or B.Sc., and for this a three terms post-graduate course for training in teaching, for girls who have already taken university degrees, is held at Bedford College.

Those who are qualifying for high positions in the educational or scientific world will need to work for another couple of years in order to obtain the M.A. or D.Sc. degree, for which the actual examination test is the writing of a thesis on a theme selected by the candidate and approved by the University.

The college fees for university courses are 30 guineas a session, or 11 guineas a term for the Intermediate Arts course, and 27 guineas a session, or 10 guineas a term, for B.A. Pass or B.A. Honours, and 38 guineas a session, or 13½ guineas a term, for B.Sc. Pass or Honours course.

Matriculation courses—which are more

used by older women who have not previously had the special education necessary to enable them to matriculate, and so pass on to the taking of a university degree—are also held at Bedford College, the fee being 27 guineas a session, or 10 guineas a term.

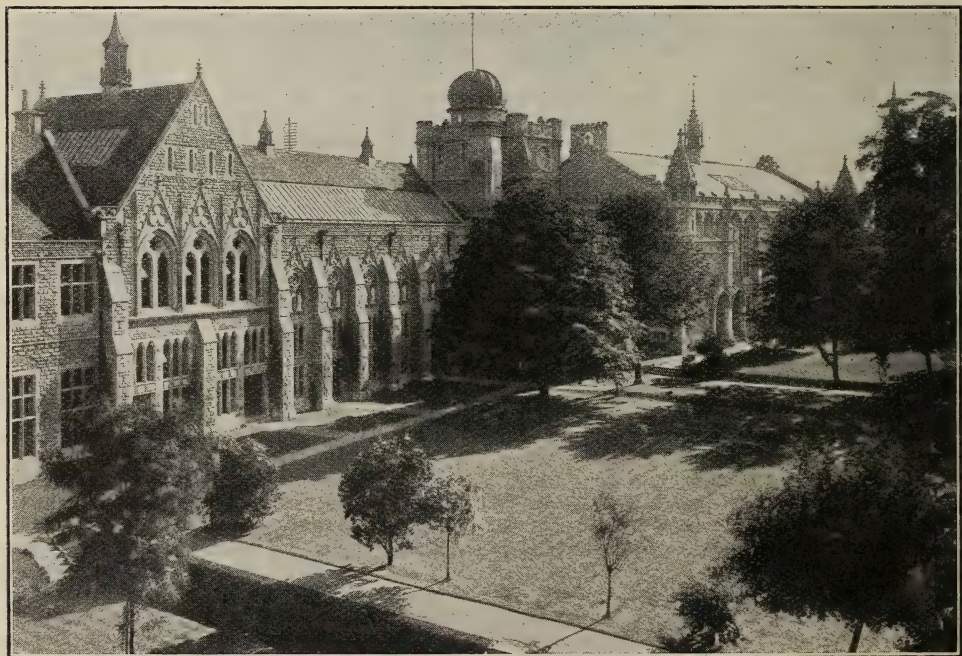
Students who are not working for any special examination may enter the college for a single course of lectures for one or more terms at fees which range from a guinea a term for elocution, to 4 guineas a term for chemistry or physics and practice.

#### Entrance Scholarships

There are eight important and valuable entrance scholarships, ranging in value from £30 to £50 per annum, each one tenable for three years at Bedford College, besides a number of scholarships and other prizes and awards, particulars of which are to be found in the college prospectus.

At Bedford College, quite apart from the university course, there is an important special course of scientific instruction in hygiene—recognised by the Sanitary Inspectors' Examination Board—which extends over four terms, and is suited to the requirements of women wishing to become factory and sanitary inspectors, teachers of hygiene under county councils, inspectors and health visitors for municipal councils, health and education committees, and other organisations for promoting the public welfare.

The course, consisting of hygiene, physiology, bacteriology, chemistry, physics, and meteorology, provides the necessary instruction for examinations such as the Sanitary Inspectors' Examination Board. The work



Cheltenham Ladies' College, from the south side. This is one of the largest and most famous centres for the higher education of girls in England

Photo, G. H. Martyn & Sons





The beautiful hall of Division I. Cheltenham Ladies' College

*Photo, G. H. Martyn and Sons*

in science is not limited to the requirements of the examination, but is designed to give the students a thorough training in the different subjects taught. Some elementary knowledge of chemistry and physics is needed before the course is entered upon, and a short preliminary course in these two subjects can be taken at the college, if required.

A diploma is awarded by the council of Bedford College to students who have satisfactorily attended the whole course, and have passed in all subjects of the examination, held in two parts, in July and December.

The fee for the course is 30 guineas, which includes the use of the college apparatus.

There is an entrance fee of 10s. for every student entering the college.

Residence is provided in Bedford College, and at South Villa, Regent's Park, which forms an annex to it, for fifty-eight students over eighteen years of age. Each student has a study-bedroom, and there are excellent opportunities provided for lawn tennis, boating, swimming, hockey, and gymnastics.

Fees vary from 58 guineas to 73 guineas for the thirty weeks session, which is divided into three terms, and a few residence bursaries are awarded to students under special conditions.

To sum up, the cost of a girl's education for a university degree at Bedford College, with board and residence for the thirty weeks session, ranges from 85 guineas to 111 guineas a year.

#### A Pioneer College

Queen's College, Harley Street, whose present principal is Sir Henry Craik, K.C.B., M.P., and warden Miss Lewer, B.A., has the special distinction of being the pioneer college for the higher education of women, for

it was founded by Frederick Denison Maurice, the intimate friend of Kingsley and Tennyson, in 1848, the year after the publication of "The Princess," by the Poet Laureate. Here Frederick Denison Maurice, Charles Kingsley, and a little band of professorial friends, lectured and taught the eager young girls who crowded to Queen's College to gain wisdom from the fountain of knowledge thus unsealed for their especial benefit, and it is owing to the direct influence of the noble, vivid, and high-minded personality of the founder that the college owes its lofty principles of non-competition, the disapproval of rewards and punishments, and other unwritten maxims which, in spite of strong public feeling in the other direction, have survived to the present day, making it the unique institution it undoubtedly is.

Its hold on the affection of former pupils is an unusually strong one, and the success of its methods is vouched for by the number of distinguished women of the day who own it as their Alma Mater. Mrs. Alec Tweedie, Miss Beatrice Harraden, Viscountess Gladstone, Lady Beerbohm Tree, Miss Anna Williams, Miss Norah Kerin, and Miss Grimston, daughter of Mrs. Kendal, are reckoned amongst the present generation of "old girls" of whom the college is justly proud.

On the earlier records of the college are to be found the names of pioneer women in the realms of literature, the stage, medicine, philanthropy, and, above all, of the great cause of women's education—Miss Love, formerly head-mistress of St. Andrews, and then of Wycombe Abbey; Miss Bishop, of St. Gabriel's College; Miss R. Morison, of College Hall, Byng Place; and the late Miss Beale, who won her first certificate in the



year the college was opened, and became principal of Cheltenham Ladies' College eight years later. Here she worked for forty years, and saw a school of 69 young girls grow into a college of university rank numbering some 900 students. Miss Jean Ingelow, the poetess; Miss Gertrude Lothian Bell; Dr. Sophia Jex Blake, who was made an associate of Queen's College in 1861, and who after leaving studied at Edinburgh, where she took her degree, were also former students.

Maintaining its lofty traditions, a high

week for two hours, £2 12s. 6d. The fees for the school pupils range from £4 4s. to £8 8s. the term.

Under a very excellent system of instruction, classes are held and lectures delivered by some of the most eminent professors of the day, assisted by lady tutors and teachers.

Private reading is much encouraged, and there is an excellent college library to which students have full access. There is also a studio where every branch of art is taught. Private lessons are given and classes held in

vocal and instrumental music, and there is a class for the practice of chamber music.

Every student has the opportunity of daily physical exercise under a qualified teacher of Swedish drill, as well as hockey, tennis, and swimming, according to the season.

A limited number of students can reside in the college buildings, the fees for board and residence being 26 guineas a term.

The certificates of associateship are awarded to students of the college, whether compounders or non-compounders, who have attended the senior course for not less than six terms on the results of the annual examinations in not less than

five subjects. The fellowship is awarded for special excellence in a single branch of study.

Various scholarships can be held at the college. Some of these are open to competition, while others are given as the result of nomination.

Cheltenham Ladies' College, of which the principal is Miss Lilian M. Faithfull, is one of the largest and most famous centres for girls' higher education in England, and the number of pupils varies from 850 to 1,000 each session.

The college consists of the following divisions—Kindergarten for boys and girls under eight. (1) Division III. (lower school), for pupils from about 8 to 12; (2) Division II. (middle school) for pupils from about 12 to 15; (3) Division I. (upper school) for pupils from about 15 to 18; (4) university classes working for the degrees of the University of London or for the Cambridge Higher Local Examination; (5) By-students studying any special subject or subjects.

There are two post-school courses in home science, which include physics, chemistry, biology, cookery, housewifery, laundry, needlework, physiology, and hygiene, elements of economics and business training,



The tower at Girton College, Cambridge. The women students of this famous college have achieved brilliant successes in all the University examinations

standard of general culture rather than the preparation for set examinations is the principal aim of the college, but students are encouraged to read for university examinations, scholarships, or for the associateship of the college.

Classics and history have been favourite subjects of study at Queen's College, and former students have given several performances of Greek plays in the original.

#### The Curriculum

Queen's College is divided into a senior division and a junior division, where girls under sixteen are placed in the various classes according to age and capacity. There is also a most excellent school for younger pupils (of which the head-mistress is Miss M. D. Teale), to which boys under nine are also admitted.

The students are divided into compounders and non-compounders. The compounders take the entire college course at a fixed fee—from eight to ten guineas a term, according to age—while the non-compounders are those who wish to specialise in some special departments, for which the fees are: For classes meeting once a week for one hour, £1 11s. 6d., and for classes meeting twice a



and in library work, which includes bibliography, classification, cataloguing, library history and organisation, library administration, language and literature, and business training. The general and educational library of the college, which contains about 8,000 volumes, offers ample scope for this latter course, and regular pupils over sixteen years of age may, subject to the principal's sanction, substitute one or other of these post-school courses for the ordinary course of instruction at the same fees.

Unless a shareholder's nomination be obtained, there is an entrance fee of 5 guineas for each regular pupil, or a nomination fee of 10s. a term. No entrance fee or nomination fee is needed for children under eight attending the kindergarten or for by-students.

There are certain special conditions which day pupils living in their own homes are bound to keep both in and out of college hours. Admission is restricted to pupils who hold a certain social standing, and a satisfactory reference is required asserting the eligibility of the proposed pupil.

An entrance examination for regular pupils over eleven years of age is held at the college each term, and a pupil must reach a certain standard in order to obtain admission. Exemption is granted when the pupil has already passed some recognised public examination.

Three entrance scholarships for pupils who are over the age of thirteen and under fifteen on September 1, one of the value of £40, and two of the value of £30 a year, are offered for competition each May, successful candidates entering the college the following September.

A scholarship of the value of £25 per annum, tenable for three years at the college, is offered for competition to the daughters of Army officers. Competitors must be between the ages of thirteen and nineteen. There are several other scholarships, particulars of which can be obtained on application to the secretary.

The tutorial fees per annum are, for pupils over fifteen, 24 guineas; for pupils under fifteen but over ten, 18 guineas; for pupils under ten, 12 guineas; for the kindergarten, 9 guineas; and for the training department, 18 guineas.

Boarding fees vary from 54 to 93 guineas per annum; arrangements are made at some of the houses for the boarding of pupils as foundationers at reduced fees per head of 30 guineas per annum. Each pupil has a private room or cubicle.

Pupils are prepared for the examinations of London University—taking a three years' university course at the college and visiting the London University merely to sit for the examinations for the B.A. and B.Sc. (London), and also for the preliminary medical examination and for Oxford and Cambridge University entrance examinations. An extra tuition fee of two guineas a term is payable for pupils taking the London University Final Honours course.

The physical education of the girls receives much attention. There is a swimming-bath in the college, and playing-fields, which are fifteen acres in extent, where hockey, cricket, lawn-tennis, and basketball are played, according to the season, under the superintendence of fully qualified games mistresses. Riding, fencing, and dancing lessons are arranged, and daily drill is given during the mid-morning break.

Cheltenham Ladies' College also contains a most important department for the training of teachers for secondary and kindergarten schools, the work of which hardly, however, comes into the scope of this article.

#### Women at the Universities

The present position of women students at Oxford and Cambridge Universities is an anomalous one, for, while they have access to the University libraries and laboratories, and to almost all the lectures given in the various colleges of each University, and are formally admitted to all the University



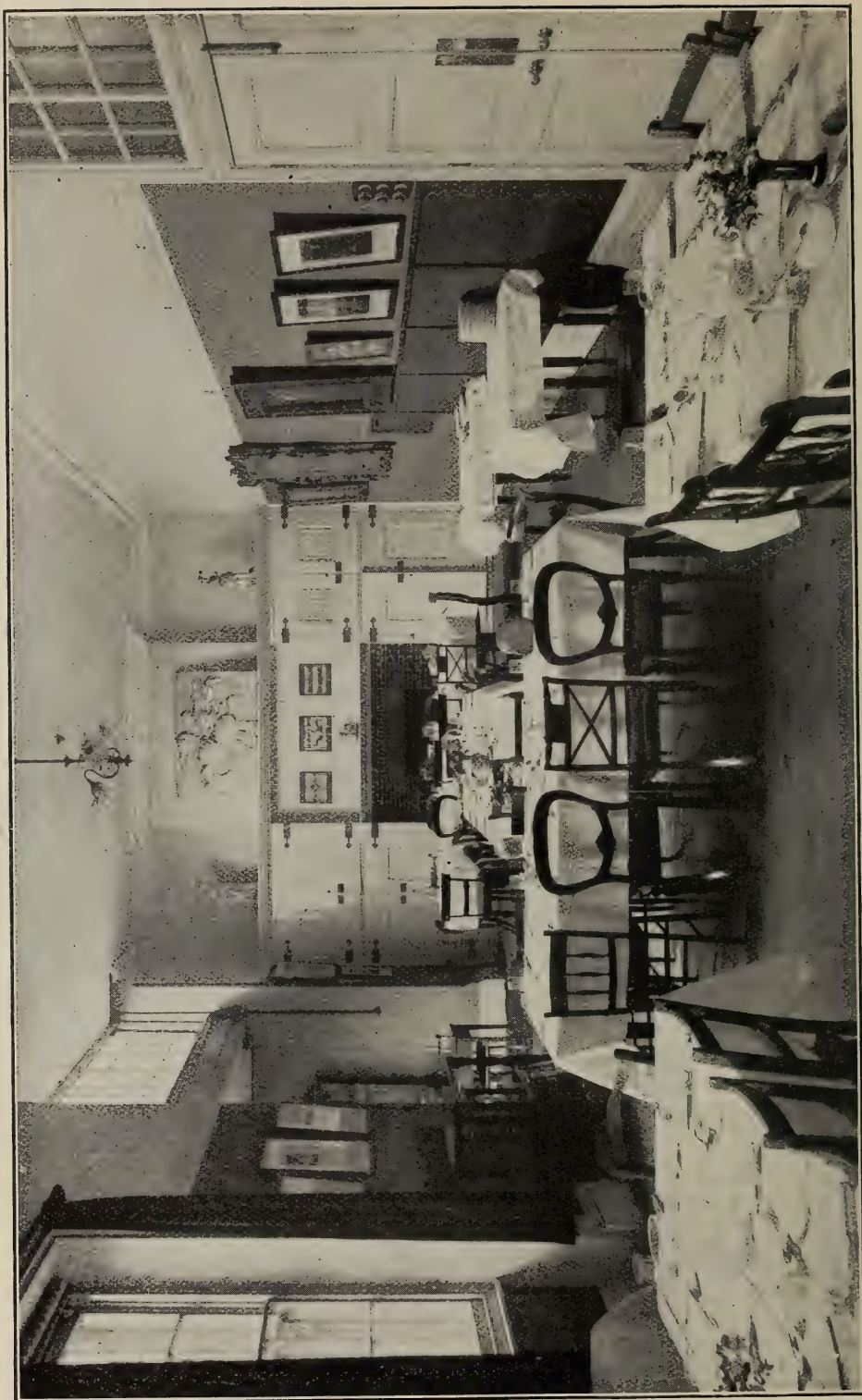
A garden tea-party, Girton College.

Informality reigns at such social gatherings, which are a great feature of student life

examinations, no University prize, scholarship, degree, or fellowship, is awarded to a woman. No doubt, in time, these restrictions will be removed.

Lists are, however, published by the Oxford and Cambridge Universities, giving the results obtained by women students in the examinations, and at Cambridge certificates are issued to women by the University, stating the class, or place in class, attained by them in each examination, while at Oxford supplementary class lists containing





The dining-hall, Old Hall, Somerville College, Oxford. All students at Somerville are expected to work for Honours in the University examinations



the names of those women who have obtained honours, are published in the "University Gazette and Calendar."

At Cambridge, on one occasion, a woman was announced as above the Senior Wrangler.

At Cambridge University women students, who must be in residence at either Girton or Newnham College, are admitted to the Tripos (B.A.) Honours Examination, provided that they have already obtained an Honours certificate in the Higher Local Examination, including at least a pass in groups B and C, or have passed the Previous Examination (Little Go). All the Triposes are open to women students.

#### Women's Colleges at Cambridge

At Girton College, Cambridge, the mistress of which is Miss E. E. Constance Jones, there are a large number of highly qualified resident lecturers and directors of studies, and the inclusive fees for board, lodging, and tuition are £35 a term, which covers all but purely personal expenses.

Candidates for admission must pass an entrance examination, held annually at the college in March and in June, for which the fee is £1, unless they have already passed some other examination which qualifies them for admission.

The subjects taught include divinity, classics, mathematics, mechanical science, law, history, economics, mediæval and modern languages, Oriental studies, and the theory of music. Students, in addition to the teaching received in the college, attend University and inter-collegiate lectures.

Girton College confers a "degree certificate" upon students who have passed examinations qualifying for the B.A. degree of Cambridge University, and have fulfilled the conditions which are imposed by the University on candidates for degrees.

There are a number of scholarships tenable at Girton College, ranging in value from £88 per annum tenable for four years, to £50 per annum tenable for three years, full particulars of which may be obtained from the secretary.

At Newnham College, Cambridge, of which the principal is Miss K. Stephen, students are not admitted under eighteen, and must have passed—under certain special conditions, for which application must be made to the principal—the Cambridge Higher Local Examination, or the University Previous Examination.

The fees are from £30 to £35 the term, for board, lodging, tuition, and attendance at University lectures.

Out students living with parents or guardians in Cambridge, or—if over thirty years of age—in rooms approved of by the principal, are admitted to Newnham College, on payment of £12 the term.

There are a number of scholarships tenable at Newnham College for three years, ranging in value from £50 to £35 per annum.

Students are expected, as a rule, to remain for three years, and to read for a Tripos.

#### Women at Oxford

At Oxford University women are admitted to Responsions and to all the University examinations, and the Association for the Education of Women in England gives a certificate for the degree course (with residence) to women students.

The Oxford University diploma in geography, education, economics, anthropology, classical archæology, rural economy, ophthalmology, and public health, is obtainable by women.

There are four women's colleges—Lady Margaret Hall, Somerville College, St. Hugh's College, and St. Hilda's Hall.

At Lady Margaret Hall, the principal of which is Miss Jex Blake, the cost of board and residence is £75 a year, while tutorial and lecture fees (for all but science students) amount to a fixed sum of £27 per annum, which includes the library fee.

Candidates for admission must have passed the Responsions examination—held in March, June, September, and December each year—or the Oxford Higher or Senior Local in the same subjects as those set for Responsions.

Students cannot go into residence for less than three years, except under special circumstances, and all students are expected to read for Honours.

About seventy students can be accommodated, and students, besides the instruction received in the college, attend University and inter-collegiate lectures, and have the use of the University laboratories and library.

#### Scholarships

There are several scholarships, ranging in value from £50 to £35 per annum, tenable at Lady Margaret Hall.

Somerville College, of which the principal is Miss E. Penrose, provides accommodation for eighty-five students, who are expected to work for Honours and who occupy rooms in the Old Hall, West Buildings, in the library wing, and in three cottages in the grounds, the charges being £102 per annum for the best rooms (together with board, tuition, lectures, library, and registration), while some rooms may be had at lower rates.

There are several scholarships of the value of £50 per annum tenable for three years at Somerville College.

At St. Hugh's College, under the principalship of Miss Moberly, the charges for board, lodging, tuition, lectures, library, and registration range from £70 to £95 a year, and there are five scholarships of from £40 to £25 per annum tenable for three years.

St. Hilda's Hall, of which the principal is Miss C. M. E. Burrows, was founded by Miss Dorothea Beale, and originally intended chiefly, though not exclusively, for past students of Cheltenham Ladies' College.

Here the fees for board amount to £25 a term, and open scholarships of the value of £50 and £30 per annum, tenable for three years, are awarded yearly.





## THE LADY OF QUALITY

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

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*The Fashionable Resorts of Europe*

*Great Social Positions Occupied by Women*

*Etiquette for all Occasions, etc.*

## ROYAL RANK SACRIFICED FOR LOVE

### THE ROMANCE OF MORGANATIC MARRIAGES

The Grand Duke Michael's Punishment—The Humiliation of a Princess—Love and the Hapsburgs—Mystery and Tragedy—From Princess to Countess—A Prince's Confession—A Charming Tribute to a Morganatic Wife—The Romance of the Battenbergs

"**L**ove is king! Long live love! Life without it is but a pitiful existence!" Melodramatic though these words, spoken by the hero in a popular London play, may seem, the majority of people will be inclined to agree with the sentiment expressed.

Love *is* king, an all-powerful monarch,

for whom men and women make every sacrifice to pay obeisance. In everyday life one is continually hearing of Cupid's victims, who, at his bidding, have renounced wealth, rank, position, and family ties. It is, however, in the history of Royal houses that one finds the most striking illustrations of the influence and power of love. Royalty shall mate only with Royalty, say the laws of kingdoms. But love laughs at laws as well as locksmiths, and Royal rank counts for nothing when the heart speaks.

The sacrifices, however, which a Royal personage who marries one of inferior rank is called upon to make would probably deter nine people out of ten from marrying those whom they love. Take, for instance, the case of the Grand Duke Michaelovitch of Russia, a cousin of the present Tsar, who in 1891, fell in love with the beautiful Countess Sophie von Merenberg.

Knowing full well that the late Tsar Alexander III., would not agree to the marriage, the Grand Duke married her in secret. The Tsar was so incensed by the conduct of his relative that he ordered the Grand Duke's expulsion from the Russian army, and condemned him to perpetual exile. Furthermore, he caused the father of the Grand Duke to deprive him of his estates and rank.

In consequence of his exile, the Grand Duke came to live in England, and it was not until the present Tsar ascended the throne that the ban was removed, and he was allowed to return to his native country, restored to his former rank in the army, and



The Countess Torby (née Countess Sophia von Merenberg), wife of the Grand Duke Michael of Russia  
*Photo. Langier*



the right of his wife to bear the title of Grand Duchess was recognised. It is said that this happy sequel to the marriage would not have been brought about had it not been for the endeavours of the late King Edward, who was one of the Duke's most intimate friends; for his Majesty used his influence to persuade the present Tsar to restore his kinsman to his former honours, dignities, and military rank, and rescind the sentence of exile.

Deprivation of wealth and rank, however, are not the only penalties which Royal personages have to pay for marrying beneath them. Such alliances sometimes mean social ostracism for their wives and children.

The Archduke Franz Ferdinand, heir presumptive to the throne of Austria-Hungary, married, on July 1, 1900, Countess Sophia Chotek, who has since been created Duchess of Hohenberg, and, consequently, was obliged to pronounce the following oath in the Throne Room of the Royal palace, with his right hand on the Bible and standing before a crucifix.

"I, Franz Ferdinand, swear by God Almighty to observe the family statutes of our house in general, and in particular with regard to my marriage with Countess Sophia of Chotek. I swear that I acknowledge my marriage to be a morganatic union, and any children of this marriage shall not be entitled to claim succession to the throne of Austria or Hungary."

Nor was this the worst humiliation which the Archduke had to endure. Even his own brothers refused to attend his marriage, and the Emperor merely sent a message of congratulation; also, by the rule of the Court, his wife was obliged to submit to the precedence of all the archdukes and archduchesses of the Imperial Family.

There was a painful scene, for instance, in March, 1911, when the Duchess of Hohenberg attended the annual ball in Vienna. On such occasions the Imperial Family enter the ballroom, in which the other guests have already assembled, in solemn procession, the Emperor at the head, and all the archdukes and archduchesses following in the order of their particular precedence. At the ball there were nearly thirty archdukes and archduchesses, and they walked two by two. At the extreme end of this procession walked the Duchess of Hohenberg, separated from her husband, who was immediately behind the Emperor, with the archduchess second in rank leaning on his arm.

It was the humiliating position in which his wife was placed which made the Archduke endeavour to persuade the Emperor Joseph to grant her the right of walking by his side at such functions. But this privilege was denied her, and now, of course, people are



H. I. H. the Grand Duke Michael of Russia, whose marriage so displeased the late Tsar Alexander III, that he suffered expulsion from Russia and the deprivation of his rank and estates in consequence *Langflier*

asking what the Archduke will do when he inherits the throne. Will he set aside his oath and elevate his wife to the rank of Empress? There are many who prophesy that if he adopts such a course it will be sure to lead to trouble in regard to the dynasty.

It is a curious fact that the family of the proud and ancient Hapsburgs presents more instances of morganatic marriages than any other Royal house. And the Emperor Joseph must by this time have grown accustomed to straightening out the matrimonial entanglements in which his relatives have found themselves.

The Hapsburg romances date back to 1827, when Archduke Johann, brother of the Emperor Franz I., married Anna Plochl, the daughter of a peasant posting-master of Aussee in the province of Salzburg. The Archduke, at the time, was travelling incognito from Italy, on his way to Vienna, and when he arrived at Aussee, found that the coach had gone. He asked for a carriage to take him on his journey, for it was before the time of railways. The job-master had horses, but no postilion. Consequently the post-master's daughter donned the dress of the driver and drove the Archduke to the next stage. The youthful prince discovered the sex of his driver, admired her pluck, and fell in love with her.

His subsequent visits to Aussee created much talk and the day came when Anna





The Archduke Franz Ferdinand of Austria, who sacrificed his hereditary rank and rights of succession to wed the lady of his choice. *Photo, Adele*

begged the Archduke, with tears in her eyes, to go away, since no good could come of their attachment. In the presence of her father and mother, Johann thereupon declared that Anna must be his wife. He had already applied to the Emperor for permission. He would now apply again, and directed the family to announce Anna as his fiancée. The Emperor consented to the morganatic marriage, but debarred the couple from attendance at Court. The ceremony took place in the chapel at Aussee, Anna being immediately created Baroness Brandhof, and later Countess of Meran.

Extraordinary mystery surrounds the marriage, in 1889, of Archduke Johann, nephew of the Emperor Joseph, who was at that time thirty-four years of age, and a field-marshal in the Austrian army.

The romance began in 1886, when the Archduke accidentally met, in the woods near Vienna, Herr Stubel, his wife, and three daughters. One of these daughters, Milly Stubel, was a dancer in the Opera House, and the Archduke immediately fell in love with her. His visits to her father's

home soon became the talk of Vienna, and the Emperor ordered them to cease.

The Archduke refused, however, and sought permission from the Emperor to marry, demanding, he said, "as much freedom in the matter as the humblest citizen."

The permission was refused, and finally, in despair, the Archduke applied to the Emperor for permission to resign his rank and assume the simple name of Johann Orth. To this the Emperor agreed, with the added requirement that Austrian citizenship should also be relinquished. The official journal published due notice, and the Archduke was turned into Johann Orth, and disowned by the Hapsburgs.

Ultimately the Archduke came to London with Milly Stubel, and the pair were married secretly, but in a perfectly legal manner, by the registrar of Islington, the ceremony being witnessed by the then Consul-General of Austria in London.

After the marriage, John Orth and his bride set off on a voyage in a sailing vessel he had bought to the South Sea Islands. They were last



The Countess Sophia Chotek, wife of the Archduke Franz Ferdinand, heir presumptive to the throne of Austria. She was afterwards created Duchess of Hohenberg. *Photo, Adele*



heard of at Buenos Ayres, but from the time they left that port nothing more of John Orth and his bride has been heard. Many mysterious tales have been woven about them, but the fate of the Margarethe, on which the Archduke and his wife embarked, remains as much a mystery to-day as it did at the time of its disappearance just over twenty years ago.

Undoubtedly the greatest grief of the Emperor of Austria's life was experienced when his only son, the Crown Prince Rudolph, met with such a tragic death in 1889. Eight years previously he had married Princess Stéphanie, daughter of the late King Leopold of Belgium, the bride being sixteen and the bridegroom twenty-three. It was a marriage of convenience, and in 1887 the Crown Prince met and fell in love with the beautiful Baroness Marie Vetsera. So madly in love was the Crown Prince that he went boldly to his father and said he intended to divorce Stéphanie so that he could marry the Baroness, offering to renounce all claims to the throne.

The Emperor sternly forbade the project, and the Prince was also strongly rebuked by the Pope when he applied for permission to divorce his wife. After some time the Emperor managed to bring about a reconciliation between the Crown Prince and his wife, and Rudolph went to his hunting château near Vienna to bid the Baroness farewell. What happened there remains a mystery to this day, for when the Crown Prince did not appear, and attendants went in search of him, they discovered in the château the dead bodies of Rudolph and Marie Vetsera. How they died only those who discovered the bodies know, and it is a mystery which has never been revealed. An interesting article on the life of this ill-fated prince appeared in *EVERY WOMAN'S ENCYCLOPÆDIA*, page 2107, Vol. 3.

This romance ultimately led to Princess Stéphanie herself contracting a morganatic marriage. Left a widow, with no object in life save the education of her infant daughter Elizabeth, and practically without a friend in the world except her husband's

father, the Emperor Francis Joseph—for King Leopold had quarrelled with her—she devoted her time to travel. At a dinner in London, in the spring of 1889, given by the Austrian Ambassador, the Crown Princess Stéphanie met Count Elemar Lonyay, an *attaché* of the Embassy, and the youngest son of an old family of Hungarian nobility.



The Countess Lonyay, formerly the Crown Princess Stéphanie, widow of the ill-fated Crown Prince Rudolph of Austria

Photo,

Koller Karoly

In less than a year they were engaged, the Princess, according to etiquette, having to make the proposal.

The Emperor Joseph was applied to for his consent to the marriage, which he only gave on condition that the Princess renounced all control over her daughter. This requirement was fulfilled, and in March, 1900, the Princess became the wife of Count Lonyay.



The marriage entailed so many sacrifices on her part that many friends endeavoured to dissuade her, but to all advice she had but one reply, "You do not understand what it is really to love or you would not speak to me in this way."

Before her marriage the Princess bore the title of Her Imperial Highness, had two palaces and a suite of rooms at the Emperor's palace at Vienna, enjoyed an income of £40,000 a year, and was the second lady in the empire. By her marriage she was obliged to sacrifice all this rank, wealth, and precedence, and to renounce any claim which she might have had to the Austrian succession. Few wives have made heavier sacrifices for their husbands than has the Countess Lonyay.

Another striking illustration of the sacrifices made by members of the house of Hapsburg at the bidding of love is furnished by the romantic marriage, in 1907, of the Archduke Leopold Ferdinand of Austria and the well-known singer, Mlle. Adamovics.

Before his marriage the Archduke was a general in the Austrian army, but rather than break off this engagement he renounced his position, titles, and a large income, and became a Swiss citizen under the name of Leopold Wolfing, receiving an income of £2,000 a year on condition he never recrossed the Austrian frontier. The Archduke lives, or was living until recently, near Lucerne.

Writing to a brother officer shortly after the marriage, he said, "I should like to invite you here, but it would create a precedent, and I wish to cut my connection with the Court and my former friends and comrades. I do not, nor ever shall, regret the step I have taken, and under the same conditions I would act in the same way again, for I am very happy."

The latest Austrian Royal romance is that of the Archduke Ferdinand Karl of Austria, nephew of the Emperor Joseph, and brother of the Archduke Franz Ferdinand, heir presumptive to the throne, who, in October, 1911, decided to renounce his rank in order to marry Bertha Czuber, a most beautiful woman whom he met at a ball in Prague in 1903, where he was then stationed as major-general.

Turning to other countries, one might mention several German princes who have married women of no rank. There was Prince Adalbert, who was commander-in-chief of the German navy at the time of the Franco-Prussian War, and who, in 1850, married Têrese Elser, a well-known dancer. Then there was Prince Augustus of Prussia, whosemorganatic wife was the popular player Marie Arndt, afterwards created Baroness Prillwitz.

An extraordinarily romantic affair was the marriage, in 1906, of the hereditary Prince Eberwyn of Bentheim-Steinfurt to Miss Lily Langenfeld, the daughter of a retired tradesman of Cologne. When they first met, in 1905, the Prince was immediately attracted by the great beauty and vivaciousness of Miss Langenfeld. Fully aware of the tremendous sacrifices he would be called upon to make, at the end of a fortnight he proposed marriage.

At first Herr Langenfeld, recognising the social difference between the young couple, strongly opposed the match, but he was conquered by the Prince's enthusiasm, and a few days later the betrothal was made public, to the utter astonishment of Berlin society.

Prince Alexis, father of Prince Eberwyn, one of Germany's proudest princes, and an hereditary member of the House of Lords of Prussia, tried to dissuade his son from the marriage, but the

Prince declined to break the engagement. Then the Kaiser intervened, but despite the German Emperor's wrath, the Prince renounced his birthright, taking a solemn oath never to dispute the right of his younger brother, Prince Victor, to take his place as hereditary prince.

Furthermore, the Prince was obliged to sacrifice a fortune of £280,000 a year in order to marry the woman he loved; but even this did not interfere with the romance, for they were ultimately married at Henrietta Street Registry Office, London, and since the marriage have resided chiefly at Cologne.

"I need not say that I am more than happy. I have broken away from the traditions of my house because I place my own happiness and that of my bride above ancient prejudices. As long as I live I shall rejoice that I had the firmness to cut



Prince Bernadotte, formerly Duke of Gothland, brother of the King of Sweden, who renounced his royal rank to marry Miss Ebba Munk

*Photo, A. Florman*





Princess Bernadotte of Sweden, née Miss Ebba Munck. Her marriage took place at Bournemouth  
*Photo, A. Florman*

myself loose from mediæval prejudices." In these words the Prince, who sacrificed his rank and wealth and birthright, recently spoke of the happiness of his marriage.

In Bavaria we have an instance of a Royal prince having made two morganatic marriages. Prince Ludwig, the elder brother of the Royal oculist, Duke Carl Theodor, married first, in 1859, an actress, Fräulein Mendel, who was created Baroness Wallersee, and, after her death, in 1891, Fräulein Barth, who was given a patent of nobility under the style and title of Frau von Bartholf. He, too, had, before marrying, to resign his rights and patrimony to his younger brother.

The eldest daughter of Duke Carl Theodor, Princess Sophia of Bavaria, made a true love match by marrying the Count Torring-Lettenbach, a scion of an old Bavarian noble house, but not of Royal blood.

A marriage which occasioned great interest in England, where it took place, was that of Oscar Carl August, Prince Bernadotte, formerly Duke of Gothland, brother of the present King of Sweden. He married, in 1888, at Bournemouth, Miss Ebba Munck, Lady in Waiting to the Swedish Crown Princess. Miss Munck was the guest of Lady Cairns, and the wedding took place

from her house. Prince Oscar had to resign all rights of succession to the Swedish throne for himself and his descendants. The five children of this romantic union have been granted a patent of nobility as Counts and Countesses of Wiborg in Gothland.

Fearful indeed were the consequences which attended the marriage, in 1900, of King Alexander of Servia to Mme. Draga Machin, formerly Lady in Waiting to Queen Natalie; for, three years later, a party of officers, representing a widespread conspiracy, broke into the palace and assassinated the King and Queen, the Queen's brothers, and several others.

Mention might also be made of the unhappy matrimonial ventures of the daughter of the Grand Duke of Tuscany, who, in 1891, married the then Crown Prince of Saxony, now King of that country. The couple lived together for eleven years; but ultimately the Princess, growing tired of the restrictions of the Court, the etiquette of which is said to be stricter than that of any other Court in Europe, eloped with her children's tutor, a man named André Giron. Ultimately she married an Italian professor of music.

There have also been morganatic marriages in connection with our own Royal family,



The late Queen Draga of Servia, assassinated with her husband in 1903. Before her marriage, which was most unpopular, she had been a lady in waiting to Queen Natalie of Servia  
*Photo, A. Guesquin*



one of the most romantic being that of the late Duke of Cambridge to Miss Louisa Fairbrother. Many attempts were made to persuade the Duke to renounce his attachment, but he remained true to the woman who had won his love.

In the words of his biographer, "Names were put forward tentatively, and considerations of high politics were urged eloquently, but all to no purpose. He had met and fallen in love with Miss Louisa Fairbrother, an actress of great beauty, and he determined to make her his wife. The marriage was, of course, morganatic, and as the Royal consent was neither sought nor granted, it followed that there was, of necessity, a sharp line of demarcation between the Duke's public and private life."

Mrs. Fitzgeorge, as she became on her marriage, took up her residence in Queen Street, Mayfair, where the Duke spent all

the time he could spare from his public duties and engagements. It was the happiest of marriages. One can read that in this simple little record which the Duke wrote at the time of his wife's death :

"My beloved one lay lovely in death still among us, quite young to look at, though seventy-four in actual age. She was good and kind, and affectionate and true, and generous-hearted, and my little home of fifty years with my Louisa is now come to an end."

How many readers, by the way, are aware that the Battenberg family sprang from the morganatic union, in 1851, of the late Prince Alexander of Hesse with Julia, Countess von Hauke, ultimately created Princess of Battenberg? Four sons and one daughter, all of whom are, or were, well-known in England, were born of this marriage for love.

The most brilliant of the brothers, no doubt, was Alexander, for some time reigning Prince of Bulgaria, who aspired to the hand of one of the charming sisters of the present German Emperor. The affair having fallen through, he retired to Austria, where the Emperor gave him command of a regiment, and he married an opera singer, who received the title of Countess Hartenau. The couple were perhaps the handsomest in Europe, and the early death of the gallant Prince was universally regretted.

It is not generally known that the youngest sister of our own genial and popular Prince Christian contracted a morganatic marriage—not, as generally happens, with a gallant young officer, but with one of the greatest of German surgeons, Professor von Esmarch.

This match might certainly be called a middle-aged romance, Princess Henrietta of Schleswig-Holstein being in her thirty-ninth year when, in 1872, she was united to the lover of her choice, who was more than ten years her senior, and a widower with several children. The union has been ideally happy, and the Professor is both liked and respected by his wife's august relations. The German Emperor is particularly fond of his morganatic uncle, who, with his wife, leads a very simple life at Kiel.

On the whole, it will be conceded that marriages for love amongst those of exalted rank are distinguished for their happy results, and compare more than favourably with the marriages of those who are less hampered in their choice by mundane considerations.



The ex-Crown Princess of Saxony, who fled from Court life and eventually married a professor of music  
Photo. Otto Mæus





## WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPEDIA, therefore, will include, among many other subjects—

*Famous Historical Love  
Stories  
Love Letters of Famous People  
Love Scenes from Fiction*

*Love Poems and Songs  
The Superstitions of Love  
The Engaged Girl in Many  
Climes*

*Proposals of Yesterday and  
To-day  
Elopements in Olden Days,  
etc., etc.*

## TRUE LOVE-STORIES OF FAMOUS PEOPLE

### No. 38. HEINRICH HEINE

By J. A. BRENDON

HEINRICH HEINE was a German Jew. An unprepossessing genesis, the prejudiced British reader may think, for a great philanderer. But then Heinrich Heine—he was usually known as Harry—belonged to the best section of that community—the majority, it may be. At any rate, he was quite an enchantingly delightful person, and, despite his birth, died in Paris an almost penniless Christian, and the staunchest and most whole-hearted of all the admirers of the great Napoleon. And then, of course, he was Heinrich Heine—Heinrich Heine the poet.

Now was there ever a man who could tell in song of the tender passions more daintily than he? Blasphemous sometimes, pagan usually, his verses still are always full of beauty, and possess a charm which is quite incomparable, and is certainly unique. And it is to the heart that they appeal. The heart—ah, yes, for Heine was born to be a lover. Perhaps that is why he became a poet. At any rate, during each moment he could spare from admiration of his deified Napoleon, hatred of everything commercial, and the fustiness of the land of his nativity, he allowed his thoughts to wander freely in those enchanted Elysian fields of dream and contemplation which are the true home of all love artists.

But it is dangerous to live in dreams, dangerous, at any rate, to happiness, for the dreamer and the idealist usually are one—nor

does Heine rank among the exceptions—and the ideal—oh, it is so hard to find, yes, even the ideal woman! And Heine had the good sense to realise this fact. Yet still he sought for her, not anxiously, not despairingly, since he knew that he would never find her, but just because the quest seemed to give some purpose to his life. Besides, he found all women fascinating, although not perfect; most of them lovable. And those that were lovable—well, he loved in turn. Then he tripped on lightly to the next. She, perchance, might be the ideal. One never knew. It is a charming theory of life.

"How can you flit so lightly from one woman to another?" a friend asked once.

"Que voulez-vous?" replied the poet.

"The ideal almost never occurs. Almost never are great beauty and high virtue to be found together. So there is nothing to be done but painfully to collect, scrap by scrap, the scattered fragments of sweet womanhood. Here is an excellent heart, a quite successful exterior, but the hair of a colour far from ideal. Or here is a forehead which delights us, there a nose, a dainty foot, a dreamy, sea-deep eye. This one smiles divinely, but, prithee, close your eyes when she dances! That one manages to perfection her lorgnette and fan, if there were only something behind the trick of the arm. It is just like the cafés. Here you get all sorts of papers and periodicals—and bad drinks; there good drinks—



and hard couches. And where the couches are excellent, you will find nothing worth reading, and the drinks will be detestable. 'Taste and travel' must be our motto, madame; it is fatal to become an *habitué*."

An excellent theory, Master Heine. But perhaps a little selfish, a little difficult sometimes to carry into action? Yes, you yourself discovered this, and you were not the first. Oh, dear, no! But on this subject, reader, more will be said anon.

Heine, it is true, danced through life with reckless carelessness—or, rather, tried to—loving wherever love would let him love; and certainly he wasted no opportunities. But, still, the god called Love is a curious little deity, and not the least remarkable of his accomplishments is the power of blinding a victim's eyes to all defects, so that he sees his loved one as the perfect, the ideal. Thus Heine saw Amalie. Poor Amalie! He loved her very dearly, and when he lay dying he had his bed carried to the roof, so that he could see the birds, and the flowers, and the sunlight, and the children playing. These things reminded him of Amalie.

But he loved several women before she came into his life, and, indeed, several after. First, there was little Veronica. She was a schoolgirl while Heinrich was a little school-boy. They used to play together in the square at Düsseldorf. Heine was born at Düsseldorf. And one day she took a sprig of mignonette, pressed it to her lips, and gave it to him.

But soon after this Heine went away from Düsseldorf on a holiday. And when he came back again the girl was dead. It is a dainty romance this, his first small love affair. "You can hardly imagine," he wrote, "how beautiful little Veronica looked as she lay in her tiny coffin. The burning candles standing round it cast a glimmer on the white, smiling little face, and on the red silk roses, and rustling gold spangles. . . . And when I saw the little dead body laid out among the lights, and the flowers on the table, I thought at first it was a pretty, waxen saint; but soon I knew the dear face, and asked why little Veronica lay so still."

Yes, sometimes even grim death looks very fair. But Heine declined to say more about Veronica, and one can but respect his silence. His life was peopled by memories. And Veronica lived always among them—Veronica and, of course, "Red Sefchen"; her memory Heine has immortalised.

She was the second of his childhood lovers. Indeed, he met her only a very short while after the death of Veronica. And the meeting came about in this manner. In a fit of chivalrous remorse one day, Heine kissed the hand of his most hated enemy at school. This so greatly pleased the boy's mother—she witnessed the act—that she praised young Harry's beauty to the skies. Beauty! Yes, that is the only proper word. A beautiful child he was unquestionably; not very tall, but slim, and neatly built, with sharply chiselled features, curved, sensuous lips, and

tumbled masses of long, thick hair, below which gleamed his eyes, large, dreamy eyes, sometimes mocking, sometimes loving, always an enigma. And his hands and his feet, they were so small and shapely that they should have been a girl's.

In fact, he was not merely beautiful—he was a lovely child. But still, according to an ancient superstition, excessive praise is apt to arouse the jealousy of the gods, and invoke evil spirits. And Harry's nurse, so soon as she heard what had befallen him—for she was an intensely superstitious woman—hastened the boy away into the woods where lived a disreputable old creature known as "Die Gochin," and supposed to be a witch. As a matter of fact, she was the widow of a public executioner—two public executioners, to be precise; she had married them in succession.

Now, public executioners were not popular in Germany; they were a small, anathematised community. And their wives, even their widows, shared their evil fame. But this is immaterial; the point is, "Die Gochin" possessed supernatural powers. And that is why the old nurse made Harry seek her, in order that she might anoint him against all harm.

The witch received him in her lonely woodland dwelling. It was a solemn, awesome meeting for the boy, and it filled him with disgust and terror. First, the old hag cut off some hairs from the crown of his head, and then proceeded to stroke with her thumbs the place where they had grown, murmuring all the while in his ear weird, mysterious incantations.

The ceremony, needless to say, impressed the boy greatly, and gradually the terror in his heart gave way to something akin to respect and admiration. So much so, in fact, that a few days later he dared to visit the witch alone, and a few days after that yet again, so that soon he found himself often wandering towards the lonely house in the woods of Goch.

But was it only to see the executioner's widow that he went? Ah, thereby hangs a tale! The truth is, "Die Gochin" had a daughter. And what a daughter! Her name was Josepha, but she was always called by the diminutive, "Sefchen," and Heine, owing to the colour of her hair, named her "Red Sefchen."

"No marble statue," he declared, "could rival her in beauty; for she revealed life itself. Every movement declared the rhythm of her body, and, I may say, the music of her soul. No woman had a face more nobly moulded. Its colour, like that of all her skin, was of a changing white. Her great, deep, dark eyes looked as if they asked a riddle, and were waiting tranquilly for the answer to it; while her mouth, with its arching lips and teeth of ivory-white, seemed to say:

"You are dull, and will guess in vain!"

"Her hair was red—red as blood—and hung in long tresses below her shoulders, so that



she could bind it like a scarf under her chin. When she did that, she looked as if her throat had been cut, and the red blood was bubbling forth in scarlet stream."

Yes, she must have been a wonderful creature, this passionate, untamed daughter of the woods, and, although barely sixteen years of age, was tall and woman-like. Heine, of course, was younger, and, as yet, love held no meaning for him. He merely knew that "Sefchen's" dark, dancing eyes and teasing lips cast over him a spell from which he could not free himself. He was only fascinated; he did not love; he knew not how to.

But then one day, while roaming in the woods, he and "Sefchen," they came across a buried sword. It had belonged to the girl's father, or her stepfather, and had in its time removed one hundred heads. That is why it had been buried; it was deemed unlucky for an executioner to use a sword more often. But "Sefchen" fearlessly picked up the grimly tragic weapon, and bore down on Harry, brandishing it above her head, chanting the while with threatening roguishness:

"Say, will you hang on lofty  
tree,  
Or will you swim the dark  
blue sea?  
Or will you kiss the naked  
sword  
That is a guerdon from the  
Lord?"

Then something happened. The poet's manhood burst suddenly into being, and boldly taking up the challenge, thus he sang back:

"I will not kiss the naked  
sword,  
But I will kiss Red Sefchen."

And that kiss was the turning point in Heine's career. The remark may seem ridiculous, but still it is a truth. "In that moment," Heine wrote, some years later, "there flared up in me one of the first flames of those two passions to which my later life has been devoted—the love of fair women and the love of the French Revolution. I kissed her in scorn of society and of all its gloomy prejudices." And with the memory of that kiss still hot upon his lips he passed from the humdrum quiet of Düsseldorf, and went to Hamburg, out into the big and busy world.

And he went to Hamburg because he had an uncle living there, one Solomon Heine, a banker, and, it is said, the wealthiest Jew in all the city. Now, in many ways Uncle Solomon was a very remarkable man; certainly he was a very likeable one, and perhaps the most odd of his many idiosyncrasies was the curious admiration which he held for ne'er-do-wells, especially if they happened to be relatives. In other respects, he was aught but charitably disposed. But, then, rich men surely are entitled to their little failings. And it was Uncle Solomon's



Heinrich Heine, poet and arch-philanderer, whose youthful sallies in the realms of love are recorded in these pages *From the drawing by Weger*

own particular failing which led him to offer a job in his country house to Harry. Needless to say, he accepted the offer. Personally, he had no desire to; but his father insisted. The boy's wishes, therefore, didn't count.

But, oh, how he hated his work at Hamburg! And, oh, how Uncle Solomon hated his method of performing it! Everything he could do wrongly, he did do wrongly. Yet Uncle Solomon tolerated his mistakes for three long years. And for three long years Harry tolerated Hamburg—Hamburg and sordid commerce.



Ah, but he had a reason. Heine usually had. And Uncle Solomon had a daughter. She was the reason. Harry fell desperately in love with her immediately. And Amalie—for such was the girl's name—almost loved him. Perhaps she would have quite had she not been Jewish. But she was Jewish, Jewish to the finger-tips, and she cared not one little jot for her lover's poetic aspirations; she valued money more than beautiful ideas, and wanted a wealthy husband. She told Harry so quite candidly. And he loved her even enough to wish to gratify her wants. In fact, he tried very hard to grow rich, very hard. But how could he hope to succeed when he made nothing but mistakes? It was an impossible task which he had set himself. Still, he did not lose hope. And at length, when he had come to despair of advancement in his uncle's business, he boldly set up on his own account—for Amalie's sake—as Messrs. Harry Heine and Co., agents in English manufactured goods.

But, needless to say, the history of this newly found firm was one as brief as it was troublous. In fact, the end came very quickly, and Uncle Solomon was soon able to rub his fat hands gleefully together and say, "I told you so! I told you so!" till Heine was sick of hearing it. But Uncle Solomon wasn't angry. No, not at all; he merely dubbed Harry a fool, promised him an annual allowance of 500 thalers, and sent him off to Bonn to study law. Even a fool, he thought, was surely clever enough to become a lawyer. And Harry was wise enough to endorse his sentiment.

#### Heine's Opinion of German Students

So to Bonn he went. But he wept when he left Amalie. She wept, too. But Heine's tears were genuine; hers were not; she was an incorrigible little flirt. For that matter so was Heine, too. But, then; in this particular case, he was a flirt in love, and Amalie—well, she was merely flirting. Still, just to humour the boy, she told him that when he came back with his doctor's cloak, he might come also with a ring. Then she kissed him.

And Heine set out in high glee, full of good resolutions. But at Bonn, although he advanced considerably in the art of making love, and the art of making poetry, he learned very little law. He regarded Bonn as the university of cram. And he disapproved of cramming! Still, he did not altogether waste his time, for at Bonn he formed his friendship with Von Schlegel, who was, he declared, "with the exception of Napoleon, the first great man whom I have yet seen." Then he moved on to Göttingen. But he disliked Göttingen even more than Bonn. "Every man," he wrote, "must live here the life of the dead." It was an impossible place, hideously dull. So he proceeded to try and cheer it up, and in consequence got rusticated for six months from the university.

Then he went to Berlin, followed by the wrath of Uncle Solomon. But he didn't mind, for in due course the allowance followed the wrath. Besides, he liked Berlin, despite his low opinion of the German student. "I frankly and cheerfully own to holding him in downright abomination," he declared. "He is addicted to wearing spectacles, and stares at you through them with a supercilious stoniness recalling the aspect of a strong-minded woman. . . . He is worse mannered than a British 'hobble-dehoy.' . . . He affects to despise the society of females, and does not hesitate to shoulder them when they get in his way. He swaggers into the dining-room of an hotel, and speaks at the top of his voice to attract attention. He does not remove his cap, or, if he does, he performs his toilet with a pocket-comb as he sits down to the table; he freely puts his elbow on the table in a free and easy, not to say assertive, manner. He expectorates during dinner with a jaunty ease; he holds bones in his fingers while he worries them with his teeth; he feeds with his knife, semi-swallowing it at frequent intervals. . . . He argues the items of the bill with the waiters, and proceeds to work a sum in simple division with his comrades prior to its disbursement. He sputters in one's face when he speaks, and gesticulates more freely than gracefully."

And Heine had more than this to say of German students. Quoted above merely are his less offensive criticisms. No, certainly he did not admire his fellow students.

#### The Charms of Gay Berlin

But still, he liked Berlin. Or was it Berlin society? The latter, I think; Berlin society and Berlin gaiety; the city itself he detested almost as much as he detested the students at the university. But Berlin society—it was charming; at any rate, in that circle within the which he moved. And no wonder it delighted him, for there he found fame, he, Heine the poet, Heine the faultlessly attired. In short, he soon became the curled darling and the presiding genius of every drawing-room, of every drawing-room that mattered. And his hostesses, were they not incomparably brilliant? How dearly he loved them, every one of them! Fame and flattery are insidious drugs.

First there was Rahel von Vernhagen. She it was who gently steered the poet on to glory, and he could never be sufficiently grateful to her. "It is quite natural," he wrote to her husband some years later, "that I should think of you and your wife the greater part of the day, and I have ever vividly present to mind how you both did for me so much that was good and kind, and cheered and fortified and smoothed down such a morose weakling as myself, and sustained me both with good counsel and action, and fed me both with macaroni and spiritual, ghostly provender. I had had little acquaintance with the goodness in life, and had been already much mystified when I



experienced from you and your good-hearted wife such truly human entertainment."

But to Rahel herself he wrote in this wise : " Perhaps when I meet you, some centuries hence, as the fairest and noblest of the flowers in the fairest and loveliest of all the valleys of heaven, then you will have the kindness to greet me, the poor stinging-nettle—or shall I be something worse?—with your glow of friendship and your breath of love as an old acquaintance. You will, I doubt not. Have you not already, in the years 1822 and 1823, done the same, when you treated me, the poor, sick, bitter, morose, poetic, and unendurable man, with a gentleness and goodness which I certainly have never merited in this life, and for which I can only thank the benevolent reminiscences of a parental acquaintance? "

And then, again, there was the beautiful poetess, Elisa von Hohenhausen, steeped in the writings of Byron. She was very charming. So, of course, was Fredericka Robert, the painter's wife, and, he maintained, the fairest of all living women. He wanted to elope with her to the Ganges.

But these ladies by no means complete the sum of Heine's inamoratas. There were more, many more. Indeed, as yet mention has not been made even of the lovely baroness with whom he walked through the woods, hand in hand, from sunset to sunrise, and who testified to her love for him in the name of Him whom the Hebrews put to death. And it was only when the dawn was breaking through the trees that she discovered that Heine was himself a Jew.

This, of course, broke the spell of the romance. But, in spite of such little *contre-temps*, Berlin remained a place of pure delight. The dinner-parties, the intellectual

*séances*, the revels, the masked balls! The masked balls especially, perhaps! "I would gladly have walked on my head," he wrote, when describing one of them, "and if my deadly enemy had come in my way, I should gladly have said to him, 'To-morrow let us shoot one another, but to-night I will embrace you with all my heart! The purest happiness is love. . . . *Tu es beau! Tu es charmant! Tu es l'objet de ma flamme! Je t'adore, ma belle!* These were the words which my lips repeated a hundred times involuntarily; I shook hands with everybody I met, and took off my hat prettily to all, and all men were polite also to me."

#### What of Amalie?

Berlin was, indeed, a fascinating place. Yes; but what of Amalie all this while? Had Heine forgotten her? Had he forgotten her, indeed! Could he forget her? No, no; nothing could make him to forget her; Amalie, "Red Sefchen," and little Veronica were visions which remained always in his mind—especially Amalie. And it was because of Amalie that he had plunged recklessly into the frivolity of the capital. He was trying to forget. And he was trying to forget because Amalie, it seemed, had forgotten already. Poor Heine! In Berlin he had a heavy burden of sorrow to bear. That is why he sought comfort and consolation; perhaps they might help to lighten it. But no; nothing could do that! In Berlin he heard news of Amalie's betrothal; first her betrothal, then her marriage. And the news came as a cruel blow to him. He loved Amalie. Flirt though he was, he loved her truly. She was the only woman he had really wished to marry.

*To be continued.*



## LOVE PROVERBS OF MANY LANDS

*Continued from page 5312, Part 41*

### 2. IRISH



**I**N considering the part which love plays in the work of Irish poets and authors, one is impressed by the number of impassioned poems addressed to Erin (or Eire), personified as a beautiful woman, for whom her lover will dare all and suffer all. Nay, if his devotion can bring her but one hour of joy, he will welcome even death.

#### Patriotic Pat

This characteristic is very strikingly shown in that wonderful poem by James Clarence Mangan, "Dark Rosaleen," which expresses that passionate patriotism, with all its dreams, sorrows, hopes and longings which is so inborn a trait of every true Irish man and woman. This patriotism is coupled with an innate love of beauty, a leaning towards mysticism and the supernatural, and a capacity for mingled tears and laughter, caused by the inevitable

strain of melancholy, which makes the Celtic temperament so hard to understand.

It has been said, and truly, that in the Irish the founts of tears and laughter are perilously close together. As Lady Gregory has so aptly written, "If we Irish get more laughter out of life than the Saxon, we get more sorrow too."

This "backward look," this pride in Ireland's past splendour, and keen regret at her lost liberty, are all points that have to be taken into consideration when dealing with Irish literature. Thus we find many of the most beautiful names and phrases which we should expect to find the lover addressing to his lady being given to another lady—Ireland herself. Such are "Little black rose" (*Roisin Dubh*), "My fair, noble maid!" (*Ma chreevin evin alga*), "Bright vein of my heart" (*Cushla gal mo chree*), "Treasure of my



heart" (Astor machree), and "Rose of the world."

I could scale the blue air,  
I could plough the high hills,  
O, I could kneel all night in prayer,  
To heal your many ills!  
And one beamy smile from you  
Would float like light between  
My toils and me, my own, my true,  
My dark Rosaleen!  
My fond Rosaleen!  
Would give me life and soul anew,  
A second life, a soul anew,  
My dark Rosaleen!

(James C. Mangan. "Dark Rosaleen.")

There is no flower that e'er bloomed can my rose excel,  
There's no tongue that e'er moved half my love can tell,

Had I strength, had I skill, the wide world to subdue,  
Oh! the queen of that wide world should be Roisin Dubh.  
(Thomas Furlong. "Roisin Dubh.")

Edward Walsh speaks of Ireland as his "fair noble maid," and Michael Doheny as "my light of life, my only love," and many others in similar strain.

The other side of the Irish temperament, with its gay, irresponsible lover, whose impressionable heart is captured by every beautiful face, by every pair of smiling eyes, is delightfully shown in the debonaire Irishmen of Moore and Lever, who can no more help making love to a pretty colleen than a butterfly can resist kissing a flower. Probably inconstancy is no more a vice, or constancy a virtue, in Ireland than in any other country, but the vivid type of the Celtic race, with its deep emotions and impulsiveness, shows the extremes more intensely. But between these extremes there are many degrees, which we find best expressed by such writers as Sheridan, Kennedy, Darley, Griffin, McCarthy, Walsh, Burke, and Oliver Goldsmith.

And though, dear love, our gathered store  
Of gold is small, the brighter ore  
Of love's deep mine we'll seek the more,  
And truth shall be

The guard beside our cottage door.

(John Walsh. "To My Promised Wife.")

An oyster may be crossed in love.

(R. B. Sheridan. "The Critic." Act III., 1.)

Silence is the gratitude of true affection.

(Pizarro. "Act II., 1.")

When, like the rising day,

Love sends his early ray,

Eileen Aroon!

What makes his dawning glow

Changeless through joy or woe?

Only the constant know.

(Gerald Griffin. "Eileen Aroon.")

The days of courtship are the most happy of our lives.

(Goldsmith. "Vicar of Wakefield." Chap. II.)

Give me instead of Beauty's bust,

A tender heart, a loyal mind,

Which with temptation I could trust,

Yet never linked with error find.

My earthly comforter! Whose love

So indefinable might be,

That when my spirit won above,

Hers could not stay for sympathy.

(George Darley. "It is not Beauty I Demand.")

Love reasons much better than reason.

(Thomas Moore. "Dear Fanny.")

Love is no novice in taking a hint.

Once when love's betrayed, the heart can bloom no more.

(Anacreontic.)

O ye that have the charge of love,

Keep him in rosy bondage bound.

They who never melt with pity, never melt with love.

(Thomas Moore. "Juvenile Poems.")

If ladies eyes were, every one,

As lovers swear, a radiant sun,

Astronomy should leave the skies

To learn her lore in ladies' eyes!

The heart that has truly loved never forgets,

But as truly loves on to the close;

As the sunflower turns on her god when he sets

The same look which she turned when he rose.

(Those Endearing Young Charms.)

When once the young heart of a maiden is stolen,  
The maiden herself will steal after it soon. ("Ill Omens.")  
There's nothing half so sweet in life as love's young dream.

("Love's Young Dream.")

Love's wing and the peacock's are nearly alike,  
They are both of them bright, but they're changeable, too.

("Tis Sweet to Think.")

Woman, dear woman, still the same,

While lips are balm, and lips are flame,

While man possesses heart or eyes,

Woman's bright empire never dies.

("Aspasia.")

By the first love-beat of the youthful heart,

By the bliss to meet and the pain to part.

Think, reverend dreamer, think so still,

Nor wake to learn what love can dare.

Love, all-defying love, who sees

No charm in trophies won with ease;

Whose rarest, dearest fruits of bliss

Are plucked on danger's precipice!

("Lalla Rookh." "The Fire Worshipers.")

The following extracts and quotations from modern writers show the same delicate treatment of love in the hands of Dora Sigerson Shorter, W. E. H. Lecky, G. W. Russell, Alfred P. Graves, Katharine Tynan, Katharine Cecil Thurston, Emily Lawless, and Elizabeth West.

Love is a jewel that's well known all the world over.

(Emily Lawless. "Grania.")

Fancy dies. Illusions follow. Love lasts best.

(William E. H. Lecky. "Old Age.")

Love in the country, sorrow in the town:

Let love have roots, but sorrow only wings;

Where life moves slow, each feeling deepens down:

A crowded life the quickest solace brings.

But love from sorrow never more will part,

She would not heal the wounds her sister made,

She makes more keen each feeling of the heart;

The brightest sunshine casts the darkest shade!

("Love and Sorrow.")

Unto my Faith as to a spar I bind

My Love—and Faith and Love adrift I cast

On a dim sea, I know not if at last

They the eternal shore of God shall find.

I only know that neither waves nor wind

Can sunder them; the cords are tied so fast

That Faith shall never—doubts and dangers past—

Come safe to land, and Love be left behind.

(Elizabeth Dickinson West. "Adrift.")

Love is more sweet than the world's fame.

(Dora Sigerson Shorter. "Little White Rose.")

Vain for love's sweet sake to be

Surely is no vanity.

Blind for love's sweet sake to be,

Seeing is a misery.

So long shall I love, O my love!

As long as love may be,

Love that can courage give

To the faint heart to live,

To the faint heart death to see, love, that is eternity,

So long shall I love thee, O my love!

("How Long Wilt Thou Love Me?")

Love at my heart came knocking!

Ah! but with bitter mocking

I said him No!

Bowed, and bade him go

Far, far away, heigho!

Ah! but when love lay bleeding,

Pity, to scorn succeeding!

Turned cold disdain

Into poignant pain,

Till I, too, loved again.

Now love despised is dearest,

Now love neglected nearest;

Now late and soon,

Under sun and moon,

O, heart o' mine, keep love's tune!

(Alfred Perceval Graves. "Love at My Heart.")

A man should not put himself at a girl's feet if he

wants her to love him in the common human way.

(Katharine Tynan. "Dick Pentreath." Chap. 19.)

Dick had always felt the ultimate tie between a man

and a woman as something which put the man on

his honour for ever towards the one woman.

(Chap. 25.)

There's honey in the leaf and the blossom,

And honey in the night and the day;

And honey-sweet the heart in love's bosom,

And honey-sweet the words love will say.

(Katharine Tynan. "Summer Sweet.")

Lights of infinite pity star the grey dusk of our days:

Surely here is soul: with it we have eternal breath:

In the fire of love we live, or pass by many ways,

By unnumbered ways of dream to death.

(A. E. [G. W. Russell.] "Immortality.")





The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

#### Professions

*Doctor  
Civil Servant  
Nurse  
Dressmaker  
Actress  
Musician  
Secretary  
Governess  
Dancing Mistress, etc.*

#### Woman's Work in the Colonies

*Canada  
Australia  
South Africa  
New Zealand  
Colonial Nurses  
Colonial Teachers  
Training for Colonies  
Colonial Outfits  
Farming, etc.*

#### Little Ways of Making Pin-Money

*Photography  
Chicken Rearing  
Sweet Making  
China Painting  
Bee Keeping  
Toy Making  
Ticket Writing,  
etc., etc.*

## DAIRYING FOR WOMEN

By J. W. HURST, Agricultural Editor of Nelson's "Bibliography of Standard Books"

*Continued from page 5315, Part 44*

### BUILDINGS AND UTENSILS

The Importance of Cleanliness and Light in Dairy Buildings—Influence on the Cows and their Products—Space Required for Each Cow—The Stalls and their Construction—The Ideal Dairy—Aspect and Ventilation—Temperature—The Water Supply—Fittings—Utensils—A Notable Invention—How it Works—The Churn—Different Kinds of Churns

**C**LEANLINESS is of the first importance in all that concerns dairying, and the essentials of this requirement dominate the construction and arrangement of buildings, and the choice and use of utensils.

This primarily involves attention to ventilation and the admission of light in the cowhouses and dairy buildings. Air is a fertile source of contamination, unless sufficiently renewed, and want of light encourages the accumulation of dirt and otherwise inimically affects the conditions of health and cleanliness. The selection of suitable building material and the manner of construction are also among the matters included in the whole subject.

#### The Cow Byres

It is because modern research has shown the all-importance of these things in a manner that was never before so fully realised that it is not difficult to understand how very unsuitable for the purpose are many of the older buildings that are used by cowkeepers, and the beginner who contemplates buying or hiring land and buildings for dairying must remember that sheds are not necessarily desirable merely because they may be described as cow byres.

Experience and scientific knowledge amply prove that the quality and possibilities of dairy produce depend upon cleanliness, and not only are milk, butter, and cheese directly influenced by the character of the housing accommodation afforded the cows, but the health or disease of the animals depends upon its suitability or otherwise. These facts cannot be too strongly emphasised.

#### Ventilation

The constant supply and renewal of fresh air may be effected by any approved method of ventilation that obviates a direct draught. In this connection it should be noted that proper ventilation and a desirable temperature are most easily maintained in houses which provide each cow with from 600 to 800 cubic feet of air space.

Light must be admitted to sufficiently prevent dark corners, but not in such a manner as to enable the sun to strike the cows unpleasantly. The flooring should be of some impervious material laid with a sufficient fall to the channel or gutter that runs along the bottom of the stalls, and the channel must fall direct to a properly trapped drain outside the building, so that all fluids pass away from the interior immediately.



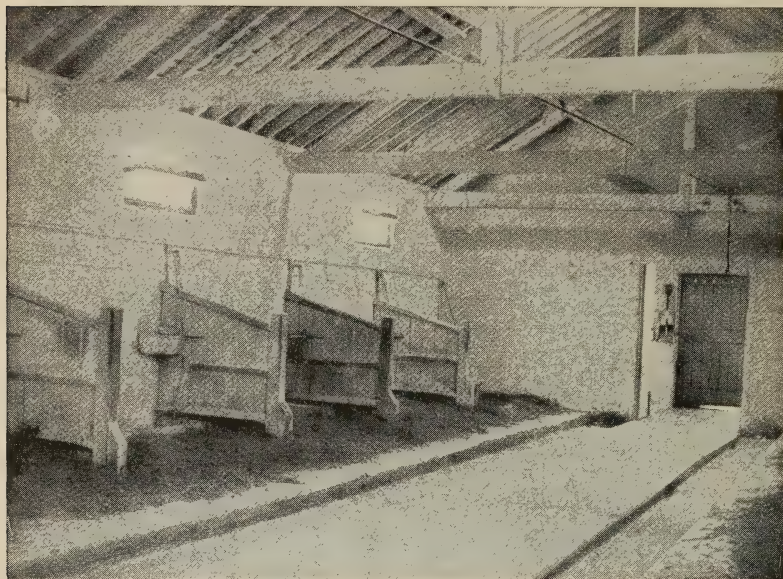
Not only does the system of drainage require careful attention at the time of construction, but the drain must be methodically flushed. The walls, roof-beams, and rafters must be constructed with a view to the avoidance—so far as may be—of a

which dairying operations are conducted. The aspect must be chosen with a recollection of the obvious fact that direct sunlight within the dairy is by all means to be avoided.

The interior should be light and airy, but the best conditions are only attainable in a northerly aspect. Free and sufficient ventilation must be secured by means of both ventilators and windows, the latter opening as nearly north or east as possible. If all such openings are fitted with screens of wire gauze, or similar material, these will serve to prevent draught by the diffusion of the currents of air, and in hot weather may be usefully employed to prevent the entrance of flies.

The maintenance of an equable temperature is easier in a stone than a brick building, and an inside lining of white glazed tiles facilitates cleaning.

A smooth surface



A well arranged and well kept cowhouse. Upon the conditions of housing depend the health and well-being of the herd and the consequent quality of the milk

*Copyright, J. W. Hurst*

collection of dirt, and so as to facilitate periodical cleaning and limewashing, whilst the cleansing of the floor and more accessible and easily soiled parts must be a matter of daily routine. For roofing material corrugated iron is to be avoided; tiles are better, but many practical farmers affirm that thatch (with tiles over) makes the best roof of any, both for cowhouses and dairy.

Although the importance of sanitary cowhouses cannot be over-estimated, the requirements of the dairy are even more exacting. Milk may too easily become contaminated before it leaves the cowshed, but unless the dairy is suitably situated and constructed—and kept scrupulously clean—the result will be as bad, however pure the milk may be when it leaves the milker.

#### The Ideal Dairy

As a rule, ideal conditions are scarcely attainable upon the ordinary farm or holding, but there may be a sufficient approximation to ensure safety and success. Old-fashioned dairies are often far from desirable, and where it is possible to select a site for the erection of a suitable building, choice should be made of a place that is near enough to the other buildings to save unnecessary labour in passing to and fro, but yet sufficiently removed from the more or less unavoidable unpleasantness of farmyard surroundings, remembering the extreme importance of purity in the atmosphere in

being required on the floor, this is best made of concrete and cement; but if blue bricks are used, as is often the case, they must be well laid and closely jointed, otherwise it will be impossible to prevent undesirable accumulations in faulty joints and the consequent risk of contamination.

The floor must have a sufficient fall and, as in the cowhouse, the drain trap must be outside—the general condition of the drainage being perfect. There must be an ample hot and cold water supply, and the source of supply must be favourable to purity, the water being periodically tested by a competent analyst.

#### Fittings

Fixed fittings are to be avoided in a dairy, and there are nowadays so many movable metal contrivances that shelves and wooden appliances may be almost if not entirely dispensed with, thus enabling a more complete cleansing of the interior and fittings than would otherwise be possible.

Fittings that are not of metal should be as far as possible made of hard and smooth material, such as stone or slate, but inasmuch as the separator has in most instances obviated the necessity for the use of setting-pans there is consequently very much less need than formerly for any considerable shelf accommodation.

Only non-absorbent material should be allowed in any vessel used for holding milk



or cream, and in the selection of tin or tin-lined utensils only those that are seamless or in which the joints are properly made should be accepted. Seamless tin or porcelain pans are preferable to glazed earthenware, the latter being liable to chip and expose the absorbent earthenware.

#### Sundries

The smaller necessities include skimmers, strainers, butter pats and moulds, cream-stirrers, pails, brushes, butter paper, weights and scales; a floating dairy thermometer, to test the temperature of milk or cream, and another reliable one for the wall to indicate the room temperature.

All such sundries are illustrated in the catalogues of the various makers—such as the Dairy Supply Co., Ltd., and the Dairy Outfit Co., Ltd. The more important and expensive items are the separator, the churn, and the butter-worker; in addition to which mention will be made, when required, of such other appliances as the milk refrigerator, the milk-weighing machine, etc.

The invention of the cream separator marks the most notable modern advance in dairying, the operator by the use of this machine being enabled to separate the cream within a remarkably short space of time as compared with the use of setting-pans, and to separate it more completely. By its use from a half to three-quarters of a pound more butter may be made from ten gallons of milk than by the older method.

The principle involved is that of centrifugal force, by the application of which in this machine the cream is immediately separated. The milk enters a closed drum which makes approximately 7,000 revolutions per minute, with the result that the heavier part of the fluid is forced to the outer portion of the drum, whence it escapes through an opening in the wall. The cream concurrently rises in a central column and flows through a small mouth or opening into a tray provided for its reception.

It must, however, be remembered that the separation of fat is so complete that the separated milk has a much poorer feeding value than skim milk, and is consequently less suitable for the rearing of calves or feeding of pigs. The method adopted must

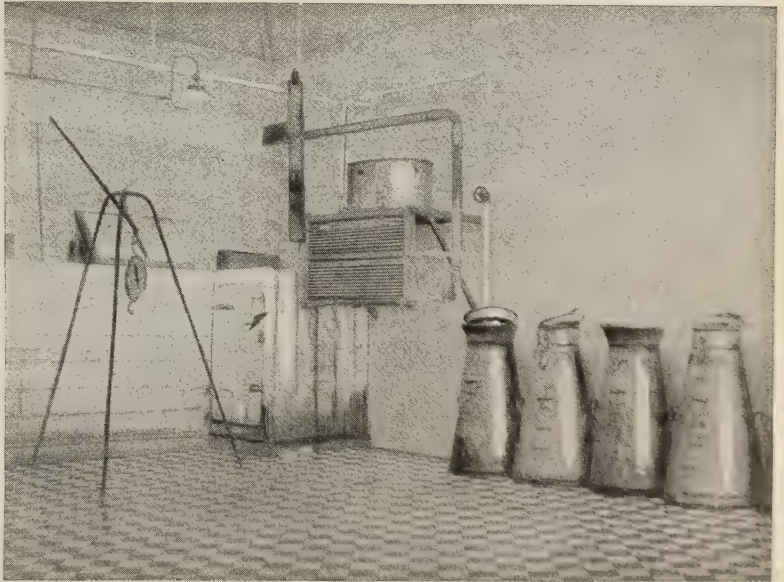
therefore depend upon the several or particular objects in view.

The churn is the chief vessel used in butter-making. It operates by its violent movements, by means of which it breaks or bursts the globules of fat in the fluid and causes them to unite in granular form.

Churns are of various patterns, and there are several devices for imparting the required agitation to the contents; some are rocking, some rotary, some eccentric in movement, whilst others are worked by plungers or revolving dashers, but the best is the over-end type. The churn should preferably be made of seasoned oak, with an easily removed end, a glass window through which progress may be noted, and a proper ventilator.

#### The Value of Shows

The butter-worker consists of a tray and hard wood roller, the latter being rolled and re-rolled by means of a backward and forward movement, the object of which process is the removal of the water from the butter which must be brought about without spoiling the texture of the butter. The various patterns of these different appliances, and the methods of working them, may very well be compared by visiting the Dairy Show, where all the best makers exhibit dairy utensils and are glad to demonstrate and explain the several operations.



A milk refrigerator, scales, and churns are necessary parts of a well-equipped modern dairy. They should, like all else, be kept immaculately bright and clean

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A novice in any branch of work, if observant, can learn more from visiting an exhibition for a few hours than from the perusal of many treatises on the subject in which she may happen to be interested at the time.

*To be continued.*



# PIN-MONEY FROM PHOTOGRAPHY

*Continued from page 5319, Part 44*

**When Elderly People may be Photographed—How to Pose a Picnic Group—Flesh Tints—Charges for Framed Photographs—Copying Faded Photographs**

THE photographing of elderly people whom nothing would induce to sit to a professional photographer, but who may often be persuaded to allow a snapshot in a favourite corner of the garden reading a paper, gardening, or knitting, offers a splendid opening. If the resulting picture is enlarged up to half-plate size and mounted on white drawing-paper or dull brown paper, from half-a-guinea to a guinea the dozen copies might be charged, or even more.

Orders for photographing house and country cottage interiors may be carried out with a camera placed upon a small portable stand, a time exposure being given. Many a small commission to photograph some newly decorated room or prettily arranged mantelpiece will come to the amateur photographer who is known to specialise in this direction, or even more.

## Photographing Picnic Groups

A picnic party, as a rule, arranges itself in summer-time in the shade, and to take a good picture it is generally best to place one's camera on a light stand, and, having arranged the group to one's liking, to put in the middle stop—most small cameras are provided with a set of three, otherwise use F. 16—draw out the time exposure lever, and make a very short time exposure.

When working with a hand camera without a bulb the swift jerking to and fro of the exposure button or lever is apt to jar the camera, so that a blurred image is the result. To obviate this difficulty, carry a small piece of stiff brown millboard—in an emergency a book-cover, or the sole of a shoe may be used—and hold it in front of the lens before opening the shutter. Then make the exposure by swiftly withdrawing and replacing the cardboard to make the shortest possible exposure, unless the light be very poor, when a slightly longer exposure should be made. (Remember you are working with very rapid films.) Close the shutter before removing the cardboard from before the lens and winding off the exposed film.

To arrange a satisfactory group, make the picnickers seat themselves so as to form an oblong rather than a circle. They will thus all be as far as possible in the same plane. If taken sitting in a circle, those nearest to the camera will dwarf those sitting on the opposite side of the cloth in the resulting print. This oblong arrangement is more natural and pleasing than the professional photographer's plan of grouping his sitters in two straight lines one above the other, all looking at the camera.

Let the hostess be holding the teapot or carving the pie and the guests appear to be chattering or helping one another to food or drinks. When the moment arrives for

making the exposure, say "Now!" as a signal for them to keep still until "Thank you!" signifies that the ordeal is over.

A boys' holiday cricket match should prove a successful field for the girl photographer. The boys can be photographed just before the match begins, or just before or after tea, and every mother present would doubtless order a copy of the group as a memento.

A wee book should always be carried in which to write down addresses for orders.

If a small hand camera is employed it would be best to enlarge each group up to half-plate size on smooth bromide paper. A better price may be obtained for these enlargements than for a direct print from a larger negative. Having developed a specimen print, find the correct exposure, and print off as many copies as have been ordered, including an extra one to place in a book for future reference.

When the prints have been trimmed they may be first mounted by the four corners on a sheet of smooth white drawing-paper an eighth of an inch larger than the print, and then attached to a sheet of dull brown or green paper. This is better than pasting them on to one of the ordinary grey or white mounts, which are ugly and expensive, while the drawing-paper and brown paper mounts one can cut for oneself for a mere trifle, with the help of a good-sized print trimmer.

The photographer may sign each photograph in pencil if she pleases, before packing it in a sheet of stiff cardboard and sending it to the purchaser.

## Tinting Photographs

Never destroy a plate or film; place each one in an envelope, enter the title and date on the outside, and store away for future use. Sometimes extra copies of special photographs are asked for years after they have been taken.

As regards price, sixpence each for a direct print—up to four by five size—or from ninepence to a shilling each for a small half-plate enlargement, sent post free, would be a fair charge.

Tinting photographs is most attractive and absorbing work for those who have a natural gift for colour, and in using photographs of garden scenes, flowers, etc., for calendars and Christmas or birthday cards the charge may be at least double for those which have been delicately tinted by hand.

Photo tints may be bought in a number of different shades at a rate of twopence a tiny bottle. They are excellent for tinting bromide prints. Wafer colours, costing a shilling a book of twelve sheets of colour, to be converted into liquid colouring fluid as required, are equally suitable.



A set of camel's-hair brushes will also be needed, the most useful sizes being No. 2, No. 3, and No. 4.

When using the photo tints dilute the colours before setting to work, for they can easily be deepened by means of a second or even a third application if too pale, while all the delicacy and charm is lost if the picture is too highly tinted.

Apply the colour as a wash with a somewhat circular movement of the brush, spreading it equally over the parts to be coloured. No extra thickness of colour is needed in the darker parts of the picture, as the half tones of the photograph provide the necessary shading. Let one colour dry before applying the next.

Where half a dozen copies of the same photograph, or different photographs, are to be tinted together, it is a good plan to start them all at once. Tint the sky of each of the six, for instance, one after another, before putting in the child's complexion on the first print, the sky of which will have meantime become dry.

#### How to Make a Good Flesh Tint

A suitable shade may be obtained by using very much diluted brown with the addition of a few drops of pink.

Photographs of flowers or still life studies—such as a handful of daffodils in a blue or white china jar, or a small figure of Father Christmas holding a spring of holly grouped with a few crackers and a wee *papier-mâché* robin, would make charming subjects for "March" and for "December" for a set of from four to twelve illustrations for a calendar. They may be successfully coloured with the ordinary crayon chalks.

Print the photograph to be coloured on glossy printing-out paper first, and, having toned and fixed it in the ordinary way, squeegee it on to ground glass to get a matte surface, and then colour it with the chalks.

Next hold the coloured print over the steam of a tea-kettle, in order to soften the gelatine and to let the colour soak into it. Then squeegee it on to a sheet of polished glass. This process, when successfully carried out, is particularly good for flower photographs.

A photograph which is to be coloured subsequently should be lightly printed, as the colours will show up better than they would upon a darker print.

To mount the coloured photographs as a calendar, fasten each one on to a good sized sheet of rough white drawing-paper, or thick dull brown paper. Print thereon the dates of the month or months either in gold or red ink in artistic lettering. A tiny printed calendar can be fastened on, if preferred.

The sheets should be fastened together in proper sequence by a small bow of red or green ribbon, and a loop left at the back by which the calendar may be hung up.

#### Framing Photographs

Photographic pin-money might be made by offering to mount and frame photographs

in *passe-partout*, at a small additional cost, say, a shilling for a small framed print complete, or eightpence for an enlargement.

*Passe-partout* framing is easily and quickly done. An article describing it in detail will be found in EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 2, page 930.

#### Copying Faded Photographs

In order to copy a faded photograph, a half-plate or whole-plate camera with a long extension bellows is required, and a flat board placed square and parallel with the camera, to which the picture to be copied is fastened.

A wooden box, stood on edge, answers the purpose admirably, and obviates any difficulty as regards fixing up the board. Slow plates should be used for copying, and a small stop, to secure all possible detail.

In a faded photograph the image has paled and become lighter, and the originally white paper upon which it was printed has turned yellow, thus producing a very flat effect. The chief object, therefore, should be to regain the vigorous contrasts which have been lost.

Develop with a strong hydro-quinone developer, in order to obtain a negative with a dense deposit on the high lights, and with clear shadows. If the negative still appears thin and weak, intensify with mercury and ammonia.

Print on one of the special papers sold for giving the maximum amount of contrast in the prints, and, if necessary, work up each print slightly by hand.

An alternative method is to rub over the faded photograph to be copied with a special preparation, which costs a shilling a tube at any good photographic stores. This brings up the faded photograph, and if an exposure is made, using a slow isochromatic plate and small stop, and the resulting negative developed with pyro-soda—putting in plenty of No. 2 solution—good results may be obtained.

#### Miniature Photographs

To make miniature photographs it is merely necessary to photograph the larger picture at such a distance away that the necessary reduction is effected.

The camera is placed on a table, and, if necessary, weighted to hold it in position, and the photograph to be reduced is pinned to the perpendicular side of a box exactly parallel with the camera lens.

The operator having cut a tiny circle or oblong of paper to the exact size of the required miniature, focuses the picture on the ground-glass screen, moving the box to which it is fastened nearer or farther away until a sharply formed image of exactly the size required has been obtained.

The exposure may now be made, and wee miniature prints made from the resulting negative. Matte-surfaced Seltona paper is easy to manipulate, and the results are artistic and permanent. Matte, or smooth-surfaced bromide prints are also charming.





## CHOOSING A CAREER

By DORA D'ESPAIGNE CHAPMAN

A Wide Field for Choice—The Right Way to Choose—A Warning—Societies which Help Women with Information and Advice

THERE are over eighty professions now open to women!

The average girl or parent, however, does not know of even a quarter of these openings, and is ignorant how to set about getting accurate information as to the prospects, cost of training, special qualifications needed, etc., in the few careers of which they do know.

They rely upon their friends, or upon glowing advertisements and prospectuses, too often with disastrous results.

The writer is acquainted with a girl who has had to borrow money to be trained as a domestic worker because she has no longer a penny of her own, and must find work to live by as quickly as she can.

At the outset she possessed four hundred pounds—a nest egg that would have given her a first-class start.

But she had a pretty voice, and a music teacher assured her that, with proper training, she would shine in grand opera. The luckless pupil swallowed the tempting bait, paid for lesson after lesson at 10s. 6d. each, practised industriously the patent forcing methods believed in by her teacher, and finally succeeded in ruining for ever such voice as she had! It had never been more than a pretty, light soprano, and to-day its owner cannot sing a note, and the best throat specialists in London cannot hold out any hope that she will recover it.

She has lost her golden dreams, and she has lost her little capital.

How could this have been prevented?

How can a girl or her parents find out whether a popular and respected teacher or college are to be trusted as to their judgment of the pupil's abilities and their statements in regard to the profession they teach?

### A Fountain of Information

Some years ago it would have been difficult to answer these questions. It was then almost impossible for women to obtain *reliable* information regarding their chances of success in any career.

But in the Central Bureau for the Employment of Women, 5, Princes Street, Cavendish Square, W., there is to-day a society, of which Mr. Asquith, the Prime Minister, is a council member, while Lady Bective is the president, which exists solely to help women to find suitable employment.

It files and tabulates facts about professions.

It recommends teachers and training schools.

In case of need it lends money for training.

It puts women in touch with experts who will give honest and reliable opinions as to their suitability for any special profession.

It can tell you which professions are overcrowded or underpaid, and which offer good prospects. The market fluctuates constantly, of course, but the Central Bureau keeps in touch with all available sources of information.

When a girl is trained, it will help her to a post.

When she begins to save money, it will help her to information as to insurance, annuities, etc.

For all these things there is a nominal fee, sixpence to a shilling or so, because the bureau is not a charity. But in case of need the fee is waived altogether, because it does not exist for any commercial object, but merely to help women who *must* work.

### Other Societies

Besides the London Central Bureau, there are sister societies in Edinburgh, Dublin, Birmingham, Liverpool, Manchester, Glasgow, and Leeds which work in co-operation with it, and many voluntary agents who keep in touch with local information on all employment subjects and give advice when it is sought.

In the year 1910, for example, a thousand employers and some thirteen hundred first-class workers were registered at the bureau's offices, and of these 930 were suited, either directly through the bureau's registry, or indirectly through suggestions made and channels recommended by them.

Two instances quoted in the official report are peculiarly interesting, because they show the kind of help which ordinary people have such difficulty in procuring in their own circle. One applicant was a shorthand-typist, over fifty, and not very expert. She was found to have some knowledge of costume designing, was helped to take up needlework and dressmaking, and now has a flourishing business.

Another was a music teacher, with no adequate training, who was helped with a loan to train in the new method of teaching music, and is now earning a commencing salary of £130 a year.

*To be continued.*





## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with :

*The Ceremony*  
*Honeymoons*  
*Bridesmaids*  
*Groomsmen*

*Marriage Customs*  
*Engagements*  
*Wedding Superstitions*  
*Marriage Statistics*

*Trousseaux*  
*Colonial Marriages*  
*Foreign Marriages*  
*Engagement and Wedding Rings, etc.*

## THE MARRIAGE AGE

By the REV. E. J. HARDY, M.A.,

*Author of "How to be Happy Though Married," etc., etc.*

THERE are so many sides to the question at what age people should marry, and so many things to be considered, that whatever one writes on the subject must appear full of inconsistencies. All, therefore, that we shall attempt to do is to indicate a few points of view.

People rush into matrimony as they rush into a station to catch a train, and in their hurry they sometimes catch the wrong train. The rush in reference to marriage generally comes either from the desperation of advancing years or from the inexperience of youth.

When two very young people marry, it is as if one sweet-pea should be put as a prop to another. An Irish peasant who found that his marriage when only nineteen years old was a mistake said :

"I'll niver marry again so young if I wor to live to the age of Methuselah !"

Certainly it is useless to expect a human being to wait until he arrives at the ideal marriage age. No, he feels and acts. He mates like the birds, because he cannot help himself. As a rule, too, healthy, natural falling in love implies love at first sight :

The very instant that I saw you did  
 My heart fly to your service.

It is a different thing when a man "wants to settle." The one man wishes to marry because he has fallen in love ; the other wishes to fall in love because he wants to marry. Much depends upon the man. Some men are more capable of taking upon themselves the duties of marriage at twenty-five than others are at thirty-five. Between these

two ages is the usual time, and if men put off much after the last-mentioned age they are likely to get into the habit of celibacy, which, like all other bad habits, is difficult to break away from. In this habit they will continue till they are about sixty years of age, when a terrible desire to know for themselves what matrimony is like will seize them, and they will propose right and left to everything in petticoats until at last they are picked up, not for themselves, but for their money or their position, or because someone is tired of being a Miss and wants the novel sensation of putting "Mrs." before her name.

### Advice to a Young Man

Perhaps the best advice that could be given to a young man as to the time of marrying would be to say, "Wait until you can't wait longer." Wait, that is, until she come with smiles so sweet and manners so gracious that you cannot resist her, and then marry, and may you be happy ever after.

As to the age at which women should marry—I don't like to burn my fingers with that question. All I shall say is that if there are some of them not worth looking at after thirty years of age, there are quite as many not worth speaking to before that. We do not advise girls to put off matrimony until they are 380 years old, which was, it is said, the age of the daughter of Enoch when she entered holy matrimony ; but we think that they do not consult their best interests when they allow thoughts of love and marriage to occupy their minds in their "salad days," when they are "green in judgment."



We have spoken of a man marrying in his sixtieth year, and this reminds us that in ancient Rome men sixty years of age and women of fifty were prohibited from marrying. Aristotle, in his "Politics," says that eighteen is the best age for a woman to marry, and twenty-five for a man. An eminent British medical authority fixes the physiological age for the marriage of the male at from twenty-two to twenty-five, and from seventeen to twenty-one for that of the female. This may be true physiologically, but other considerations suggest an age more advanced. How can the calf love of seventeen or twenty-two know its own mind?

There is a diffident shyness about boy lovers that is very attractive to some girls and women, but others like the impertinent impetuosity of men.

An important consideration in reference to the marriageable age is the children. Those born to those who have not attained to or who have outlived their vigour are likely to be difficult to rear.

"Children born too late are orphans too early," says a Spanish proverb. Early marriages have this advantage, that parents may be enabled to settle their families in life and to renew their youth in their children's children. "Trees are for shade and children for old age."

Shakespeare says, in reference to a husband's age:

Let the woman still take  
An elder than herself, so wears she to him,  
So sways she level to her husband's heart.

It may be better to be an old man's darling than a young man's slave; but if a wife begin married life by insisting, as she ought, upon getting proper respect, she will never experience slavery.

I asked a lady lately what was the spring-time of love. She replied, "From seventeen years of age to twenty-five; after that time illusion goes." We should be sorry to think that the average duration of romance is only eight years, and for ourselves we believe that in the case of many people romance continues to the end of life here—perhaps even into the world to come.

"To rise betimes and to marry young"

are two things which, Luther said, "no wise man regrets doing." The woman, however, who marries a cub of a boy generally regrets doing so. Few men under thirty years of age are fit to have the care of a wife. There are hearts all the better for keeping; they become mellow and more worthy a woman's acceptance than the crude, unripe things that are sometimes gathered.

The strong and healthy—that is, the people who ought to marry—are beginning to postpone this matter only too "prudently." They are taught to do so by their parents. To a mother who said that she would not allow her daughter to marry unless the man could make a large settlement on her, a friend said:

"Does your daughter love him? If she does, let her marry him, for it is she and not you who will have to live with him."

#### A Plea for Romance

I have known a girl and a boy kept so long in the engagement stage that they were old bachelor and old maid before they married. We would, then, put in a plea for earlier and more romantic marriages in the class that can afford them. It is surely not a healthy state of things that in the British Islands there should be something like eighteen million of marriageable people not married.

The following is a summary of my thoughts as to the right age to marry. A man should wait marriage until he is so much in love that he cannot wait longer. A woman should marry when she comfortably can, after childhood and before old womanhood. The age to marry differs with the individual. Some men can make a wise choice at twenty-five; others do not know what they are pleased to call their minds at fifty. Some girls are fit to be wives and mothers before they leave their teens; others never. No woman should marry until she can manage money and a house, can take care of a baby, understands what marriage means, and has met a sufficient number of men to enable her to make a proper choice. And surely it is better for both man and woman to wait until a sufficient enjoyment of untrammelled youth disposes them for the equally happy but less exciting routine of married wisdom.





# MARRIAGE CUSTOMS IN MANY LANDS

## A WEDDING IN BURMA

THE Burmese marry at an early age, generally in their teens, and if the parents fail to arrange a marriage for their son or daughter, the services of a go-between are called in.

Sometimes the couple dispense with the assistance of either, and make the arrangements themselves, marriage by mutual consent being the most common. There are plenty of opportunities for the boy and girl to know each other, at festivals, religious or social. They also may meet in the market, where many of the girls keep stalls. The mode of courtship in Burma is romantic. The wooing is carried out in the gloaming, the hour called literally in Burmese "Lads-go-courting time." Probably this custom is known all over the world. We have similar phrases here in England. The girl dresses for these meetings, puts flowers in her hair, perfumed paste on her face and neck, and sets a light near the window where she waits. The youth is accompanied by a confidant, and brings a present of oranges or sweets, or poetry, supposed to be composed by himself. Should he find himself unable to poetise as he could wish, he pilfers from some more gifted individual.

Some of the phrases in these verses are very romantic and poetic, but they are less passionate than one might expect in an Oriental country.

Far from romantic is the usual gift made by the girl to her lover, consisting of a woollen comforter. Afterwards she gives him cigars, and returns very prim answers to his compliments. The mother chaperones her at a slight distance, but not so far away as to be unable to hear the conversation.

As the wooing proceeds, and the young couple begin to know each other a little better, the bride presents poetry to her wooer. The verses praise him, and are

sentimental in what we should call an Early Victorian kind of way. Anything ardent or too expressive of the affection supposed to be felt by both is considered in bad taste.

After a while the parents of the youth visit the parents of the girl, and arrangements are made for the marriage. The prospective bridegroom gives his *fiancée* a silver jacket, or a piece of jewellery. This must be regarded as a relic of the old-time purchase-money. Astrologers take the horoscopes of the young couple, and select a favourable day. Sometimes the contract breaks down, as these astrologers discover that it would be most unlucky for a youth born on a certain day to marry a girl born on a certain other day. The astrologers cannot be popular with young couples who are very much in love.

### The Wedding Rites

The ceremony is not of a religious character, and is analogous to the Scotch marriage, which only requires the consent of both parties given in the presence of witnesses. The couple stand before their friends and publicly join hands, palm to palm, before



A group of typical Burmese maidens in gala costume. Courtship in Burma is romantic and protracted and accompanied by many quaint customs

Photo, Underwood



them all, thus betokening their willingness to wed each other. The chewing of betel and partaking of salad tea by the parents are looked upon as a ratification. After this there is a feast, to which the relatives and friends of both parties are invited.

Divorce is very common in Burma, and is easily obtainable. In fact, a request for separation is rarely refused.

money. This means of extortion is invariably successful, unless the police authorities should intervene.

Dress in Burma is gaudy with both sexes. The men wear turbans of bright colours, gorgeous silk waist-cloths many yards in length, and silk jackets. The women's ordinary wear consists of white jackets, neck-cloths, flowers in the hair, much gold jewelry, and a kind of square skirt, also brightly coloured. Silver is considered fit only for children's trinkets.

In every country beauty has its laws. The Burmese woman would not attract in England. Large of lip, flat of nose, with high cheek-bones, her only good feature, as we reckon goodness, is the eye—large, dark, sparkling, or soft as the case may be. Her teeth are black, partly from chewing betel-nut, partly from smoking. Our illustration shows two young girls enjoying the long cheroot, which may almost be said to be the chief amusement of the women of Burma, next after attiring themselves in bright colours and putting on much jewellery. The woven-patterned cloths of which dresses are made are often of great beauty.

Too great facility for divorce encourages "marriage in haste," and undertaken without consideration. The result is that happy homes are few, and the frequency of

divorce and re-marriage wars against the welfare of the children.

Elaborate coiffures, interwoven with flowers and jewels, are the order of the day. The loose white jackets worn by the women are thin in material to suit the heat of the climate.

The men show love of colour in their turbans and in the sashes that are wound several times round the figure. With them, as with the women, large, flashing dark eyes are the most attractive feature.



Burmese girls smoking the curious big white cheroots of the country. Burmese women and girls enjoy much personal freedom and are fond of gay apparel and social intercourse

*Photo, H. G. Ponting, F.R.G.S.*

In the country villages many curious customs still survive, and one of the most interesting is the following. When the bridegroom sets out to visit his bride at her home, a string is tied across the road by which he has to pass. He comes in procession, carrying some portion of the belongings with which he intends to set up house. As he approaches, the holders of the string threaten to break it with a curse on the young couple unless he gives them





By "MADGE" (MRS. HUMPHRY)

Where Husbands Have no Dens—The Lack of Household Privacy—All Things in Common not Desirable—A Refuge for the Soul—Men and Moods—The British Husband and His Position

THE comparison between wives in England and wives in the United States shows that in at least one particular our own countrywomen consider their husbands in a much greater degree than do our Transatlantic sisters. In almost every English home, except in those of the very poor, where space is limited, a special room is set apart for the master of the house, where he can enjoy himself and possess his soul; to which he can retreat when a "mood," be it his own or someone else's, drives him from the society of the other inmates. Without a "den" to which he may retire, a man is really a helpless and a pitiable object when an atmosphere of strife or excitement pervades his home. What can he do?

#### Husbands to be Pitied

To be compassionated, therefore, is the American, who seldom, if ever, has a single corner in his large, roomy, and comfortable house, allocated to himself. An American lady, writing on this subject, says that she knows of one case in which a charming room is set apart for the head of the family, and on her visiting the mistress of the establishment, she was taken and shown with great pride the husband's "den." It was the brightest and sunniest room in the house, but there was a strange absence of masculinity about the furniture and appointments. The chairs were superfluously clad with antimacassars, an article of decoration that the ordinary man loathes with his whole soul. On a table in the sunny window lay a huge box of chocolates, a volume of poems, a workbox with a thimble of small dimensions, and in a corner were several toys. Where were the quaintly shaped pipes, the appointments for smoking, the cabinet in which materials for long drinks are to be found? Where were the untidy papers on which a man apparently delights to see dust accumulating day by day? Where were the severely simple writing implements, without which no man would care to conduct his correspondence?

Nothing of the kind appeared in this husband's den. They were replaced by a dainty little Davenport, all inlay and decorative art, and a little inkstand just large enough to hold a gold-mounted fountain pen, which cried out, "I belong to a woman" in every detail of its shape and workmanship. There was not even an untidily folded sporting paper, and the absence of all these things was explained by the little American wife. "It is the sunniest room in the house," she said, "so *the children and I* spend a great deal of time here." "But there is your own charming boudoir," said the visitor. "Oh, I like to keep that for myself. I always like to spend a short time every day quite alone." Had it never occurred to her that her husband might possibly have the same inclination towards solitude and privacy?

But perhaps the American man feels this absence of a "den" of his own less than would men of other nations, because from boyhood upwards he has never understood what the word privacy means. American children dash in and out of their mother's bedroom without even a knock at the door, or any permission asked. According to the description given by a lady who has spent her whole life in New York, the children seldom have any toilet appointments of their own until well on in the teens. When they want to wash face and hands, or brush their hair, they do so in "mother's bedroom," an arrangement that would be regarded with extreme disfavour by the girls and boys of our own England, to say nothing of the mothers. It is only when a youth leaves home for college or university that he is provided with brushes and combs and other toilet appurtenances for his own especial use.

#### No Place to Oneself

The American husband's clothes, even, have no privacy. They hang in the same wardrobe with those of his wife. He does not object, because he has never known any happier arrangement. This is a kind of



promiscuity which the English housewife would regard with almost horror.

An amusing story is told of an American husband sending home, certainly for his own use, two or three trouser stretchers, and on inquiring for them next day, his wife told him that she found them just the thing for keeping her skirts in good order. The poor man seems to possess no toilet or dressing-room rights whatever, and it is not surprising that Americans who come to live in England, and become acquainted with the amenities of our household arrangements, enjoy themselves so much that, whenever possible, they buy a little place in England, and occupy it as often as possible.

#### A Wise Instinct

Every human being needs a refuge from even the happiest family life. Every one of us has moments in which solitude is necessary for the possessing of our souls, in which we might fight down those feelings which we ourselves condemn, and do our best to overcome. This can best be done in privacy, and there is more than one good English housewife who breakfasts in bed occasionally for no other reason than that she feels out of sorts with her little world, and declines to meet her family until she has strung herself to perfect tune. There is real wisdom in this, and though it may sometimes be misunderstood, there is no doubt that in the long run it is far better to keep to oneself when the strings of life are jangled.

It is a question whether men are more subject to "moods" than women. Perhaps every woman would decide in the affirmative, but it is equally possible that men, in their inmost thoughts, believe that women are the more subject to disarray of temper. It is very certain, however, that a place of quiet for both husband and wife is one of the best means of averting family jars. What did Dickens say about "temper in a cart"? And when we are condemning the husband and wife of the humbler classes who throw coal-scuttles and lighted lamps at each other when irritated, let us remember their crowded, airless, hot, and wretched homes, and make every allowance for those who can never command even a quarter of an hour's privacy during the whole of their laborious day.

#### The Importance of the Boudoir

In the first days of married life, the enjoyment of each other's society is so great that the newly married couple feel they can never

have too much of it, but she is the wise consort who provides for her husband an equivalent to her own "boudoir," where he may fight those battles of the spirit in which every human being has to engage occasionally. Why did the French bestow upon the wife's own particular sitting-room a word which is a derivative of "boudier," to sulk?

#### An American Opinion

Mrs. Gertrude Atherton, the famous American authoress, whose clever book "American Wives and English Husbands" made a considerable sensation when it first appeared, has now reached the stage of believing that the Englishwoman is the highest type of the modern woman, and that she owes her present state of development to the complete mastery of the "hundred per cent. British" husband. "I.e.," says Mrs. Atherton, "has always been the master in his own household; down to the smallest trifle, his mastery has made possible this woman (the Suffragist) as strong as death."

On the other hand, this same learned authority declares that American women are unprogressive, "because they are spoiled and pampered by their men."

We in England have been accustomed, on the other hand, to deplore this complete mastery of the male as the chief cause of the inferiority of our countrywomen, and to us Mrs. Atherton's view is of a decidedly topsy-turvy character. The wife who submits so unprotestingly to a husband's rule "down to the smallest trifle in the household" is, to say the least, an unusual being, and she is, when found, most highly disapproved of by her peers.

Up to mid-Victorian days she was certainly far from being an uncommon type, occupying much the same position as that of the typical German *Hausmutter*, a position from which the latter has begun for some time past slowly to emerge. The mid-Victorian English wife was purely a housekeeper, a diligent seamstress; but her intellect lay fallow, and it was only in rare cases that she was the companion of her husband, able to share his mental activities.

All that is changed now, or is rapidly changing. And, we venture to think, for the better. The world may move in ways of which we do not approve, but that it does move is good, and it must be confessed that on the whole its motion is ever steadily towards the amelioration of existing conditions.







## WOMAN'S MEDICAL BOOK

In this important section of *EVERY WOMAN'S ENCYCLOPÆDIA*, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. When completed, the section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects being dealt with:

*Home Nursing,  
Infants' Diseases  
Adults' Diseases  
Homely Cures*

*Consumption  
Health Hints  
Hospitals  
Health Resorts*

*First Aid  
Common Medical Blunders  
The Medicine Chest  
Simple Remedies, etc., etc.*

## WOMEN AND EUGENICS

### THE SCIENCE THAT HOPES TO PURIFY THE RACE

*Continued from page 5327, Part 44*

#### THE WELFARE OF THE CHILD

**Birthrights of the Child—The "Well-born" Child—Infant Mortality and What It Is—How Women Can Help—Training Mothers—Inheritance of Boys—A Woman's Highest Service to the State**

**T**HE child is the hope of the eugenist. For millions of years we have been groping after truth, and we are at last beginning to realise that our first duty is to give to our children the best heritage we can, and that every child has certain birthrights when he comes into the world.

The first is a clean physical inheritance, a good mental and moral endowment; and the second is an environment and upbringing of such a kind that will fit him to do good work for his generation.

Every child should be "well born," according to the eugenist, because he does not judge by social standing. Eugenics, the new morality, will estimate and value a man, not by the social position of his parents and grandparents, but by his "worth." The child of the future is to have a chance in the way that he has never had in the past. He is to be given good birth. He is to be ensured his birthrights. The eugenists say: "We have proved that by breeding from the right kind of stock in the animal world we can produce what we wish, and if eugenic selection were practised amongst people the children of the future could be obtained from able stocks of a certain standard, so ensuring good 'nature,' or parentage, to the child."

The opposing school say that more depends upon nurture than upon nature. If you improve the conditions of the people, give them better housing, better food, better opportunities, you will improve the stock by bringing the unfit to the level of the fit.

Well, the eugenists do not deny the value of nurture or environment, but they make one very curious demand of which every doctor and every scientist in the country will recognise the value. They say that if we are going to depend upon nurture, we must remember that every human being is really alive before he is born. This fact has an enormous bearing upon the infant mortality question. According to the eugenists, if we are to ensure the welfare of the child, no expectant mother must be allowed to be hungry, miserable, and in want; no child should be born into the world uncared for and unprotected. Protection of necessitous motherhood is the very foundation of any campaign to reduce the infant mortality rate.

#### What is Infant Mortality?

The other day two women were having tea together. One of them remarked that infant mortality and "all these questions" bored her, that she hated statistics, and did not see why people were getting so strenuous and serious. She was not really a frivolous woman, because she went on to speak of a former servant whose husband was out of work, and whose baby had died simply because the mother was starved. This poor woman was something of a heroine because she had walked three times a day to the hospital—three miles from home—to which her baby had been taken for an operation. Thus she had covered eighteen miles on foot every day in order to nurse her child. In spite of her self-sacrifice, the baby died after coming home, for



the sole and simple reason that the mother was too weak and underfed to give it sufficient nourishment.

"But that," the friend replied who had listened to the story, "is the infant mortality problem. Imagine, if we had a system by which all necessitous mothers nursing their infants were assured of food for themselves, what an immense difference it would make to the country! In spite of what is said about modern women not being able to nurse their own children, it is found that 90 per cent. can do so if living under proper conditions, and if they are given the right sort of food."

She went on to explain that in various towns in different parts of the country schools for mothers are being organised, the object of which is to help poor mothers, to teach them, give them advice, and encourage them in every way. When these were first started, an important part of the work was concerned with teaching mothers how to prepare bottles for the children. In some places milk depôts are arranged for the sale of pure milk for babies. Amongst the very poor, many infants are brought up on tinned foods and tinned milks, because many mothers are too poor in physique to have any nourishment for their children, whilst others are working all day in factories and elsewhere. But within the last few years there has been a growing feeling amongst people who are doing this work that no preparation of cows' milk can be humanised except by giving it to the mother.

And the eugenists entirely agree that a scheme should be organised by which no expectant mother will go hungry, no mother will be able to say that she cannot nurse her child because she is insufficiently fed.

One hundred and twenty thousand babies die annually in England and Wales at the present time. Half of these, at least, could be saved—will be saved—if the work that is begun in many of the big centres and towns develops as it promises to do. The country needs soldiers and sailors, it needs colonists for distant parts of the Empire, so that the economic value of the infant lives saved to the State would be enormous. It would be worth the expenditure of many thousands of pounds annually to help the fight to reduce the infant mortality rate. A certain amount of money should be expended in teaching hygiene in the homes of the people, because cleanliness is a very important factor in the question.

#### How You Can Help

The assistance of women is very urgently needed in connection with this work. No woman who has seen anything of social work in the slums could possibly be "bored" by the infant mortality problem. When these babies are born they are as perfect, as well nourished, as beautiful as the babies of the highest in the land. But after a few months, a few weeks of life in the dark, airless, insanitary homes of the poor, they are changed out of all recognition. Some of them thrive, some of them have mothers as careful and responsible as any mother can be. But a very large number succumb to their environment. They become thin and ailing, peevish and fretting. They have rickets and scurvy. If they are put on a bottle for the first few months, they

run a terrible risk from its lack of cleanliness and the quality of the food it contains. Indeed, in some parts of the country, "pobs"—which is water and bread faintly coloured with milk—is given to infants at three or four months of age.

Thus one of the things that is most needed in this country is a crusade of women on behalf of the children. An infant mortality crusade could be organised on the lines of the Women's National Health Association of Ireland under the direction of women in local government.

#### Training Mothers

The idea that, in all classes, girls should receive an education which will fit them to be sensible, intelligent, responsible mothers or nurses is gaining ground. Attending to the merely physical needs of the child is only one part of a mother's duty. The mother who is to bring up her children well cannot have too much knowledge of the right kind. The greatest men the world has known have been the sons of fine mothers. Most of them have acknowledged that it was to the early education and influence of their mothers that they owed the development of their talents or genius. Michelet, one of the greatest writers, has said: "It is a universal rule, to which I have scarcely found a single exception, that remarkable men bear the moral impress of their mothers individually in themselves."

It is usual for a son to inherit more from his maternal parent than from his father. Genius can be transmitted by women who have not had the opportunity of developing their inherited talents or the education necessary to make any mark in the world. Granted that a boy has ability, a mother can influence and develop it, or hinder and warp it.

The eugenists believe that a woman's highest service to the State and humanity is to rear fine children, and train them to become earnest workers, able citizens, and useful members of society. Thus, whatever makes a woman earnest, responsible, thoughtful, interested in the great questions of the day, is for the good of the race. Whilst remembering that woman's natural vocation is motherhood, and that her duty, if she is married, is primarily concerned with her children, we must, at the same time, admit that the wider the sphere, the broader the mind of a mother, the better for her children. Too many children pass quickly out of the mother's influence because she has not the personality or education to cope with their growing needs. Eugenics demands that women will be efficient, capable in the great work they have to do. Thus only can the welfare of the child be assured.

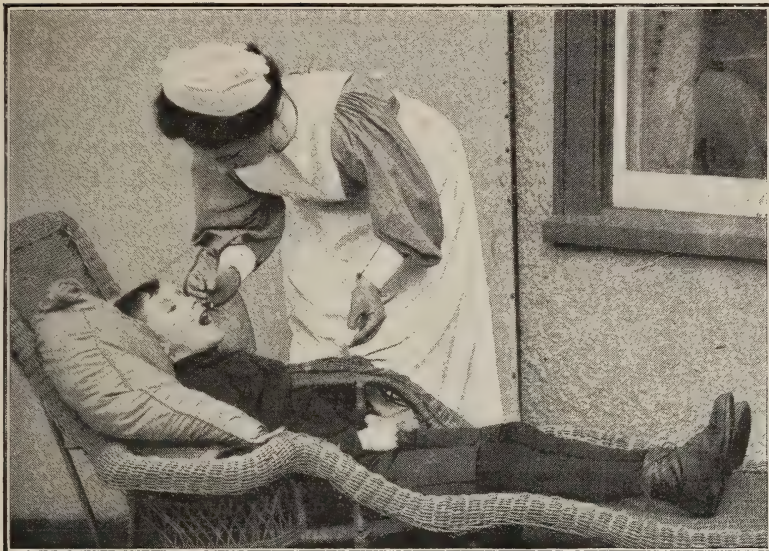
The efficient mother has a knowledge of hygiene, cooking, and child management. She studies food values in order that she may supply her children with what is necessary for their growing needs at different ages. She learns all she can about the moral training and character building of the child. It is by attention to the physical, mental, and moral welfare of the children of this generation that the highest good of future generations can best be served. This brings us to the question of nurture, which must be considered in a later article. It embraces the subjects of health and hygiene, the environment of the child in the school and in the home.





# WHAT TO DO TILL THE DOCTOR COMES

*Continued from page 5328, Part 44*



If bleeding is persistent after a tooth has been drawn, let the patient lie down, and insert a plug of cotton-wool in the socket

## Bleeding from the Socket of a Tooth

In some children there is a tendency to considerable bleeding from even slight wounds. When a tooth is drawn, the amount of hæmorrhage may cause a good deal of anxiety, especially when the means of arresting it are not known. The best plan is to take a little plug of cotton-wool on the end of a manicure instrument or a bodkin, and place it in the hole. Add another piece on the top, and tell the child to bite hard. If pressure is kept up the bleeding is arrested by this method of domestic "packing."

## Burning Accidents at Home

Take a handkerchief, if linen is not available, and spread it liberally with vaseline, carron oil, or olive oil, using the same application for the burn itself. Then fold a handkerchief into a narrow bandage, and tie the dressing in place. Put the arm in a sling to keep it at rest, and if the burn is at all severe send for the doctor.

Never tear or pull off clothes from a burning surface. Cut any clothing away with a pair of sharp scissors, and soak off any pieces that adhere with warm boracic solution. It is a good plan to put a child into a boracic bath.

This is made by adding a teacupful of boracic acid powder to a bath at blood heat. It is most important to keep a burn scrupulously clean. If the cotton-wool and other dressings to be used are not perfectly fresh, put them in a clean biscuit tin and bake them in the oven. This "sterilises" the dressings.

In all accidents there is a certain amount of shock. This may be slight and only made evident by a little pallor, the feeling of faintness and giddiness. In other cases, particularly after burning accidents, shock may be a serious matter. The patient looks collapsed, the feet and hands are quite cold, the pulse is irregular, and the temperature may come down below the normal. So always treat shock by keeping the patient warm with hot blankets and hot bottles. If the patient is conscious, hot drinks should be given. It is very important to provide plenty of fresh air so that the patient may breathe easily and be provided with the full tonic effect of oxygen.



For a burn on the hand spread carron or olive oil on the wound, and thoroughly soak a piece of linen or handkerchief in the same oil and apply to the part. A folded handkerchief or strip of linen will keep this dressing in place. If the burn is severe, support the arm in a sling and send for a doctor



# CHILDREN AT THE SCHOOL AGE

Continued from page 5332, Part 44

## 3. SCHOOL ANÆMIA

Signs of Anæmia in Early Youth—How to Prevent it—Diet and Exercises for the Anæmic Child—Lessons and Sleep—Clothing

WHILST anæmia is more prevalent amongst girls of fifteen to seventeen years of age, the beginnings of the disease must be sought for two or three years before. It is during the school age that the seeds of anæmia are sown. Many children show marked signs at thirteen or fourteen, and even before, and more than half the cases of anæmia in early youth could be prevented by proper care of the health at twelve years.

Anæmia may be the result of unhygienic conditions at school because it can be produced by defective ventilation in school-rooms, associated with overwork and mental strain. It may be due to a combination of forces—unsuitable food, lack of fresh air, too little exercise out of doors. The mother should understand that in anæmia the red cells of the blood are deficient in quality and in number. These red corpuscles are the oxygen carriers. They grip hold of the oxygen in the lungs, and carry it to the tissues of the body. Now, if you have your oxygen carriers too few in number your tissues are starved of oxygen. The signs of this are pallor, breathlessness, and all the other symptoms of anæmia, from headache and indigestion to constipation and sallowness of the face.

### Try to Prevent It

Anæmia is a very chronic and insidious disease. Once a child is allowed to sink into an anæmic condition it takes weeks and months to effect a cure. The wise mother *prevents* anæmia, or tackles it from the very beginning. She says to herself, "Why is this child anæmic, and how can I alter conditions so that she may regain health at once?"

The blood of a child with anæmia lacks iron, so that an iron tonic, under the direction of a doctor, will have to be given in all cases where the anæmia is marked. The drug in itself will not bring about a cure. The child's blood-cells will only recuperate if you put her under hygienic conditions. The one thing she requires is fresh air. A mother can make inquiries in a tactful way as to the ventilation of a school. She can see that the child has fresh air day and night in the home, at any rate. She can make arrangements so that the small patient can be out of doors for a maximum number of hours daily. Then the diet and digestion will require careful attention. Anæmia is frequently associated with indigestion.

The anæmic girl requires a good deal of milk, and fresh fruit may be given at the same time to counteract constipation. Porridge and cream, and stewed prunes, figs, apples, etc., are suitable breakfast dishes. Brown bread, well buttered, is preferable to white. Avoid stuffing the child with the idea that you are going to nourish her. Digestion must be humoured a little at first. Otherwise the food given will not be digested. That is one reason why milk is so valuable in anæmia, because, if it is sipped slowly, and perhaps given warm, it is one of the most easily digested of all foods. So rely upon milk to "feed up," in the early stages at least.

Meals should be light and easily digested. The child will require a good deal of meat, and red meat sandwiches mixed with breadcrumbs is one of the best ways of giving the meat. Some

preparation of bone-marrow is invaluable, and fresh vegetables are necessary in the diet. A simple aperient should be given as required. This will be less necessary if exercise out of doors and proper diet are provided. The appetite must be stimulated by exercise in the fresh air. Let the anæmic child go in for organised games; let her—the girl is more frequently subject to anæmia than the boy—practise physical culture exercises which entail bending of the body and exercise of the legs. Useful suggestions for these exercises will be found under illustrated physical culture exercises which have appeared in the *ENCYCLOPEDIA*.

The anæmic child may not be able to react after a cold bath, but a daily tepid sponge can be tried whilst standing in warm water, and a modified cold douche to the spine can easily be managed by pouring jugfuls of cold water down the back. The water can gradually be reduced in temperature day by day.

### Lessons and Sleep

If a child is very anæmic the lessons will have to be cut down, because the anæmic brain is not fit for much mental strain. A child with anæmia is working under a brake, and is handicapped in a way that the healthy child cannot comprehend. If the work is carried on the strain is very great, and headaches are frequent (see *School Headaches*). The lessons can be better accomplished if ample sleep is provided. The young, growing child requires an abundance of sleep in order to give the brain time for recuperation. Early bedtime must be the rule, and no lessons should be done late at night.

It is found sometimes in older children that anæmia is associated with the wearing of tight clothing and tight corsets, and although children's garments are not usually very tight, care should be taken that nothing is worn likely to press upon the ribs or waist, which would thus constrict the breathing and prevent proper expansion of the lungs with fresh air. Clothing should be loose and warm and not too heavy. Some people imagine that fairly tight garments are warmer than loose ones, but the very reverse is the case. A loosely woven and loosely fitting garment holds plenty of air in its meshes, and this keeps the body warm and keeps the heat from passing outwards.

The anæmic child feels cold easily because of the defective quality of its blood. The measures we have described will stimulate the circulation, improve the blood, and the vitality generally. One thing the mother should remember is that anæmia should not be neglected. It is not a serious disease in itself, but the anæmic child is fifty per cent. more liable to contract such ailments as rheumatism, bronchitis, and pneumonia than the child whose body is being nourished with healthy blood.

Fortunately, the signs of anæmia can be recognised by the mother almost as well as by the doctor. Pallor is the most striking feature. The lips and gums are pale, as well as the face, and the child has a delicate appearance. The flush of health is one of the rights of childhood, and no mother should neglect the warning flag of anæmia.



# THE CARE OF THE FEET

The Importance of Foot Culture—Flat Foot and Weak Ankles—Correct Footgear—The Comfortable “Tabi”—High Heels—Foot Exercises

WITHIN the last few years, as a result of the physical culture movement, the foot is receiving more care and attention than used to be the case. But it is still the most neglected part of the human body.

A well-shaped, perfectly formed foot is an exception amongst grown-up people. The child's foot is beautiful, and it is only when the foot has been spoiled after a few years of cramping and pressure in badly made boots that it becomes inartistic and loses its beauty. Very few people have any idea of the ills that follow upon neglected foot culture at the present time.

The foot, according to Sir James Crichton Browne, should be trained before the hands, and there is no doubt that if a moderate amount of care were expended upon foot culture people would escape a good mass of fatigue and ill-health in after life. Flat foot is one result of

bad habits of walking. Weak ankles are due to neglect of muscular development, whilst excessive fatigue from long standing could be obviated a good deal, if people were taught to walk in the right way, and to stand correctly.

Somebody remarked the other day that, owing to lack of use, the outer toes were gradually disappearing, and that we should in time become a one-toed race. But this is incorrect. The small toes play a very important part in the movements of the foot. They are well developed in early life, and, in spite of cramping in after years from tight-fitting boots, they get sufficient exercise to keep them from wasting to any appreciable extent. At the same time, there can be no doubt that we certainly treat our feet unfairly.

## Footgear as it Ought to Be

The shape of the ordinary boot bears very little relationship to the contour of the natural foot. When standing in an easy position, the inner margin of the foot from heel to tip of big toe should be straight, whilst the outer margin describes a curve. How does this compare with the boot as we know it? Is it not very different from the pointed boot and shoe of everyday life? Even the stocking or sock is improperly shaped for the same reason that it comes to a middle point in front. The combined action of shoe and stocking tends to press the big toe outwards. Thus, by the age of twenty,

the foot is already twisted, and the lack of beauty of a long-cramped foot is too well known to need any description.

We could learn one useful lesson from the Japanese with regard to this matter. For one thing, the Japs make their “tabi,” which are equivalent to our socks, with a single compartment for the great toe, and this is scientifically correct. It prevents the big toe being pulled outwards, and helps it to maintain its proper position and function. Then the Japs do not wear our unyielding leather boots in the house. They walk about in their comfortable “tabi,” the floors in Japan being covered with spotless golden matting. Out of doors they walk on “getas,” which are flat, wooden soles held in position with a strap and supported by a heel. One of the most interesting sights of the Japanese theatre is the heap of “getas” in the vestibule,

perhaps a hundred or two piled together, each with a little ticket of ownership.

These are by no means perfect, and the loose, clicking sound of the tapping heel suggests that rapid locomotion might be somewhat difficult, but, at least, they do not cramp the feet as do our Western shoes and boots. Those of us who live in towns can hardly get away from the obligations of ordinary footgear. But some of their greatest evils can be overcome.

The boots should be made to measure, and a hygienic and yet graceful type of shoe can perfectly

well be made by an intelligent bootmaker. Socks and stockings also should be obtained with a straight inner line instead of after the usual fashion of being pointed in front.

Whenever we begin to allow the big toe to turn away from the straight line, we are reducing our chances of proper walking and graceful movement. The big toe acts as a “lever,” and whenever the lever is moved from the natural position we must twist our foot, leg, and ankle to some extent to get the same amount of leverage as would be exerted with ease in the natural position of the toe. Most people know that boots wear irregularly. The outer or inner margin of the heel may be worn down or a certain part of the sole is thinner from excessive pressure.

## High Heels

Perhaps the greatest evil of the fashionable



The tip-toe spring or jump, performed with the feet bare, is excellent for strengthening the muscles and ligaments. It also counteracts a tendency to flat foot and weak ankles



woman's shoe is the height of the heel. It throws the body forward, and presses the toes downwards into the pointed part of the shoe. It destroys the arch of the foot, and leads to wasting of the muscles of the calf from lack of use. Now, one of the most important movements in walking is that concerned with the raising of the heel from the ground, which gives the natural spring. This spring is lost when high heels are worn. The dangers of sprained ankle are increased fifty per cent. by high heels, whilst the effect upon the spine cannot be disregarded. The high heel tends to jar the spine at every movement, and the position of the vital organs are altered by the forward tilting of the body.

These evils are exaggerated when the heels are of the Louis type, placed not at the back of the shoe, but somewhere about the centre of the sole.

The ideal shoe should be of a substance more pliable than leather. The heel should be right at the back, and not more than half an inch high and of the same width as the boot. The inner side of the shoe should conform to a straight line, and the outer side curve gently round. Thus pressure would be prevented and walking would become easier and much more graceful.

#### Foot Exercise

After proper clothing of the foot, the next point is to provide plenty of fresh air in the sense that we should regularly exercise the foot without shoes and stockings. One great cause of cold feet is lack of exercise and fresh air. If the feet were washed twice a day in cold water, rubbed dry with some degree of friction, and then exercised for a few minutes, it would make a great difference in every case.

The ideal exercise from the point of view of foot culture is certainly dancing. Dancing provides a number of little movements which develop the muscles of the ankle and leg. Dancing is a very complex action, but the tip-toe attitude is the principal movement. It strengthens the muscles and ligaments of the foot, and is one of the best methods of dealing with flat foot and weak ankles. It should be practised regularly in childhood. Several articles on the subject have been included in this Encyclopædia.

Apart from dancing, the very best exercise for the foot is the ordinary tip-toe spring (see photo). The movement should be performed vigorously with the bare feet. Walking, when it is properly done, provides exercise when the feet are not cramped up in ill-fitting shoes. In walking as it ought to be, the toes should reach the ground first and the lines of the two feet should be almost parallel. This is in contradiction to the military walk, which teaches that the toes should be turned outwards. Dr. Ellis considers that the ills of the footsore soldiers in marching, and the frequency of flat foot amongst Army men may be traced to their wrong methods of marching.

The Arab walks in the ideal fashion, with a springing step and an erect carriage. The French woman trips, clicking her high heels along the pavements. The Englishwoman is apt to stride. The woman who wants to be graceful must learn how to walk, and before studying the movements of shoulders and hips, the foot should have due attention for a season. Tip-toe walking must be practised twice daily for five minutes each time. Dancing cannot be practised too frequently for health and grace of carriage. The position of the foot in walking must be carefully noticed, and what has been said about the proper clothing of the foot followed as closely as possible. Sandals are infinitely better than boots or shoes, but they cannot always be worn. In the case of children they should be used as frequently as possible in preference to boots or shoes. Skipping, jumping, and hopping are all excellent foot and ankle exercises for developing the muscles that have hitherto been neglected.

Foot culture on these lines will repay the time and trouble, because the general health will be affected by the better poise of the body, and by the prevention of fatigue which will result.



It is wise to allow children to wear sandals in preference to boots or shoes whenever possible. Hopping exercises are among the best for developing the muscles of the foot

#### Salt Water Bathing for the Ankles

Any weakness of the ankle and foot should be treated by exercise and massage. The amateur masseuse should content herself with firm stroking movements from the ankle up the leg, the foot being held by the nurse, firmly pressed against the palm of her left hand, at right angles to the leg. Then the right hand is used for the rubbing or stroking movement in one long sweep from instep to calf.

If massage is combined with salt water bathing the effect is very much enhanced. If salt water is not procurable fresh water should be used for the purpose. Fill a small foot-bath with warm water and add either common salt—or better still, one of the well-known "sea salt" preparations—in the strength of about a teacupful to a gallon of water. The feet should be kept in this for quite five minutes, and then briskly dried with a rough towel. If the exercises are done before, the ankles can now be massaged with a little olive oil to diminish friction. The oil also nourishes the skin and underlying tissues. Paddling in salt water at the seaside is better still, so long as the child is not allowed to run the risk of chill by staying too long in the cold water. The best plan is to allow him to run with sandals on the sands, and restrict the paddling to ten minutes several times a day. Afterwards dry the feet and ankles, as the friction that this entails stimulates the circulation and thus nourishes the ligaments and muscles around the joints.



# HOW TO PRESERVE THE HEARING

Cause of Deafness and its Prevention—Structure of the Ear—How Catarrh May Cause Temporary Loss of Hearing—Rupture of the Drum—Middle Ear Deafness—Nerve Deafness—Importance of Consulting an Aurist

**T**OTAL deafness is one of the worst physical calamities. The deaf are cut off from so much happiness and useful work. Even those who are only partially deaf are handicapped in social and business life to a very great extent.

And yet many people lose their hearing from carelessness, perhaps from ignorance of the causes of deafness, from neglect at the beginning of conditions that could have been put right with proper attention.

Good hearing, like good sight, is an asset to anyone. Few people, perhaps, have perfect hearing in both ears, but apart from ideal hearing there is a certain standard below which any impairment ensures a great deal of trouble, discomfort, and awkwardness in everyday life.

Now, most people have a very vague idea about the causes of deafness and how it can be prevented. The ear is a delicate and complicated instrument, and deafness may be due to some fault in any one of the three parts of the ear—namely, external, middle, and internal ear.

The external ear is the canal leading down to the drum, and into which the finger can be inserted some way.

The middle ear is a little box or cavity lying behind the drum. It communicates with the back of the nose by a canal—the Eustachian tube—through which air passes from the nose. Its chief contents are a chain of little bones

stretched from the drum of the ear on the outer side, across to the internal ear on the inner side. Sounds are produced by vibrations in the ether. If we strike a tuning fork the sound waves pass from the vibrating fork down the external canal to the drum, which they set vibrating in unison. These are communicated from the drum by means of the chain of bones in the middle ear to the internal ear.

It can be readily understood how deafness may be caused by wax lying against the drum. Wax prevents the sound waves from vibrating the drum, and, therefore, hearing is impaired. This is one of the commonest causes of deafness.

Then we have deafness due to trouble in the middle ear, which frequently happens after cold in the head. Catarrh passes from the nose along the Eustachian tube, and air cannot pass into the middle ear. Thus a partial vacuum is caused, and the drum bulges into the middle

ear, with the result that its vibrations are interfered with. Most people know that in this form of deafness, if they hold the nostrils and swallow or blow the nose forcibly, the condition is relieved because the Eustachian tube dilates, and air passes up. The deafness generally passes off when the cold or sore throat gets better. But it becomes chronic if colds are frequent from any reason.

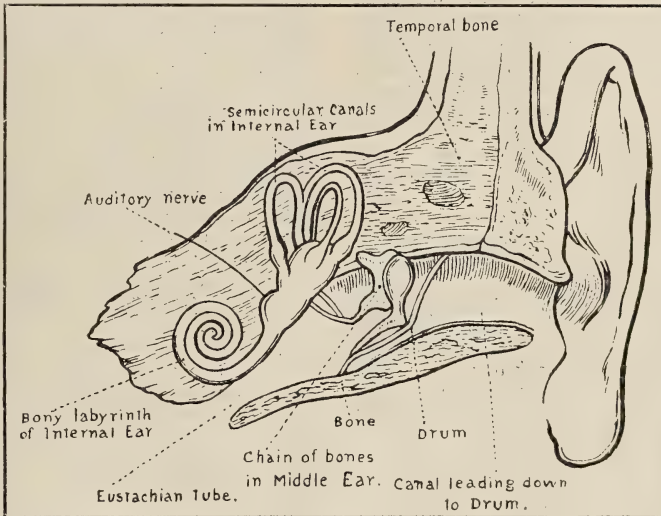
Deafness due to mischief in the internal ear is the most hopeless of all. The complicated structures of the internal ear lie deep in the bones of the skull. There is a bony labyrinth composed of semicircular "canals" and spiral tubes, containing delicate membrane and fluid lymph in which lie hair-like processes which communicate with the nerve of hearing. Sound waves pass from the drum to the bones in the middle ear, and are then transmitted by the complicated structure of the internal ear to the auditory nerve and the brain.

Deafness due to disease of the internal ear is complete. If a tuning fork is held even against the skull at the back of the ear, it is unheard, thus distinguishing it from even bad cases of middle and external ear deafness.

## Common Causes of Deafness

It is important to remember that a very large number of cases of deafness are due to some simple cause which can be relieved. Many people,

for example, suffer for years from impaired hearing caused by a plug of wax pressing against the drum. They may imagine that the deafness is in the interior of the ear because it came on, in the first instance, after a severe cold. But in many cases of cold, as well as excessive secretion in the nose and throat, there is increased secretion of the natural wax of the ear. So that in all cases of deafness the ear should be examined by a doctor with a speculum, who will decide whether the drum is free and normal. As a rule, this plug of wax has to be removed by softening it by applying warm olive oil once or twice at bedtime. It can then be removed by syringing with hot water to which boracic acid has been added in the strength of a dessertspoonful to a pint. The relief is almost instantaneous, and many a person who has been unhappy for months from increasing deafness could be cured by this simple measure.



This diagram shows the delicate and complicated structure of the ear



### Rupture of the Drum

Rupture of the drum of the ear will produce sudden deafness. It sometimes occurs in bathing from the impact of the sea-water, so that it is always a wise precaution before diving or swimming in deep water to put a little cotton-wool into the ears. The sudden deafness which artillerymen, boilermakers, etc., are subject to is due to rupture of the drum of the ear from the loud, jarring noises. People who go in for mountain climbing are liable to this accident from atmospheric pressure.

### Middle-Ear Deafness

Anyone who suffers from chronic colds runs a risk of permanently damaging the ear structure, because of the communication between the ear and the throat and nose through the Eustachian tube. Catarrh of the throat and nose may spread at any time to the middle ear. Neglect to change into dry clothes after a wetting may produce a feverish chill and catarrhal inflammation of the middle ear with pain and high temperature. The deafness in these cases passes off after recovery from the cold, but repeated catarrh gradually causes a chronic impairment of hearing which may be very troublesome.

Enlarged tonsils and adenoids, by producing a chronic inflammation of the throat and nose passages, affect the middle ear just as "colds" do. This condition is very common in childhood, and when the adenoids are neglected for an indefinite time, permanent deafness in one or both ears may result. The cure in these cases depends upon the removal of the adenoids and treatment of the enlarged tonsils.

Middle-ear trouble is not an infrequent complication of fevers, such as measles and scarlet fever, and the doctor should be immediately informed of any pain or discharge from the ear in these cases.

Nerve deafness is sometimes due to poisons

circulating in the blood. After taking quinine, for example, temporary deafness and singing in the ears very frequently occur if the dose has been taken a little in excess. The same thing occurs when salicylate of soda is taken in rheumatic affections, and excessive smoking will produce disturbance of hearing from the toxic action of nicotine.

In chronic anæmia, deafness sometimes comes on gradually, and can only be relieved by improving the condition of the blood. And in many mental and emotional conditions, hysterical deafness may arise. In anæmia, hysteria, and similar conditions, the patient sometimes complains of noises in the head. But these noises are often due to wax against the drum, and syringing the ears cures both the noises and the deafness.

### The Cure of Deafness

It is dangerous for people to neglect deafness, but it is even worse to try self-treatment or remedies of all sorts and conditions, without medical advice. The best thing is to go to a specialist in ears whenever there is an impairment of hearing. If wax in the ear is the cause, the remedy is simple, and after a little instruction from the aurist, the ear can be syringed on future occasions at home. It must not be forgotten, however, that injury of the drum of the ear can easily be brought about by carelessness in the use of the syringe. Many people contract chill and inflammation of the part by not carefully drying the interior of the ear with cotton-wool after syringing.

It is never wise to syringe the ear, unless one is sure that a plug of wax is present, and this can only be properly diagnosed by using an ear speculum. When deafness is neglected for a long time, the chances of complete recovery are diminished. In some cases suppuration of the middle ear may arise, necessitating an operation. All this trouble would have been prevented by consultation with an ear specialist at the commencement.

## COMMON AILMENTS AND THEIR TREATMENT

*Continued from page 5337, Part 44*

**Wind.** Young infants frequently suffer from "wind," which is due to the presence of indigestible material in the digestive organs. This causes fermentation and the production of gas, which distends the bowel, producing acute pain and fits of crying. The giving of medicine is only followed by temporary relief, and attention should be paid to the diet to ensure better digestion of food. In severe cases the child will require a purgative. Hot fomentations over the stomach will give relief.

**Winter cough** is, as a rule, associated with chronic bronchitis (which see). In some people the cough recurs each winter, disappearing in summer when there is less risk of chills and catarrhs. The cough is most troublesome in the morning. Friction of the chest with camphor liniment, attention to clothing, diet, exercise, and fresh air comprise the necessary treatment, and in some cases the doctor will prescribe a cough mixture or expectorant.

**Worms.** The symptoms of nervous irritation, itching, and digestive derangement in young children are sometimes due to the presence of thread worms. In every case these are caused by impaired nutrition, improper feeding, and neglect of hygienic precautions in the nursery. A child with worms is always in a delicate condition of health, and requires care and treatment by the doctor. The mother should never neglect to

take steps to put the child right, as the whole health is handicapped by this condition.

Alteration of diet is the most important matter. The child may be having too much starch in the food, too much meat, insufficient food, or more food than he can digest.

Round worms (which see) are also apt to occur in childhood.

**Wounds.** (See First Aid treatment and surgical nursing.)

The most important point in treating wounds is to keep them scrupulously clean. Domestic treatment consists in stopping any hæmorrhage by pressure with a pad of clean lint, linen, etc., placed over the bleeding point. If there is no hæmorrhage, the wound can be dressed at once, and, if any washing has to be done, the water used must first be boiled and then cooled until it is just warm. Any dirt must be carefully washed from the part, and each "sponge" of linen or lint should be thrown away immediately it has touched the wound. Unnecessary washing should be avoided, and the wound covered as soon as possible with clean lint or linen, sprinkled with boracic acid powder if this is at hand. The dressing may be covered with a pad of cotton-wool or linen, which should be kept in place with a gauze bandage. Injured parts must remain at rest and the doctor summoned as soon as possible.



# HOT WEATHER AILMENTS

Ailments Caused by the Sun and Wrong Dieting—Summer Headache—Precautions against Heat  
Fag—Sunstroke—Food in Hot Weather—Ptomaine Poisoning—Chills and Sickness—First Symptoms  
Not to be Neglected

It is perhaps unnecessary to emphasise the fact that good health management in summer will go very far indeed to prevent the various ailments of this season. But so many summer ills are the direct result of carelessness, so many people go through the hot season continually flagging in health and vitality, that the commonsense aspect of the question should never be ignored.

Summer ailments can be divided into two classes:

Those due to the action of the sun or heat.

Those caused by mistakes about food.

Summer colds can be included in the first category because they so often follow upon overheating and subsequent chill.

The sun's rays have a very deleterious effect upon the human body if they are sufficiently strong and prolonged in their action. From headache and heat fag to sunstroke and heat stroke we have various stages of illness which are commonly seen at this time of year. "Beach fever" is the name given to a group of symptoms affecting children in hot weather—giddiness, fever, sickness, and occasionally slight unconsciousness. Most people suffer from the minor degrees of heat fag who have to work in town through the long, close, and hot summer months, whilst with every heat wave scores of cases of sunstroke are reported.

## Summer Headache

Headache, although a common symptom in hot weather, is not invariably due to the heat. Certain people are, of course, susceptible to the action of the sun's rays upon the brain and spinal system. It is, indeed, only commonsense for all of us to shade the eyes, the head, the back of the neck and spine as much as possible if they are exposed to the direct rays of the sun. Some people, for example, could cure themselves of headache if they would wear dark glasses as one does in the East to mitigate the effect of the tropical sun. A broad, shady hat and a parasol are always at the disposal of women, whilst men should certainly wear a brimmed straw hat in town as well as in the country, and put up an umbrella if they have to walk under the sun blaze during the hot part of the day.

But summer headache may be the result of fatigue, and people should remember that they are more easily tired, and that they have less vitality to give out in hot weather. Everybody needs more rest in summer, and if we could rest during the hot hours of the day, and work again in the cool of the evening, it would save a great deal of ill-health at this season.

A summer headache can generally only be cured by rest and quiet in a shady room, and an aperient should be taken, and cold compresses applied to the head will soothe the pain. Those who are subject to headaches should diet themselves carefully, and attend to any dyspeptic or liverish condition that may exist. The food factor is of very great importance in such ailments.

Headache and heat fag, also, can be avoided to a very large extent by careful regulation of the day, by taking food that is light and easily digested and dispensing with heavy garments. Butcher's meat should never be eaten more than once a day, and fish or chicken is preferable on two or three days a week at any rate.

People require to drink more in hot weather to flush the system and increase the action of the skin. Barley-water is a delightful summer drink and extremely valuable from the health point of view, especially in cases where liver, kidney, or heart affection is troublesome. It should be served in glass jugs with slices of lemon. Fresh lemon-juice and water or soda-water is another excellent drink for hot weather.

The "lemon cure" is quite a feature in many health resorts on the Continent. The invalid begins by taking the juice of one lemon a day and gradually increases the amount until the maximum of twenty-four is taken, when the quantity is reduced day by day to the minimum. The lemon is a well-known homely cure for purifying the blood. It acts on the digestive organs, and although the entire "cure" may not appeal to many people, fresh lemons should form a part of the dietary in hot weather.

## Sunstroke

Various theories have been advanced as to what the cause of sunstroke is. Some people attribute it to the action of intense heat upon the heat-regulating centres of the body. It has also been suggested that it is due to a microbe, but there is no evidence in proof of this theory. Others say that the high temperature of the blood is a poison to the nerve cells and centres, whilst it was a well-known soldier who pointed out that sunstroke was probably due, not so much to the heat rays as to the chemical and actinic rays of the sun. He said that if he lined his helmet with red he could cut off these rays as the photographer does when he covers his dark-room window with this colour for developing photographs. He thus could work all through the hot season abroad without experiencing the ill effects of the hottest sun.

Many people are now following this plan in the East, and it is so simple a matter to put a lining of red or orange flannel inside our hats that the experiment is worth trying at home in the hot weather.

Cases of sunstroke should, of course, be removed to the shade and treated with cold water compresses and ice to the head. The patient must be kept quiet and given plenty of fresh air until the doctor can be summoned. Moderation in food and drink is an important matter in preventing sunstroke. Alcohol should always be avoided, but tea and coffee are excellent beverages. They stimulate the nervous system and increase the activity of the skin, thus regulating the temperature and getting rid of the poisons from the blood.

*To be continued.*





In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

*Woman's Who's Who*  
*The Queens of the World*  
*Famous Women of the Past*  
*Women's Societies*

*Great Writers, Artists, and*  
*Actresses*  
*Women of Wealth*  
*Women's Clubs*

*Wives of Great Men*  
*Mothers of Great Men,*  
*etc., etc.*

## WOMAN'S WHO'S WHO

### VISCOUNTESS HELMSLEY

Not only has Viscount Helmsley made a distinct reputation in politics since he entered Parliament, in 1906, but his wife also has done much useful work for the Conservative Party. At the beginning of 1912 she accepted the Dame

Presidency of the York (Ebor) Habitation of the Primrose League, and, socially, has proved of the greatest assistance to her husband in his political career and ambitions. The Viscountess is the daughter of the Earl and Countess of Warwick, and was married, in 1904, at the age of twenty. She has two sons and one daughter. The



Viscountess Helmsley  
*Bassano*

Viscountess is a woman of extremely independent views, and takes a keen interest in the social condition of the masses. Her education was original and widely varied. As a child she had a governess at home, and finished her schooling in Paris, but in between she had the experience of spending several terms at the Warwick High School. The Viscount is a grandson and heir of Earl Feversham, and is a keen sportsman as well as politician.

### MME. MARIE ROZE

No little interest was aroused a short time ago by the announcement that the famous singer Mme. Marie Roze had returned to London to open a school of singing. Mme. Roze has retired from the operatic stage, one of her last appearances in this country being at Covent Garden in 1903, when she followed Mme. Calvé as "Carmen," a part which was originally written for her, and in which she achieved one of her great successes. On her retirement from the operatic stage, Mme. Roze

established a school of singing in her native Paris, where, over forty years ago, she made her *début* at the Grand Opera. Mme. Roze is as brave as she is clever and beautiful, and M. Thiers awarded her a medal "for gallantry," after her courageous conduct during the Commune. She sang the "Marseillaise," and patriotic songs to the vast audiences assembled to hear her, and declined to leave the city during the blockade. She organised an ambulance of her own, which she supported by giving concerts and dramatic performances, and attended the wounded within the barricades. Mme. Roze received medals from various regiments in recognition of her services, and the Geneva Convention sent her their gold medal for ambulance service.



Madame Marie Roze  
*Elliott & Fry*

### MISS DOROTHY DREW (Mrs. Francis Woodbine Parrish)

The marriage of Miss Dorothy Drew to Mr. Francis Woodbine Parrish, in April, 1912, at St. Margaret's, Westminster, aroused the greatest interest, from the fact that the bride was the favourite grandchild of the late W. E. Gladstone. Furthermore, she was the pet of Queen Victoria, and when only seven years old she was bidden by her late Majesty to a private Drawing Room at Windsor Castle. In 1909 she was presented by her mother at the Court at Buckingham Palace, and was certainly one of the most interesting *débutantes* of that year. Perhaps the most popular of all the photographs of the late W. E. Gladstone was the one which showed him with his bare-footed, curly-haired



Miss Dorothy Drew  
*Rita Martin*



grandchild against his knee. Miss Dorothy Drew has inherited much of the Gladstone strength of character, and it is recorded that she spent an extra year at school at the earnest entreaties of its heads, who feared the loss of her good influence among her fellow-students. Miss Drew was an important personage at Hawarden Castle during her early years, and many stories are told of her quaint sayings to the "G.O.M."



Miss Ellaline Terriss  
*Bassano*

### MISS ELLALINE TERRISS (Mrs. Seymour Hicks)

IT has been said that the professional career of Miss Ellaline Terriss came about more or less by accident. Her *début* certainly did, but, as a matter of fact, she was trained for the stage by her father, the ill-fated William Terriss, who was assassinated at the stage entrance of the Adelphi Theatre. Miss Terriss, who was born in the Falkland Islands in 1872, first appeared on the stage at the age of sixteen, under Sir Herbert Tree, in "Cupid's Messenger," at the Haymarket. Her appearance in this play came about through Miss Freake, a then well-known actress, being suddenly compelled to abandon her part owing to illness. Someone had seen Miss Terriss taking part in some private theatricals, and she was asked to fill the part. "Naturally," says Miss Terriss, "I jumped at the opportunity, tripped on the stage, and acted the piece with an energy and audacity which now brings a smile and occasionally a blush to my cheeks. However, that was my introduction, and, like Charley's Aunt, I have been going ever since." Miss Terriss and her husband, Mr. Seymour Hicks, have achieved scores of triumphs together, and are both devoted to their little daughter Betty. Miss Terriss is very fond of shooting and fishing, and has a great passion for country life.

### MISS SARAH HARRISON

FOR the first time in the history of the Dublin Corporation, a lady, Miss Sarah Harrison, sought a seat on that body at the municipal elections in January, 1912, and was duly elected for the South City Ward by a majority of 149 over her nearest opponent. The Act allowing women to sit as borough and county councillors only came into force in Ireland on the first day of 1912. Miss Harrison, who is by profession a portrait painter, is a younger daughter of the late Henry Harrison, Esq., of Holywood House, Ardkreen, county Down. She was trained as an artist by Professor Alphonse Legros at the Slade School, University College, London, and held the Slade Scholarship for three years. Later, she travelled in Italy, and ultimately settled down to pursue her profession in Dublin. Much of her time has been given to social work, as honorary secretary of the City Labour Yard and of the Vacant Land



Miss Sarah Harrison  
*Lafayette*

Cultivation Society, as a member of the Industrial Land Committee, and lately as a member of the Honorary Advisory Committee (Ireland) of the National Health Insurance Joint Committee in London. She has had much experience of the needs of the unemployed workmen in Dublin, and it was this which caused her to stand for election to the City Council. A broad-minded, practical woman, it is recognised in the Irish capital that the condition of Dublin would be better for the public services of more women like Miss Harrison. She is a member of the Committee for the Gallery of Modern Art in Dublin—now the Municipal Art Gallery—and is also the Hon. Secretary of the Alfred Stevens Society in London.



Baroness Von Hutten  
*F. Burford*

### BARONESS VON HUTTEN

THE correct name of the popular author of "Marr'd in Making," "Pam," "What Became of Pam," "Kingsmead," "The Lordship of Love," and (her latest book) "Sharrow," is Freifrau von Hutten zum Stolzenberg, for she is the wife of the Chamberlain of the King of Bavaria. Her wedding took place in 1897 at Florence, and she does most of her writing at her German home, Schloss Steinbach. The Baroness thinks nothing of working eight or ten hours without a break. She has also studied music under the best masters in Florence, and finds great enjoyment in singing Italian opera. The Baroness was born at Erie, Pennsylvania. It was not until she reached the age of seventeen that she paid her first visit to Europe. She started her literary career when she was only seven by writing verses. The first time she did any serious literary work was during her visit to Europe when she was seventeen. She did some writing for the "English Illustrated Magazine"—the first time that her work appeared in print in Great Britain.

### LADY TANKERVILLE

THE wife of that exceedingly versatile peer, Lord Tankerville, is one of the most charming of America's daughters. Prior to her marriage in 1895 she was Miss Van Marter, of Tacoma and New York, and is a descendant of the old Knickerbocker family. Among other things, Lord Tankerville has done much work as an evangelist, both in this country and in America. In 1892 he accompanied Mr. Moody during his last mission in this country. It was during one of his evangelising tours that his lordship met his wife, and the acquaintance which commenced at a prayer meeting soon ripened into love. Lady Tankerville is as keenly interested as her husband in revivalist work. She has two sons, the eldest of whom is Lord Ossulston, born in 1897.



Lady Tankerville  
*Thomson*



# WOMEN WORKERS

## LADY HENRY SOMERSET

A Noble, Unselfish Life—Women Inebriates and Their “Good Fairy”—Jane Cakebread and “Mog the Fireman”—The Duxhurst Colony—A Delightful Retreat—“The Nest”—Why Women Drink—Where the State Fails—Lady Henry’s Early Life—Her Association with Miss Frances Willard—Lady Henry as an Orator—How She Became a Public Speaker—Pioneer Work and Lady Henry’s Great Hope

*For by our deeds, and by our deeds alone,  
God judges us—if righteous God there be.  
Creeds are as thistledown, wind-tost and blown,  
But deeds abide throughout eternity.*

GEORGE BARLOW’S beautiful lines recur to the mind as one follows the career of Lady Henry Somerset. The unselfishness of her life, her beneficent aims, the manner in which for over twenty-five years past she has laboured indefatigably on behalf of her sex, furnishes a story of devotion to the weak and unfortunate which has won universal admiration. Lady Somerset’s mission in life has been, chiefly, to reclaim women drunkards; and she has succeeded where the State has failed. This is not an exaggerated statement, but one based on facts. Sixty-three per cent. of the patients who have entered the industrial farm colony for inebriate women which Lady Somerset founded at Duxhurst, near Reigate, sixteen years ago—really the pioneer home for women drunkards—have been cured. The result of the State experiment of confining women drunkards to inebriate homes has been practically nil, for, on the testimony of Mrs. Bramwell Booth, as well as that of Lady Somerset, we learn that in almost all the cases of those who go into Government institutions, the patients invariably begin to drink again within a week of their coming out.

And, to quote Lady Somerset’s words to the writer, “The reason is not far to seek. An habitual woman drunkard comes before a magistrate. Her promises to reform have come to nothing, and her friends can do nothing with her. The only resource left to the magistrate is to send her to an inebriates’ home, and the people in charge of that home make a sincere attempt to reclaim that woman. But the method is wrong. She is virtually a prisoner. She is put on official diet, given employment that is probably uncongenial, and forced to live an entirely different life to that to which she

has been accustomed. What is the result? She only waits for a chance to break out again. Of course, it is better than the old method of sending a woman to prison, which was a punishment, but brought about no cure. I saw that short terms of imprisonment were no good, and that the inebriates simply came out only to go back again perhaps even two or three hundred times. You

will doubtless remember the case of the redoubtable Jane Cakebread, who was convicted of being drunk and disorderly several hundred times. Then I might mention the case of ‘Mog the Fireman,’ an Irishwoman who, a few years ago, was a familiar character at Bow Street Police Court, and was believed to be beyond hope of reclamation from drink. She derived her name from the fact that one day when drunk she ran up the fire-escape, and the police could not get her down. To-day, ‘Mog the Fireman’ is a respectable member of the staff of the Duxhurst Colony. She has been at the Home for many years, is at liberty to go where she pleases, and has control of the money she earns. Yet when she first arrived at Dux-

hurst she seemed outwardly a hopeless case.

“It was when I read of such poor, unfortunate women being punished for drunkenness instead of being shown a way in which they might be cured, that I came to the conclusion that it was only by founding a sort of reformatory hospital for drunkenness that the disease—for drunkenness is a disease—could be grappled with. Thus I came to establish the Duxhurst Colony.”

What a delightful colony it is! In homes situated among some of the most beautiful Surrey scenery, the patients live a life of quietness and rest, and engage in a number of congenial occupations. They are encouraged to do wholesome outdoor work on the lawns and in the gardens. There are orchards packed with fruit-trees, and forcing-houses in which tomatoes, cucumbers, and other vegetables are grown in great quantities.



Lady Henry Somerset, one of the most devoted workers in the great cause of philanthropy and social reform  
*Photo, H. Robinson and Son, Redhill*



Women do all the picking, pruning, potting, and transplanting, everything, in fact, except the heavy digging work for which two women are employed.

Embroidery, weaving and basket-making, dairy and poultry farming — these are also among the occupations which the patients at Duxhurst may take up to distract their minds from the craving which threatens to ruin their lives. They live in delightful cottages, nicely furnished, and each having a small garden attached. Each cottage is occupied by seven or eight patients, superintended by a nurse. A remarkable fact concerning Duxhurst is that there is not a single lock or bolt on any door in this colony. Each woman is expected to remain in the home a year at least. At the end of that time she is generally quite cured of her craving for drink.

"We insist," says Lady Somerset, "on the patients staying at least twelve months.

'You are free to come and go,' I say to them, 'but if you want to go before the end of twelve months come to me, and let us chat it over.' I am very proud of the fact that there have not been more than half a dozen patients who have deserted the colony after coming here. You see, we trust them, place them on their honour, and they like it."

One great advantage of the system

adopted at Duxhurst is that all the Sisters who work with Lady Somerset have their heart and soul in the work. They are deter-

mined to cure the patients if it is at all possible to do so. They become their friends, not keepers; and one of the most pleasant gatherings which takes place every year at the colony is what is known as "Old Friends' Day," when former patients visit Duxhurst, have tea, and spend a few happy hours in this delightful retreat.

Perhaps the most pathetic feature of the colony, however, is the Nest, where some thirty children, ranging in age from ten months to fifteen and sixteen years — the offspring, in most cases, of parents who have been declared by the Courts to be, either through drink or cruelty, unfit to take charge of them — spend a happy life and are trained for life's struggle. To them Lady Somerset is their mother, and

when she speaks to you of the inmates of the Nest there is that in her voice which betrays the deep affection and regard she has for these unfortunate little ones.

When the writer visited Duxhurst there were between sixty and seventy women in the colony and over thirty children. A patient who enters the colony first goes into the hospital, where she remains under the



A charming wedding party at Duxhurst



The Duxhurst Colony consists of delightful cottages, nicely furnished, standing in pretty gardens. A few patients live in each cottage, in charge of a nurse or "sister."

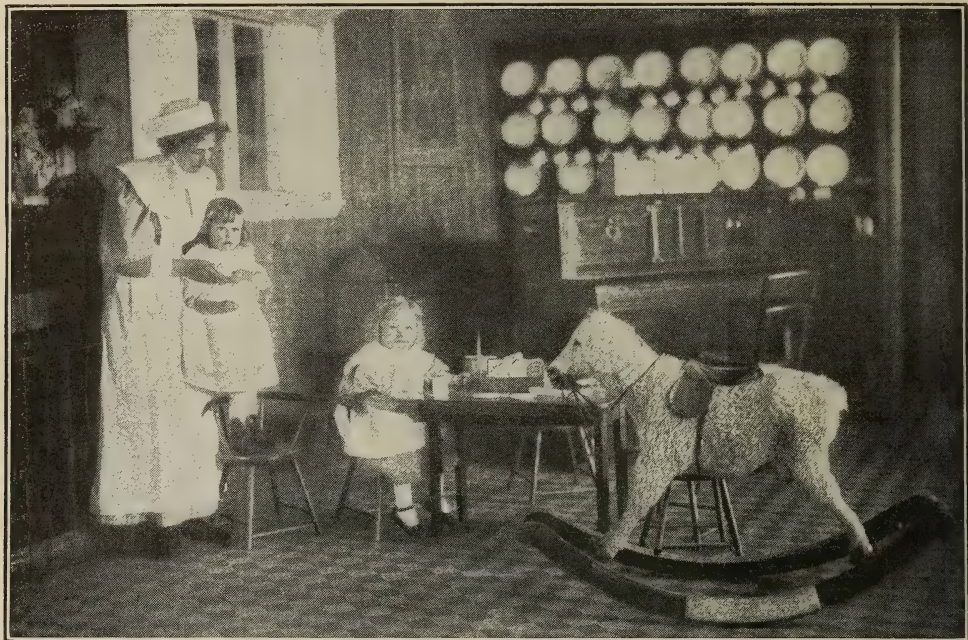


supervision of the resident doctor. A decision having been arrived at regarding the state of her health and the work which would be most suitable for her, she is then placed in one of the cottages under the direction of a Sister. Outdoor work, so far as possible, is the keynote of the methods adopted at the Duxhurst Colony.

I knew well, met me in the street. She stopped me, and said, 'Oh, I hate temperance people who make laws.'

"Why?" I asked, surprised at the child's vehemence.

"Because," she said solemnly, 'I used to fetch mother's beer, and she used to drink it at home. Now she fetches it



Some little inmates of the Nest. Here the children of inebriate or cruel parents are tenderly nurtured and trained to become good citizens of the State

"I believe," says Lady Henry, "that work in the open air is the most recuperative method for any who have lost their moral and physical health, and the second great advantage of the colony is that we have the possibility of rebuilding the ideal of the home which most of these women have lost or destroyed. Each little cottage is just such a home as every working woman ought to possess and to keep if she has it."

#### A Well-Meaning Act

But Lady Henry, who has now taken up her residence permanently at Duxhurst, has not always worked among such delightful surroundings. For years she lived and worked in a settlement in the East End, and to the writer she related a pathetic incident. Our conversation had turned on the effect which the Children's Act had had in keeping mothers out of the public-houses, and Lady Somerset expressed an opinion that while the Act was excellent so far as it went, and would probably bear fruit in the years to come, it has affected women badly.

#### How It Fails

"Some time ago," she said, "when I was living in the East End, a child whom

herself, and stops in the public-house all day."

"And who shall say that the child was not justified in her hatred?"

There were days, however, when Lady Somerset's work in the East End aroused, if not the hatred, the derision of the women by whom she is now beloved. "I remember a time," says one who worked with her ladyship in those early days, "when Lady Somerset was regarded as a crank or as a society woman who was merely indulging in the work as a pastime and a change from society life. And it was only after a time, when she had pursued her object with steadiness and determination, that the women of the East End became convinced that she had their real welfare at heart."

#### A Cause of Drunkenness

Those were the days when Lady Somerset penetrated the slums in order to carry on her charitable work, and she is convinced that the temperance question has developed into a problem of how to improve the environments of women so that there will be no cause for drinking as a result of bad conditions of living.

"I have been," she says, "into some of the homes of the women who have been here at Duxhurst—terrible, horrible places



where there is no light, no air, no comfort, no conveniences, just a place to exist in, that is all. Give the poorer classes a chance to get better homes and to remove from those congested areas where families live in one or two rooms, and we shall be able to fight against this drinking habit among the women of Great Britain which is ruining the mothers of the country and causing them to give birth to puny weaklings unfitted for life's struggle."

It is now a good many years since Lady Somerset became interested in the temperance question. As a girl, however, social questions attracted her. She read John Stuart Mill with avidity, and was no doubt considerably influenced by his work in after life.

#### An Inspiration

It is related that while at Reigate she strolled one day into the garden in a listless way, before afternoon tea, and sat at the foot of an elm-tree, disputing with herself as to the existence of a Supreme Being. While thus meditating, she heard a voice as though with the ears of her soul, saying: "Act as if I were, and thou shalt know I am." She was naturally deeply impressed. At night Lady Henry retired to her room and read through the Gospel according to St. John. She decided to obey the Voice, and in the morning she told her friends she was going into retirement.

Soon afterwards she betook herself to Eastnor Castle with her boy, to carry out her appointed plan. It is a beautiful place, at the foot of the Malvern Hills. Here, in the midst of Nature's loveliness, she studied and thought, with her Bible as chief counsellor. She became convinced of the evils existing in society, and determined to take a share in the remedying of them.

In a small way she began with the poor at her own gates, and started a small temperance society in the village. Her first speech was delivered to the villagers in the schoolroom close to the castle gates. At its close she signed the pledge, and invited her audience to follow her example. Afterwards she addressed larger public meetings, and held Bible readings in the kitchens of the farms on her estate.

These homely talks were so appreciated by the men that, in the course of time, the

kitchen, which was the largest room in the castle, became too small for those attending and Lady Henry had an iron building erected in the village for the Sunday meetings. The farmers and their wives also came, and with the increasingly large audiences she was obliged to drop her conversational style, and thus, almost without knowing it, she found herself making long speeches. The fame of these speeches spread, and Lady Henry was invited to take part in large temperance meetings throughout the country. Frequent as these meetings became, her ladyship made a point of never delivering the same address twice, the facts and figures for each speech being carefully prepared but not its phraseology, for which she has always trusted to the inspiration, of the moment.

#### Learning to Speak in Public

One of the charms of Lady Henry Somerset's oratory is that every word she says can always be heard, notwithstanding the size of a hall or the position of any part of the audience. This means that she always knows exactly how to pitch her voice, and to obtain this dexterity she adopted an ingenious expedient early in her career as a speaker. Lady Henry always took her maid to the meetings, and the girl took up her position right at the rear of the hall. She was instructed to give a signal if she could not hear all that her mistress was saying. If no signal came, Lady Henry knew that everybody else in the audience could hear her, and in this way she learned



Some of the workers at the Duxhurst Farm Colony, near Reigate. Open air work is found most recuperative for those in weak moral or physical health

to adapt herself to halls of all kinds and sizes. It ought to be added that her ladyship is endowed by nature with a musical voice of exceptional resonance and clearness.

It was while engaged on this pioneer work that Lady Somerset first came under the influence of Miss Frances E. Willard, the famous American temperance reformer,



editor, and author, who founded the Women's Christian Union in the States, and was one of the organisers of the Prohibition Party.

#### An American Pioneer

In many respects Miss Frances Willard resembled Lady Henry Somerset. She was a deep, practical-minded woman, who from her girlhood had been impressed with the wants of the masses. From teacher she became reformer, and it was during her European travels that she observed and thought much about the hard lives of great numbers of women, and resolved to do something to better the conditions which seemed to her to be the causes of the evil. For several years she worked for the education of women, and then, from training them to be studious of home life, she turned to training men and women to be sober. She became the leader in various temperance movements, made tours far and wide, lecturing on teetotalism, and addressed legislatures as well as people on the common vice of all classes.

Profoundly impressed by the methods advocated by Miss Willard, Lady Somerset made a special journey to America with her son, with the object of making her acquaintance. The two ladies became intimate friends, and in the dining-hall at Duxhurst a magnificent portrait of Miss Willard occupies an honoured place. Miss Willard accomplished wonderful work among the women of America; Lady Somerset has done no less for women of this country. At the same time, Lady Somerset confesses that at times she feels quite depressed and discouraged when she thinks that, after all her labour in the cause of temperance, she can only conscientiously say that all that seems to have been gained is that people think a little more about teetotalism.

#### A Tribute

At the same time, she is consoled by letters received from former patients at Duxhurst—letters which in themselves form the best report of the work at the colony. One writes:

"It is now almost two years since I left Duxhurst, and I am truly thankful I ever went there. Life is indeed worth living now; before, nothing but misery to myself and all around me. I sincerely hope you are still having good results with the splendid work you are doing."

"The seed is being sown," says Lady Somerset, "and will bear fruit one of these days. The reformation of women drunkards, however, is a State matter. I think it is really one of the most serious social problems that we have to face for the future of England. It will have to be considered before anything else.

#### The Founder Speaks

"There is no doubt that women of all classes fall into this fatal vice either through want of courage to face the storm of life, or because of the burden of anxiety or

sorrow. It would be impossible to give a detailed account of the various classes who drift into our midst, from the women of education, even women of genius, to the very poorest women from our crowded cities, women whose occupations have been as various as their upbringing—business women, servants, dressmakers, hospital nurses, clerks, working women of all kinds, and then in a large proportion the wives and mothers whose reclaim means so much more than the saving of an individual life.

"I have never considered the fact that a man or woman drinks alcohol a sin, if he or she can do so in moderation, but when once a man or woman has been intemperate they can never touch it again. The temperance question is not one of total abstinence, but has developed into a problem of how to teach our children self-control, and the problem of how to improve the environment of the people so that there will be no cause for drinking as the result of bad conditions of living."

#### Women and Drugs

Lady Henry Somerset is also of the opinion that the facilities which women have for procuring drink and drugs are a direct encouragement to intemperance. To quote her own words: "Licensed refreshment rooms at stations and large shops and stores where bottles of wines and spirits can be procured are a direct encouragement to drunkenness. Then, again, the free manner in which alcohol is recommended for married women is wrong. The recommendation of beer, stout, wine, and other pick-me-ups of all kinds, is a prolific cause of the evil among women. There is also another cause. Doctors are in the habit at times of giving a woman a prescription for procuring sleep or for soothing the nerves. She retains the formula, which she can take to a chemist at any time to have made up, even long after her illness has really ceased. There are many women who continue taking these prescriptions for years, because they develop the habit. At this moment I know of a lady who is able to go to a chemist in the West End and obtain six dozen boxes of opium pills. That she should be able to do so illustrates the lax rules which exist with regard to drugs which a chemist can supply. Prescriptions of this character should be available for, say, twelve months only, and renewed by doctors only after a careful examination of the patient.

"I do not suppose I shall live to see the change when such restrictions are placed upon women that it will be almost impossible for them to become hopeless drunkards or drug takers; but the change will come, of that I am quite confident, and the nation will be all the better healthier, and happier for it."

And the enthusiasm with which Lady Somerset spoke, made one sincerely wish that the consummation of her hopes might come before her useful life is ended.





# KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

## Recipes for

*Ranges*

*Gas Stoves*

*Utensils*

*The Theory of Cooking*

*The Cook's Time-table*

*Weights and Measures, etc.*

*Soups*

*Entrées*

*Pastry*

*Puddings*

*Salads*

*Preserves, etc.*

*Cookery for Invalids*

*Cookery for Children*

*Vegetarian Cookery*

*Preparing Game and Poultry*

*The Art of Making Coffee*

*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

## AN IDEAL SUMMER DINNER

By A. ESCOFFIER (Chef to the Carlton Hotel)

*In this article M. Escoffier gives readers of EVERY WOMAN'S ENCYCLOPÆDIA valuable hints on compiling a menu for a dinner in hot weather. The dishes given are not beyond the powers of an average cook*

IN choosing the menu for an ideal dinner for summer, many things have to be considered.

First, it is expedient to arrange as many cold dishes as possible, and yet a dinner of six or seven courses, all of them cold, would be far from ideal.

Again, in the hot weather we do not feel inclined to eat very substantial dishes, and yet our bodies require quite as much, if not more, nourishment than during the winter. Hot weather is exhausting, it "takes it out" of everybody; and so it should be the first aim of a careful housekeeper to provide summer dinners which are *nutritious*, and yet do not seem in any way stodgy. There is such a wide difference between a meal composed of soufflé and substantial dishes. So many cooks seem to forget that substantial, blood-giving dishes can be quite as appetising as those all froth and fluff.

In a summer dinner at least one hot

### MENU

Melon Cocktail  
 Consommé froid aux Pommes d'Amour  
 Truite d'Ecosse à la Gelée  
 Ou Mulet gris. Sauce Maître d'Hôtel  
 Selle d'Agneau  
 Petits Pois à l'Anglaise  
 Salade de Poulet aux Concombres  
 Pêches aux Framboises  
 Petits Fours  
 Excellent Moka et Fins Liqueur

course should find a place. To start from the beginning of the menu, soup, if included at all, should not be hot. Cold consommé is delicious, and no more difficult to make than the heated variety. Fish may be hot or cold—a fish salad is always popular—but as chicken finds its best expression, during the summer, in the form of

a salad, I should not advise one made of fish in the same menu.

The fish chosen may be served either hot or cold, with sauce. Then comes the most valuable course in the menu—the joint. This should be hot, without a doubt. Coming after cold and moderately substantial dishes, it is a welcome change; and a very small portion of roast lamb or mutton is far more nutritious than a large serving of some "made dish," or entrée, which really contains no nourishment at all. This is followed by cold game or chicken, if



it is necessary to include a second "meaty" course. It may easily be omitted, if preferred, and the dinner conclude with a delicious and wholesome "sweet," composed of fruit, followed by good coffee and liqueurs.

That, roughly speaking, is the plan on which my ideal menu is drawn out. It allows for variation, according to taste and inclination; but I should like to insist on

the necessity for one proper hot course. It is easy to substitute hot game or chicken for the cold chicken salad, serving cold meat with salad in its place. Some people like to start their meal with hot soup, even in the summer; but I think that the majority will agree with me that it is better to omit this course entirely, or serve it cold.

Taking each course in turn, I propose to describe the method of preparation.

## RECIPES FOR AN IDEAL DINNER

**MELON COCKTAIL.** This dish takes the place of hors d'œuvres, and is infinitely preferable in the warm weather. One fair-sized melon is quite sufficient for a dinner of six or eight persons, as a very small quantity is eaten when it is served in this manner—a novelty in England, by the way.

Select a Cantaloup or other melon of the same kind, and see that it is *just ripe*.

Peel the melon carefully, remove all the pips, and cut the fruit into small dice, about half an inch square, using a silver knife and fork for this purpose. *Do not touch the fruit with brass or metal cutlery.* Have ready six or eight custard glasses, according to the number of guests, and partially fill them with the diced melon. Into each glass put a *sprinkling* of castor sugar, and two or three drops of kirsch and maraschino (mixed).

Take great care not to put too much liqueur, or the delicacy of the "cocktail" will be lost. Only the merest soupçon is required. Stand the glasses in the coolest available spot—on ice if possible—and serve on small plates.

An attractive variation to this dish is grape fruit. Halve each grape fruit, allowing half for each diner, and place on a dessert-plate, without peeling. Sugar slightly, add a drop of liqueur to each portion, place in the cool, and before serving add one purple grape to the centre of each fruit.

**Consommé froid aux Pommes d'Amour.** In English, this reads tomato soup, cold. "Pommes d'amour" is a French term for tomatoes, used greatly in the southern provinces, but not much heard in the north or generally known in England. It is a very charming title for the crimson fruit, is it not? To make the soup, fry in one ounce of butter a somewhat finely-cut mirepoix, consisting of one ounce of bacon cut into dice, one-third of a carrot, half an onion, and a fragment of thyme and bay. Add to this fried mirepoix eight medium-sized tomatoes passed through a sieve, a pinch of sugar, two and a half ounces of rice, and one pint of white consommé (or milk). Set it to cook gently; allow it to cool. Remove any fat that may remain, and serve in small cups. Stand the cups on ice, if possible, before serving.

**Truite d'Ecosse à la Gelée.** For a summer menu, trout, served hot or cold, forms an ideal fish course. It is not very expensive, and is most nourishing; besides being a welcome change from salmon, sole, white-bait, etc. By the way, in arranging a menu,

a cook should study the *look* of her dishes when written down. It is desirable to avoid the repetition of the same word, and so, having indulged in *consommé "froid,"* it is wiser not to use that same word in classifying a cold fish course. "*A la gelée*" means practically the same thing, and improves the look of the menu.

Cook a trout weighing from three to four pounds in "*court bouillon*," and let it cool in the same liquid. Then drain it, sever the head and tail from the body, and put them aside. Completely skin the whole fish, and carefully separate the two fillets from the bones. Decorate each fillet with anchovies, hard-boiled whites of eggs, chervil leaves, and a little tarragon. Set them, back to back, upon a layer of crushed tomatoes, lying in a long porcelain dish, if possible. Replace the head and tail, and cover the whole with a coating of half-melted, succulent fish aspic, somewhat clear. (If aspic is not liked, use an ordinary white sauce, flavoured with tarragon and mustard.) Let the aspic set, and serve the dish as cold as possible.

As an alternative fish course, *red mullet, grilled, with maître d'hôtel sauce*, is delicious. This fish is considered the greatest delicacy, and is known as "sea woodcock." It is best grilled. Carefully wipe the mullet; "slash" it on either side to a depth in proportion to the thickness of the flesh, in order to facilitate the cooking; season with salt and pepper; sprinkle it with a little oil and a few drops of lemon-juice; spread a few slices of lemon and a few parsley stalks beneath it; and let it "*marinate*" for an hour or two, turning it frequently the while.

Twenty minutes before serving place it on a grill, and cook it over a rather fierce fire, sprinkling it often with its "*marinade*." Serve immediately, with a little half-melted maître d'hôtel butter, in a separate dish. To make this sauce, beat and soften to a cream the amount of butter required (according to numbers). Add a tablespoonful of chopped parsley, a little salt and pepper, and a few drops of lemon-juice.

**Selle d'Agneau.** For summer dinners, lamb or mutton is preferable to beef or veal, which in England is never very good. A fair-sized saddle of mutton, carefully roasted, with green peas, is a light and yet nourishing dish, with which mint sauce should also be served. If liked, soufflé potatoes make an excellent second vegetable, for which a



detailed recipe appeared in a previous article (page 4988, Vol. 7). Saddle of mutton, before being roasted, should be cleared of all its superfluous underlying fat, and the flanks should be so shortened as to just meet when drawn over the fillets. The overlying skin should be removed, and the saddle should be strung in five or six places to keep it in shape.

*Petits Pois à l'Anglaise.* Whatever be the treatment to which peas are to be subjected, *always take them very green and freshly gathered, and shell them only at the last minute.* In England peas are eaten far too old and hard, and it is not generally realised that they are one of the vegetables most prone to lose their quality through want of care. If prepared with pains, the delicacy of their flavour is incomparable, but the slightest neglect on the part of the operator renders them savourless and commonplace. In France peas are always boiled in bouillon, and served more in the form of a purée; but to cook them in the English manner, boil them quickly in salted, boiling water, drain them, and dry them by tossing them over a fierce fire. Serve some pats of very fresh butter separately.

*Salade de Poulet aux Concombres.* To make a chicken salad of this description, only the *white* meat may be used—the wings and breast. This may sound extravagant, but it is not so in reality, especially in the case of a family, for the remainder of the fowl makes excellent rissoles or curry, and the bones serve as a foundation for soup. Tomato salad is good with chicken, but as tomato has already appeared on the menu, cucumber does quite as well. Cut all the white meat from the fowl, remove all skin and bones,

and chop the meat into dice. Pile the dice in the centre of a large dish, and cut up a cucumber, placing it round the chicken as a border. This may be dressed with mayonnaise sauce or ordinary oil, vinegar, and mustard dressing. Rings of beetroot may be placed at intervals round the dish to add colour.

*Pêches aux Framboises.* Tinned peaches may be used for this dish, in conjunction with fresh raspberries; but if fresh ones can be procured it is, of course, better. Cut the peaches in half, and place them, with the centres upwards, in a shallow dish. Fill each centre with raspberries, add a drop of kirsch, and pour over some syrup—hot—or the fresh peaches will turn black. Serve as cold as possible, and hand petits fours or sponge biscuits with this sweet.

*Excellent Moka* is the crowning point of a carefully chosen dinner, and should be made with much thought and pains. Black coffee wants to be really strong, and should be boiled and reboiled three or four times—being strained between each boiling—unless it is made in a percolator, when the boiling water is poured on the coffee, and the machine does the rest.

In compiling the menu I have endeavoured to make it as *varied* as possible, remembering always the necessary limitations of family cooking. None of these dishes are elaborate, many of them are out of the common, and all of them lie within the scope of a “moderate” household. Several courses may be omitted, if desired, but for those who want summer dinner of an average length I cannot do better than to beg a trial for the foregoing menu, which, to my mind, combines delicacy with nutriment.

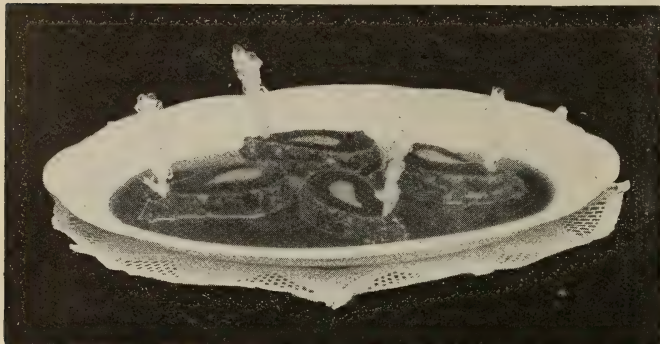
## FOODS IN SEASON IN AUGUST

FISH			MEAT		
Brill	Cod	Crabs	Beef	Mutton	Lamb
Crayfish	Dory	Eels	Veal	Venison	
Flounders	Gurnet	Haddock			
Hake	Halibut	Herrings			
Lobsters	Mullet (red)	Mackerel			
Mussels	Plaice	Prawns			
Dublin or Lobster Prawns	Salmon	Shrimps			
Soles	Lemon Soles	Slips			
Sea-bream	Trout	Turbot			
Whitebait	Whiting				
POULTRY			VEGETABLES		
Capons	Chickens	Ducklings	Artichokes (globe)	Aubergines	Beans (kidney and broad)
Ducks	Fowls	Goslings	Scarlet-runners	Beetroot	Cabbages
Pigeons	Petits Poussins	Rabbits (tame)	Carrots	Cauliflowers	Cresses
Turkey poults			Cucumbers	Chervil	Chillies
			Celery	Endive	Garlic
			Horseradish	Leeks	Lettuces
			Mint	Marrows	Mushrooms
			Onions	Peas	Potatoes
			Spinach	Scotch Kale	Turnips
			Herbs for drying		
GAME			FRUIT		
Black Game (from the 20th)	Capercaillie	Grouse (from the 12th)	Apples	Apricots	Bananas
Plovers	Ptarmigan (from the 12th)	Pintail Ducks	Cherries	Currants (red, black, white)	Figs (green)
Wild Ducks	Quails	Snipe	Gooseberries (ripe)	Grapes	Greengages
Teal	Widgeon	Woodcock	Lemons	Limes	Melons
			Nectarines	Oranges	Peaches
			Pears	Pineapples	Plums
			Raspberries	Nuts	Filberts



# MEAT RECIPES

Vienna Cutlets—Scotch Beef Cake—Noisettes of Mutton à la Vincent—Pressed Beef—Cornish Pasties—Cornish Pie—Piquant Stew—Liver and Bacon—Stewed Beans and Bacon



**Vienna Cutlets.** As a luncheon dish Vienna cutlets are a good method of serving beef. They also serve as an entrée for a dinner

## VIENNA CUTLETS

*Required:* One pound of lean beef.

Two ounces of beef suet.

One onion.

Three teaspoonfuls of chopped parsley.

One egg

Salt and pepper.

Three ounces of dripping

A little glaze.

A pickled gherkin.

Brown sauce.

(Sufficient for three or four.)

Chop the meat and suet finely, also the parsley and onion, mixing these all well together, and adding a seasoning of salt and pepper. Beat up the egg and stir it into the mixture. Shape it into neat flat cutlets.

Melt the dripping in a deep frying-pan; when a bluish smoke rises from it put in the cutlets two at a time and fry them a nice brown.

Melt the glaze gently and coat the top of each cutlet with some of it. Garnish the top of each with a neat slice of gherkin. Arrange them on a hot dish and strain the sauce round.

If liked, stick a fancyskewer into the end of each cutlet.

Cost, 2s.

## SCOTCH BEEF CAKE

*Required:* One and a half pounds of lean beef.

Two ounces of suet.

One onion.

One teaspoonful of

powdered herbs.

One teaspoonful of

chopped parsley.

Salt and pepper,

One egg.

About two pounds of mashed potato.

Brown sauce or gravy.

(Sufficient for four to six.)

Chop the meat and suet or pass them through a mincing machine, mix with it the

chopped onion, parsley, and herbs. Beat up the egg, add it with salt and pepper to taste. Shape the mixture into a thick, round cake. Well grease a baking-tin, put the cake of meat on it, cover it with a piece of greased paper, and bake it in a moderate oven until it is nicely browned outside and cooked through. Meanwhile heat the mashed potato in a saucepan, beat it until it is quite smooth and free from lumps. Season it carefully and, if liked, add a small lump of butter and a little milk. Arrange a neat bed on a hot dish—it should be as near as possible the size of the cake of meat. Lift the latter carefully on to it. Put the rest of the potato into a forcing-bag and ornament the meat prettily with it. Strain the sauce or gravy round and serve. Cost, 2s. 4d.

## NOISETTES OF MUTTON À LA VINCENT

*Required:* About one and a half pounds of the best end of a neck of mutton.

About one and a half ounces of butter.

About two pounds of spinach.

One pound of mashed potato.

A little glaze.

*For the sauce:*

Half a pint of stock.

One teaspoonful of cornflour.

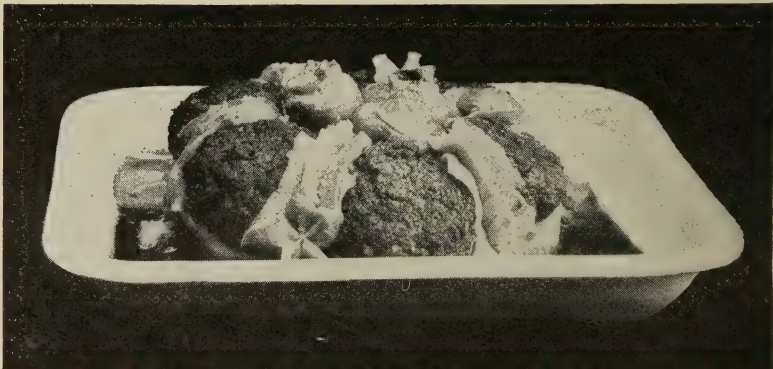
One teaspoonful of sherry.

Two mushrooms

A few drops of cochineal.

(Sufficient for four)

First remove the chine bone from the neck



**Scotch Beef Cake.** Served with mashed potatoes this is a nourishing dish and affords a pleasant change from a roast joint

and cut out the fillet—that is, the round end of the cutlet. Cut this piece into fairly thick slices—there should be five or six—trim off all skin, otherwise the noisettes will shrink; beat them slightly with a heavy knife or cutlet bat.



Wash the spinach carefully, then put it in a large saucepan and cook it until it is tender, add no water to it, there will be sufficient on the leaves after washing them. Rub it through a sieve, season with salt and pepper, and put it back in the saucepan with about half an ounce of butter, and make it very hot.

Melt about an ounce of butter in a frying-pan; when it is hot put in the noisettes and cook them quickly, turning them frequently. Arrange the spinach in a neat bed on a hot dish; place the noisettes on this; brush each over with a little melted glaze.

Heat the mashed potato and make sure that it is quite smooth and nicely seasoned. Put it in a forcing-bag with a large rose pipe, and force a neat border of potato round each noisette. Pour round the sauce and serve.

#### *To make the Sauce :*

Mix the cornflour smoothly with a little cold stock or water, then add the rest, and stir over the fire until it boils well. Peel and chop the mushrooms coarsely, add them to the sauce, also the sherry, salt, pepper, and a few drops of cochineal to tint it a very pale pink. Cost, about 2s. 3d.

### PRESSED BEEF

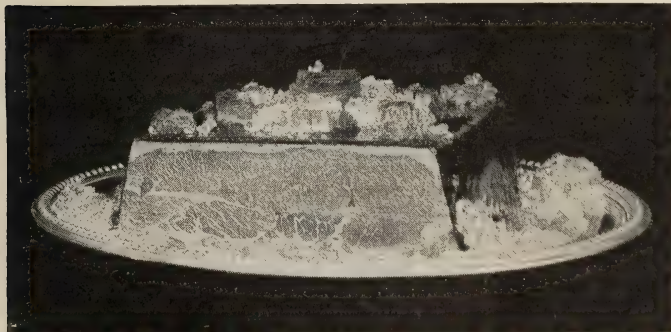
*Required :* Six pounds of rump steak or thick flank of beef.

Four ounces of brown sugar.

Four ounces of common salt.

One teaspoonful of powdered cloves.

Half a teaspoonful each of powdered mace, nutmeg, pepper, and mustard.

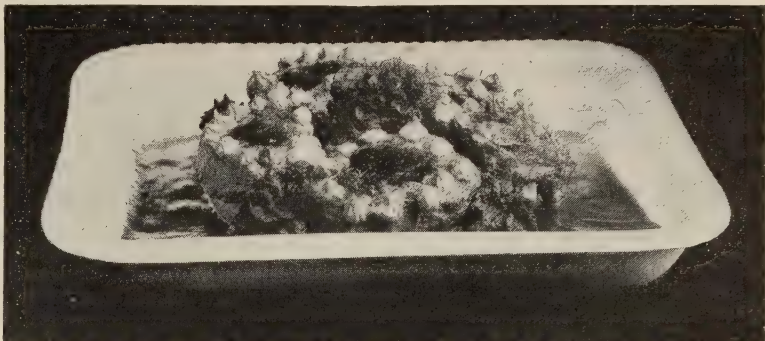


**Pressed Beef garnished with Aspic Jelly.** When prepared at home after the recipe given it will be found to be very popular for breakfast or a cold luncheon dish. Pressed beef might also be included in a picnic menu

Mix together the spices, salt, and sugar, then rub the beef well over with them, taking care that no part is missed. Leave the beef, coated with the pickling mixture, in an earthenware pan, covered with a piece of muslin, and rub it well once every twenty-

four hours. In twelve days it will be ready to cook.

Before cooking, wash it carefully in cold water, skewer, and tie it into as neat and compact a shape as possible.



**Noisettes of Mutton à la Vincent.** Neck of mutton is the foundation for this tempting meat dish, which is by no means expensive. Sufficient for four persons costs about 1s. 3d.

Put it into a stewpan with

A small onion.

A carrot.

A bunch of parsley and herbs

A bay-leaf.

A little celery or celery salt.

Add enough boiling water to just cover the whole, bring it to the boil, skim it well, and then let it simmer gently for three hours, skimming it occasionally.

Take it out of the pan, put it between two dishes, place weights at even distances on the upper one, and leave it till cold; then trim it into a neat shape, and brush it over with glaze.

#### *To make the Glaze :*

Strain off some of the stock in which the meat was cooked, put it into a pan on the fire, and boil it down to a very small quantity, which should be of a dark brown colour, and the consistency of half-melted glue. When cold this will become quite hard.

When required, melt a small quantity of it and brush it over the beef smoothly; this may have to be repeated two or even three times. Allow each coat to dry before another is put on.

N.B. If you do not want the trouble of pickling the meat yourself, you can buy it ready; but, after all, it is not very much trouble.

Cost, 5s. 6d.

### CORNISH PASTIES

*Required :* A quarter of a pound of mutton.

A quarter of a pound of potatoes.

One small onion.

One teaspoonful of chopped parsley.

One teaspoonful of salt.

Half a teaspoonful of pepper.

A tablespoonful of water.

One egg. Half a pound of short crust pastry.



Cut the meat into small dice, and also the potatoes after peeling them. Mix them on a plate with the chopped onion and parsley, adding the water, salt, and pepper.

Now make half a pound of good short crust pastry. Roll it out a quarter of an inch thick, cut it into rounds, put a tablespoonful of the mixture into the centre of each round, wet the edges, and draw them up over the top. Next brush them over with beaten egg to glaze them.

Bake the pasties in a quick oven for three-quarters of an hour. Cost, 1s.

### CORNISH PIE

*Required:* Six ounces of rice.

Eight ounces of any cold meat.

Three teaspoonfuls of chopped onion.

Three teaspoonfuls of chopped parsley.

Salt and pepper.

Stock or gravy.

One small onion, thinly sliced.

One ounce of butter or dripping.

Well butter a pie-dish, and well wash the rice. Throw the latter into fast-boiling salted water, and cook it quickly till it is soft but not broken—it will take from fifteen to twenty minutes. Drain off the water, spread the rice on a folded cloth, and put it in a warm place to dry.

Then spread some of it over the bottom and sides of the pie-dish. Cut the meat into thin slices; put a layer of these in the dish, sprinkle over them some pepper, salt, chopped onion, and parsley, then more meat, and so on till the dish is three parts full. Now nearly fill the dish with gravy or stock. Cover the top thickly with rice, lay the sliced onion on it, put a few little bits of butter or dripping here and there on the top, and bake the pie in a quick oven till the onion is a pale brown.

Serve it very hot. Cost, 2s.

### PIQUANT STEW

*Required:* Two pounds of steak or gravy beef.

Two tablespoonfuls of vinegar.

Three onions (sliced).

Two ounces of dripping.

Two ounces of flour.

Four tablespoonfuls of carrot dice.

Four tablespoonfuls of shelled peas.

One quart of stock or water.

Salt, pepper, Harvey or Worcester sauce.

*For the savoury dumplings:*

Three-quarters of a pound of flour.

Six ounces of suet.

One teaspoonful of baking-powder.

One tablespoonful of chopped parsley.

One tablespoonful of chopped herbs.

Salt and pepper.

Cut the meat into large pieces about two or three inches square, and lay it in the vinegar, keeping it turned. Melt the dripping, fry the sliced onions in it till nicely browned, then lift them out and lay them aside. Add the flour and brown that carefully, pour in the stock, stir till it boils, then add the carrot dice and meat, also the peas and onions. Allow the whole to simmer for two hours, skimming it well, and season it carefully with salt, pepper, and the sauce.

Serve the stew neatly on a hot dish, with the dumplings round it. Cost, 2s. 2d.

### *To make the Savoury Dumplings:*

Sieve together the flour, baking-powder, a dust of pepper, and half a teaspoonful of salt. Chop the suet finely, also the parsley and herbs. Mix these into the flour. Mix the whole into a stiff dough with cold water, and divide it up into small balls.

About twenty minutes before the stew is cooked enough, put in the dumplings and cook them in the stew.

### LIVER AND BACON

*Required:* One and a half pounds of liver.

Three-quarters of a pound of bacon.

Salt and pepper.

Two ounces of flour.

Half a pint of stock or gravy.

Wash and dry the liver—calf's or sheep's can be used—and cut it into slices about a third of an inch thick. Mix together the flour, half a teaspoonful of salt, and a quarter of a teaspoonful of pepper. Cut the bacon into thin slices, put them into a frying-pan, and fry them a pale brown; now keep this hot while the liver is being fried.

Dip each slice of liver in the seasoned flour, then put it into the frying-pan with the bacon fat, and fry it a good brown. It should take a quarter of an hour to fry, and should be well cooked through. It is well to cut one piece to see if it is done. Put the liver on a plate, and keep it hot also.

Stir the rest of the seasoned flour into the frying-pan, and fry it a good brown, then add half a pint of stock or gravy, stir it over the fire till it boils well, add to it a squeeze of lemon-juice, a little vinegar or ketchup, and see that it is nicely seasoned.

Arrange the liver in the centre of a hot dish with the bacon round it, and serve the sauce in a hot tureen. If liked, onions, fried in the pan after the liver, may be served with this dish. Cost, 1s. 7d.

### STEWED BEANS AND BACON

*Required:* One rasher of bacon.

Half a pint of haricot beans.

Half an ounce of dripping.

One onion. Pepper and salt.

Let the beans soak for twenty-four hours in plenty of cold water in which a small scrap of washing soda has been dissolved.

Next day drain off the water, and place the beans in a saucepan in which the dripping has been melted. Shake them about in the saucepan until they are thoroughly hot. Then add sufficient water to cover them, and let them simmer, skimming from time to time. In the meantime peel and slice the onion, and parboil it in salted water.

Next cut the bacon into thin strips like matches, fry it gently in a frying-pan, and next add the parboiled onion, which must have been carefully strained, and stir both together over the fire until the onion is cooked. Then add the onion and bacon to the beans, season to taste with pepper and salt, and simmer steadily until the beans are tender, stirring from time to time.

Serve the beans piled up on a hot dish, sprinkled with chopped parsley. Cost, 4d.



# BEVERAGES

Swedish Tea—Pomegranate Water—Pineapple Cup—Lemon Whey—Egg and Soda-Water—Egg Wine—Cream and Cherry Brandy—Turkish Coffee—Cokos—Cherry Brandy—Chocolate

## SWEDISH TEA

*Required:* One quart of milk.  
Two ounces of tea.  
A pinch of carbonate of soda.  
Half a teaspoonful of lemon-juice.

Put the tea, soda, and lemon-juice into a jug. Pour on the milk, which must be boiling, let it stand about five minutes until it is strong enough, then strain off from the leaves. Keep on ice, if possible, till required.

## POMEGRANATE WATER

*Required:* Four pomegranates.  
Two fresh limes or one lemon.  
Half a pound of loaf sugar.  
One pint of boiling water.

Squeeze the insides of the pomegranates into a jug, add the lime or lemon juice, also the sugar and water.

Let these ingredients stand till cool. Then strain, and it is ready for use.

## PINEAPPLE CUP

*Required:* One small pineapple.  
Quarter of a pound of loaf sugar.  
A small bottle of hock.  
A bottle of seltzer water.  
A little castor sugar.

Cut the pineapple in thin slices. Remove the rind. Lay the slices in a basin, and cover them with a good layer of castor sugar. Put the rind into a clean saucepan with enough water to cover it. Boil for two minutes, skimming it well, then pour it over the sugared slices. Then add the loaf sugar, and pour over the hock. Cover and leave it in a cool place about four hours. Just before serving add the seltzer water.

## LEMON WHEY

*Required:* Half a pint of milk.  
Half the juice of a lemon.  
Castor sugar.

Put the milk into a clean saucepan to boil. When it boils strain in the lemon-juice. This makes it curdle. Have ready a piece of fine muslin or a fine strainer and a hot cup. Strain in the whey, keeping back all the curds.

Sweeten to-taste, and serve very hot.

## EGG AND SODA-WATER

*Required:* One white of egg.  
Half a small tumbler of soda-water.  
One teaspoonful of brandy.  
Half a teaspoonful of lemon-juice.

Beat the white of egg to a froth. Stir in the brandy and lemon-juice. Put in a clean tumbler, and add the soda-water. Serve at once.

## EGG WINE

*Required:* One raw egg.  
Quarter of a pint of hot water.  
Castor sugar.  
Half a glass of sherry or raisin wine.

Beat the egg well, and strain it into a glass. Add the hot but not boiling water, stirring it all the time. Add the wine and sugar to taste, and serve at once.

## CREAM AND CHERRY BRANDY

*Required:* A claret glass of good cream.  
One and a half tablespoonfuls of cherry brandy  
A drop or two of cochineal.

Remove all the cherries from the brandy, and mix it with the cream. Add a drop or two of cochineal to make it a pretty colour, and serve in a glass. Or beat the cream till it is thick enough to just hang on the whisk. Then add the brandy, and serve heaped up on a pretty glass plate.

## TURKISH COFFEE

*Required:* Half a pint of water.  
Two lumps of sugar.  
Two large tablespoonfuls of coffee.

For this you require one of those little metal Turkish coffee-pots sold specially. They are much wider at the bottom of the pot than at the top, and have a long handle and spout. The coffee must be very finely ground.

Put the sugar and water in the pot and let it boil, then draw it aside and add the coffee. Re-boil it, and take it off for a second or two. Repeat this re-boiling three times. Then serve in small cups. This amount is enough for two people.

## COKOS

*Required:* Four ounces of fine oatmeal.  
Four ounces of moist sugar.  
Two ounces of cocoa essence, or any concentrated cocoa.  
Boiling water. One gallon of cold water.

Mix together the oatmeal, sugar, and cocoa, then stir into it smoothly enough boiling water to make it the consistency of cream, allow it to stand for ten minutes, then add the cold water, mix well, and it is ready for use. If preferred, it can be strained and bottled.

## CHERRY BRANDY

*Required:* To each pound of Morella cherries allow half a pound of castor sugar.  
Brandy.

Choose fresh cherries which are not too ripe. Wipe them, and place them in dry jars or bottles. Sprinkle the sugar over each layer of fruit, add a few apricot kernels. Fill the jars about three parts full with good brandy, cork down tightly, and cover the cork with a piece of bladder.

The bottles must be kept in a cool, dry place for three months.

## A CUP OF CHOCOLATE

*Required:* To half a pint of milk allow one ounce of good chocolate.

Mix the chocolate smoothly with a little cold milk. When boiling, pour the milk on the chocolate. Put it into a clean pan, and whisk it with a small wire egg-whisk till it boils. Then serve at once, with a teaspoonful of lightly whipped cream on the top.

NOTE. If cake chocolate is being used, cut it into thin shavings, and melt it in a cup with one tablespoonful of milk, mixing it till smooth.



## TEMPTING DISHES FOR INVALIDS AND CONVALESCENTS

Egg Jelly—Roast Pigeon—Stewed Tripe—Fish Moulds—Lemon Sponge—Chartreuse of Oranges

### EGG JELLY

This is nourishing and most refreshing.

*Required:* Three ounces of loaf sugar.

Half a pint of lemon-juice and water.

Half an ounce of leaf gelatine.

One egg.

Rub the rind off one lemon with the sugar.

notch round the edge prettily, and fry it a golden brown. Put it on a hot dish, lay the bird on it, and garnish the dish with a sprig or two of well-washed watercress.

Hand with it a tureen of hot gravy, and if potatoes are allowed, potato chips make a pleasing accompaniment. Cost, from 1s.



**Roast Pigeon.** An invalid or convalescent will often enjoy a simply prepared bird such as a pigeon. It should not be dried in the cooking, and should be temptingly garnished with watercress

Squeeze the juice into a basin, measure it, and add enough water to make it half a pint. Put it in a saucepan with the gelatine and sugar, and stir it over the fire until the gelatine is melted. Beat up the egg. When the juice has cooled slightly, add the egg and stir the mixture over the fire until it is nearly boiling. It must not actually boil, or the eggs will curdle. Rinse out some small moulds with cold water, strain the jelly into them. Let them set, then dip the moulds into tepid water and turn out the jelly.

Cost, 4d.

### ROAST PIGEON

*Required:* A pigeon.

A slice of fat bacon.

Half an ounce of butter.

Salt and pepper.

A croûton of bread.

A sprig or two of watercress.

Put the piece of butter, with a seasoning of salt and pepper, inside the bird, and truss it for roasting. Slit round the edge of the bacon to prevent it from curling up, and tie it over the breast of the bird.

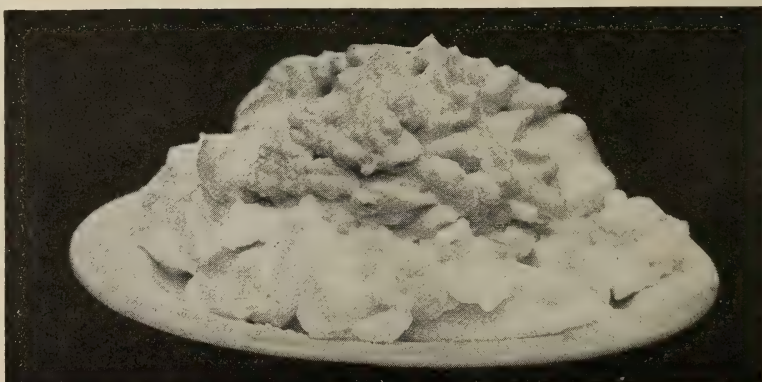
Cook it either in a hot oven or before a clear fire from twenty to thirty minutes. Cut a slice of bread about three-quarters of an inch thick,

five minutes; then take it out of the water, and carefully scrape off all fat. Cut the tripe into neat squares of about one and a half inches.

Put the slices of onion into enough cold water to cover them, and cook them for five minutes; then drain off the water and chop them finely. By parboiling them they are rendered more digestible.

Put the tripe, milk, clove and onion in a stewpan with a little salt.

Cover the pan, and let the tripe simmer very gently for two hours, or until it is perfectly tender (this is a very important point). Mix the flour smoothly and thinly with a little cold milk, add it gradually to the contents of the pan, stir it over the fire until it boils well. Season it carefully.



**Lemon Sponge.** A very light sweet, but, containing the beaten white of eggs, provides the albumen which is often necessary in the diet of an invalid

### STEWED TRIPE

This is most nourishing, and very easily digested.

*Required:* Half a pound of the best tripe.

A few thin slices of onion.

Half a pint of milk.

Salt and pepper.

A clove.

A dessertspoonful of flour.

Wash the tripe very thoroughly. Put it in a pan with cold water to cover it, and a little salt, and let it boil for



Arrange the tripe neatly on a hot dish, and garnish it with neat sippets of toast.

Cost, about 6d.

### FISH MOULDS

*Required:* About three heaped tablespoonfuls of any cooked fish.

One tablespoonful of fresh crumbs.

One egg.

One ounce of butter.

Four tablespoonfuls of milk.

One teaspoonful of chopped parsley.

Salt and pepper.

Quarter of a pint of parsley sauce.

Remove all skin and bone from the fish. Put the flesh in a mortar, add the crumbs, parsley, warmed butter, beaten egg, milk, and seasoning, and pound all well together. Well butter some small dariele moulds. Fill them half full of the mixture, cover the top with greased paper, put them in a pan with boiling water to come half-way up them, and let them steam gently for about half an hour or until the mixture feels firm when pressed in the centre. Turn them carefully on to a hot dish, and pour the sauce over and round them. Cost, from 9d.

### LEMON SPONGE

*Required:* The white of one egg.

One tablespoonful of castor sugar.

One lemon.

Half an ounce of leaf gelatine.

Half a pint of boiling water.

Put the water and gelatine in a pan on the fire; when the gelatine has dissolved add the sugar and the grated rind of the lemon. Put the white of egg on a plate, add a pinch of salt, and whisk until it is stiff. Strain the gelatine and lemon-juice into a large basin, let them cool slightly, then stir in the stiffly whisked white and whisk the mixture to a very stiff froth. Serve it either roughly heaped up in a glass dish, or, if preferred, mould it. To do this, before it is quite stiff turn it into a mould which has

been rinsed in cold water, leave it until it is cold, then turn it out.

A very pretty effect is obtained if half the sponge is coloured a delicate pink. Cost, 3d.

### CHARTREUSE OF ORANGES

Invalids always find this a particularly refreshing sweet.

*Required:* Clear wine jelly.

One or two Tangerine oranges.

A little whipped cream, if liked.

Have the jelly just liquid. Rinse a mould out with cold water. Peel the oranges, divide them into sippets, carefully removing as much pith as possible. Pour some jelly



**Chartreuse of Oranges.** A very refreshing sweet; the acid of the fruit with the coolness of the jelly into which it is set forms a pleasant combination

into the mould—it should be about half an inch deep; let it set; next arrange a neat ring of orange sippets on the jelly—they should slightly overlap each other; pour in enough jelly to just cover the fruit, and let it set. Then pour in more jelly, leaving enough room for another layer of orange sippets, put them in place, fill up the mould with jelly, and let it set. Dip the mould in tepid water, and turn the jelly on to a pretty dish. Arrange a little chopped jelly round, and, if liked, hand some whipped and sweetened cream with it.

Cost, from 1s.

## RECIPES FOR JAMS AND PICKLES

Preserved Vegetable Marrow—Plum Jam—Damson Cheese—Medlar Cheese—Bottled Damsons or Plums—Pickled Green Tomatoes—Pickled Gherkins—Pickled Nasturtium Seeds

### PRESERVED VEGETABLE MARROW

*Required:* Good sound marrows.

A pound of loaf sugar to each pound of marrow.

Either ginger or lemon rind for flavouring.

Peel the marrows and carefully remove the seeds and pulp. Next cut the marrows into neat dice about an inch square, weigh

them, and allow sugar in the above proportion. Put the sugar and marrow into a large basin, and leave them to stand overnight. Next day turn them into a preserving-pan and boil till the pieces of marrow are transparent. Add to the sugar, etc., either a little thinly pared lemon rind or ginger cut



into small pieces. These are merely for flavouring, and the quantity used must depend on individual tastes. No water is required for this preserve. When stirring it, be careful not to mash up the marrow dice. It is cooked enough when a little syrup sets when cooled on a plate. This jam should not be allowed to boil fast or the syrup will crystallise.

### PLUM JAM

*Required :* Ten pounds of plums.  
Eight pounds of sugar.  
A gill of water.

Wipe the plums, and, if possible, divide them and remove the stones. Put the sugar and water in a preserving-pan on the fire, and, when the sugar has dissolved, bring the syrup to the boil. Skim it well, and put in the plums and cook them gently from twenty-five to forty minutes, then skim it well again. Crack about half the stones, take out and blanch the kernels, and add them to the jam before it is quite done. To ascertain when the jam is done, put a little on a plate, and if the syrup soon thickens and jellies it is ready. Then put it into clean, dry jars, and, when the jam is cold, cover the pots.

### DAMSON CHEESE

*Required :* Damsons.  
Allow one pound of loaf sugar to each pint of pulp.

Stalk and wash the damsons, and put them into a jar which has a lid. Place the jar in a pan of boiling water on the stove, and let the water boil till the fruit is quite tender. Then turn it on to a sieve and rub all through, except the hard skin and the stones. Measure the juice and pulp as you put it into a clean, bright pan, and to each pint of pulp allow one pound of loaf sugar. Boil the fruit and sugar together carefully, stirring and skimming it well, till a little of it will set firmly when it has cooled on a plate. It will probably take about half an hour. When it is done, pour it into small, dry moulds or jars, and, when they are cold, cover them with parchment paper. Damson cheese greatly improves by keeping.

### MEDLAR CHEESE

*Required :* Medlars.  
To each pound of pulp allow a pound and a half of loaf sugar and half a teaspoonful of allspice.

Put the medlars into an earthenware jar. Stand the jar in a saucepan with boiling water to nearly reach the top of the jar. Boil slowly over the fire. When the fruit is soft, put it through a hair sieve. Next weigh the pulp, and put it into a clean, bright pan, with sugar and allspice in the given proportions.

Boil gently, skimming and stirring well, till some will set firmly when cooled on a plate. Pour into clean, dry jars or moulds.

When cold, cover tightly. When required for use, turn out as you would damson cheese.

### BOTTLED DAMSONS OR PLUMS

*Required :* To six pounds of fruit allow four pounds of castor sugar.

Select sound, ripe fruit, but under rather than over ripe.

Wipe them, then weigh them, and allow sugar in the above proportions.

Put layers of fruit and sugar into narrow-mouthed stone jars.

Tie these down tightly with one or two layers of paper.

Stand the jars in a cool oven until the sugar has thoroughly soaked into the fruit.

When done, tie tightly down with bladder, or cork them, covering the cork with resin.

Cost, from 3s.

### PICKLED GREEN TOMATOES

*Required :* One pound of green tomatoes.  
Salt, allspice, cinnamon, cloves.  
Sugar and vinegar.

Puncture the tomatoes with a fork or chop them fine. Place them on a dish and sprinkle with salt. Let them remain two or three days, then rinse off the salt in clean water, put them in a preserving-pan, cover with water, which must be kept scalding hot for an hour; then take them out and let them drain and put them into jars. Boil the vinegar with some cloves, sugar, allspice, and cinnamon, and, when cold, pour over sufficient to cover the tomatoes.

Cost, 6d. per pound.

### PICKLED GHERKINS

*Required :* Gherkins.  
Vinegar to cover them.  
To each quart of vinegar allow an ounce of allspice and half an ounce of ginger.

Wipe the gherkins with a cloth, then put them in salt and water, and let them remain in it three or four days; then dry them with a cloth and put them in a clean, dry jar. Next put in a saucepan enough vinegar to cover them and spice in the given proportions. Let these boil for about ten minutes, then pour it over the gherkins. Place a plate on the top of the jar, put it at the side of the fire, and leave it there all night. Next morning drain off the vinegar, re-boil it, and then pour it over the gherkins. When cold, cover the jar with bladder. The pickle will be ready for use in about six weeks.

### PICKLED NASTURTIUM SEEDS

*Required :* Nasturtium seeds.  
Vinegar.  
One ounce of allspice and the same of ginger to each quart of vinegar.

They should be gathered on a dry day, then kept a day or two in the house. Next put them in clean, dry jars. Put the vinegar and spice in a pan on the fire, and boil it for about five minutes; then pour the boiling vinegar over the seeds, leave till the pickle is quite cold. Then cover the jars, and keep them in a cool, dry place for three or four months, when they will be ready for use.





## WOMAN'S LAW BOOK

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

*Marriage*  
*Children*  
*Landlords*

*Money Matters*  
*Servants*  
*Pets*

*Employer's Liability*  
*Lodgers*  
*Sanitation*

*Taxes*  
*Wills*  
*Wife's Debts, etc., etc.*

## RIGHTS OF NEIGHBOURS

*Continued from page 5352, Part 44*

**Ancient Lights and Windows—Party Walls and the Rules concerning Them—Fences and Overhanging Trees—Responsibility for Animals, etc.—How to Proceed against Undesirable Neighbours**

THE easement of light can only be enjoyed in respect of buildings, and must be claimed in respect of a window; the right to claim "ancient lights" is created by twenty years user without interruption. There can be no enlargement of the right, so if a person opens new lights or enlarges old ones, the new lights or enlargements may be obstructed with impunity, although the original lights are still entitled to protection.

A right to light may be also created by express grant, or may arise by implication of law, as where a man, who owns a house and property adjoining it, conveys the house to another person who has a right to light unobstructed by anything to be erected on the land.

The right to ancient lights is abandoned by pulling down the building.

### Windows

Where a man grants a house in which there are windows, neither he nor anyone claiming under him can stop up the windows or destroy the lights.

If a man who has a house and land grants the land first, reserving the house, the purchaser of the land can block up the windows of the house. If the owner of the house and the land sells the land and the house at the same time to different purchasers, expressly selling the house with the lights, the purchaser of the land is not entitled to block up the lights.

The owner of property has no right to the passage of air to his property over his neighbour's land, and consequently he has no natural right to prevent the latter from using his land in such a way as to obstruct

the free passage of air. But this does not mean to say that his neighbour is justified in polluting the air by causing smoke or otherwise to blow across his property. Every man has a natural right to enjoy the air pure and free from noxious smells and vapours, and anyone who sends on to or over his neighbour's land that which makes the air impure is guilty of a nuisance. Nor will modern sanitation tolerate the exclusion of air from living premises, and local authorities can by their by-laws prevent the erection of buildings which would interfere with the air space of houses already built. They have also powers of compulsory purchase of buildings which do interfere with the air space and are injurious to health.

### Nuisances

But we must not wander into the regions of public health and of nuisance. If your neighbour commences building on his land in such a way as to exclude the air from your premises, thereby causing a nuisance or being prejudicial to your health, he may be stopped by the local authority if you call their attention to it, or you may take proceedings against him in the Chancery Division for an injunction. And so, too, with the person who allows smoke from offensive matter burnt on his land to escape and blow across your premises.

A common law nuisance need not necessarily be injurious to health, and you may have a remedy for an annoyance which is a nuisance to you, although it is not the business nor within the powers of the local authority to interfere and suppress it.



The Chancery Division of the High Court will restrain a nuisance arising from noise from stables, or from damp from an artificial mound placed against a neighbour's house; and an action may be maintained against a person for depositing soil against his own wall whereby damp passes through the wall and injures a neighbour, although the damp only arises from natural rainfall. Or against a person who allows water to collect in the cellar of his house from which it percolates into his neighbour's cellar.

### Party Walls

The term party wall has four distinct meanings at law, which we need not go into at present, merely observing that so far as London is concerned, the common law rules have been swept away by the present provisions of the London Building Act. There is no legislation as to party walls outside London, but there may be by-laws under the Public Health Acts dealing with them.

Supposing you have no ownership in the wall which separates your garden from your neighbour's, you have probably an easement, if nothing more, to nail trees against it, and have a right to have it maintained as a dividing wall.

Or it may be that the wall is the common property of adjoining owners, in which case neither has the right to destroy it, and if one places an obstruction on it which interferes with the user of the other, the latter is entitled to remove it.

If, as owner or tenant of the land bounded by the dividing wall, you are uncertain of your title as regards the wall, in any erection or building you place on or against the wall you should be careful to keep on your side of it, for it may be that your neighbour's right only extends to the middle of the wall divided longitudinally.

### Fences

Under this term are included hedges, banks, walls, and ditches. There is no general liability to fence against the public or against your neighbour. The general rule is that the man is only bound to take care that his cattle or other animals do not trespass upon his neighbour's land. But where a liability to erect or repair a fence exists, you must be careful not to use dangerous material or material which becomes dangerous because of decay.

In one case where the plaintiff's cow had swallowed a bit of decayed wire which had fallen from the defendant's fence and been poisoned by it, and in another where the plaintiff's horse had been poisoned by eating part of a yew-tree which the defendants had planted so near their boundary that its branches projected into the meadow where the horse was, the plaintiffs succeeded in recovering damages.

Fences of barbed wire along highways are not allowed if likely to be injurious to persons or animals lawfully using the highway.

### Overhanging Trees

If your neighbour's shrubs and trees overhang your land, although you may only be in temporary occupation of it, you may at any time cut off so much of the branches as overhang your land without giving him notice, but you must not trespass on his land to do so. And an injunction and damages will be granted against an owner who allows the branches of his trees to overhang his boundary and injure his neighbour's crops.

### Damage by Neighbour's Animals

If your neighbour's cat or dog invades your garden and does damage there, the law does not appear to provide you with a remedy, unless the dog makes a practice of damaging your garden, in which case it might be dealt with as not being under proper control.

But when cattle, sheep, poultry and the like stray into a neighbour's garden or land and devour his grass, corn, or vegetable produce, their owner is liable for the damage.

And a man who keeps wild animals does so at his own risk, and is liable if they escape and do damage; so, too, the man who reclaims wild animals and puts them on his land, as, for example, where pigeons from a dovecote fly on to neighbouring land and eat the corn.

### Damage by Rival Trade

Great loss may be inflicted by one person upon another without any legal redress being obtainable. If a neighbour comes along and sets up in the same business as yourself, with the result that he drives away all your trade and ruins your business, you have no right of action against him. This is a free country.

### Undesirable Neighbours

If there is reason to believe that certain premises are being used for improper purposes, although no exterior disorder or misconduct is manifest, any two inhabitants paying lot and scot may make complaint to a constable, and, when the complaint has been reduced into writing, go with him before a magistrate. If their complaint is justified, they are entitled to a reward of £10 each, or proceedings may be taken under the Summary Jurisdiction Acts.

### Rescuing Ill-treated Children

Any person who has reasonable grounds for suspecting that a child, between the ages of four and sixteen, is residing, either with or without its parents, in a house of ill-fame may lay information on oath before a magistrate or justice of the peace, who will issue a warrant authorising a constable to search the premises and remove the child to a place of safety, if the suspicion is well founded. And any neighbour who has reason to believe that a child or young person under the age of sixteen is being seriously ill-treated or neglected may give information as above, and procure its immediate removal and detention in a place of safety until the matter is inquired into by the magistrate.





## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

### Woman's Work in Religion

*Missionaries*  
*Zenana Missions*  
*Home Missions, etc.*

**Great Leaders of Religious Thought**

### Charities

*How to Work for Great Charities*

*Great Charity Organisations*  
*Local Charities, etc.*

**The Women of the Bible**

### Bazaars

*How to Manage a Church Bazaar*

*What to Make for Bazaars*  
*Garden Bazaars, etc.*

**How to Manage a Sunday-School**

## WOMEN OF THE BIBLE

### MARTHA AND MARY: THE SISTERS OF BETHANY

By SARAH A. TOOLEY

*Continued from page 5355, Part 44*

MARTHA, still bustling and impetuous, now hastens home to tell Mary that Christ is coming, and has been asking for her. She delivers the tidings secretly, and the neighbours, seeing Mary rise from her place and go out, follow her, thinking "she goeth unto the grave to weep there." But so quick has Martha been that she and Mary meet Christ before He has reached the village. Then follows that scene of unexampled human tenderness, when Mary kneels at the feet of Christ in tears and supplication, repeating, as Martha had done, "Lord, if Thou hadst been here, my brother had not died." The heart-breaking grief of the stricken sisters moves Christ Himself to tears, and with telling brevity St. John records, "Jesus wept."

#### The Divine Friend

Now the scene changes as the great Teacher asks, "Where have ye laid him?" And, led by the sisters and their friends, who ere this have doubtless congregated from the village, He proceeds with His disciples to the sepulchre, and commands that the stone be rolled away. But Martha, the practical, cannot resist giving advice. It would be unwise to remove the stone, she thinks, as "by this time he stinketh; for he hath been dead four days." Her faith is still confused and imperfect, and Jesus has again to reproach her for giving way to fussy anxiety instead of simply trusting to His power.

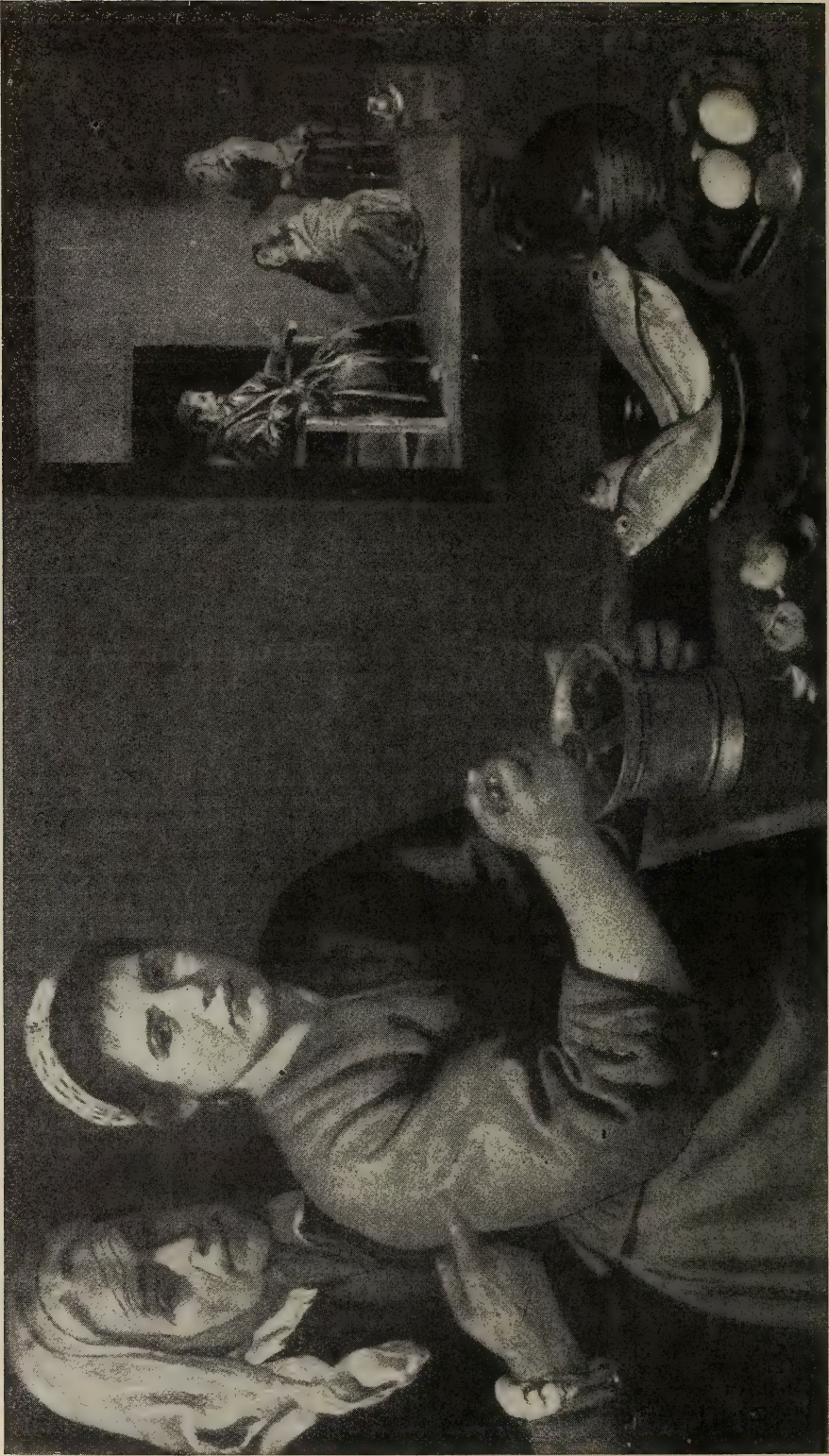
The episode now proceeds to its great dénouement. The compassion of Christ is supreme, and to lift the load of grief from the hearts of two sorrowing women, our Lord performs His greatest miracle. "Lazarus, come forth," the Master's voice calls loudly, and the words echo round the hillside and reach the outermost verge of the crowd as they press forward to the sepulchre. Then the grave gives up its dead, and Lazarus stands before the awestruck people, "bound hand and foot with grave-clothes." His bonds are unloosened, and Martha and Mary pass with him back to the dear, hallowed home at Bethany, a reunited family.

But what of their beloved friend? Sorrow must indeed have mingled with their cup of joy when they heard that because of the miracle the Pharisees were holding a council at Jerusalem, and plotting to capture Jesus.

#### Before the Passion

The third great scene in the life of Martha and Mary occurs six days before the Passover, when Christ, emerging from His retirement at Ephraim, comes boldly again amongst the people who are thronging to Jerusalem for the feast. Before proceeding on that last phase of His earthly life which is to end at Calvary, Christ seeks yet once again the rest and peace of the loved home at Bethany. We imagine His reception by Martha and Mary and Lazarus, their hearts overflowing with joy and gratitude, and





The house of Lazarus and his sisters, Martha and Mary, at Bethany was one where the Saviour was wont to stay during His earthly ministry. The differing characters of the sisters have been used to typify respectively the active and the contemplative sides of religious life  
*From the painting by Philippe de Champaigne in the National Gallery, London*



probably with relief, too, that the Master has so far triumphed over His enemies as to show Himself in Jerusalem at the Passover. Little do their loving hearts surmise that He will never again cross the threshold of their home.

#### Mary's Offering

Again the sisters display their distinctive characteristics. Martha is busy preparing a supper for the guest, but Mary brings "ointment of spikenard, very costly," and tenderly anoints the feet of the footsore traveller, and wipes them with her beautiful soft tresses. Rich indeed must have been the ointment, for its odour filled the house, and one of the disciples, Judas Iscariot—it seems pitiful to think of the betrayer polluting the atmosphere of the home at Bethany—incensed at Mary's extravagance, asks, "Why was not this ointment sold for three hundred pence and given to the poor?" But Christ looks down with love upon the kneeling form of Mary. "Let her alone," comes the command; "against the day of My buying hath she kept this."

History records nothing further of the sisters of Bethany. They remain silhouetted in the sacred narrative within the confines of their home: Martha preparing the supper, Mary anointing the feet of the Guest, each in her own way ministering to His earthly needs with womanly devotion.

Still, we cannot doubt that they witnessed,

a day or two later, the triumphal progress of Christ from Bethany to Jerusalem, and were amongst those who strewed palms before Him and cried, "Hosanna! Blessed is the King of Israel, that cometh in the name of the Lord." How much in her element Martha would be in that scene of public demonstration!

#### The Voice of Tradition

We have only tradition to guide us in tracing the remainder of the lives of Martha and Mary. It is related that their brother lived for thirty years after being raised from the dead, and died at the age of sixty. They accompanied him to Marseilles, where he founded a church and became a bishop. St. John relates that the Jews sought to lay hands on Lazarus, because he was a living testimony to the miraculous power of Christ, and it may have been persecution which drove the family from Bethany to Marseilles. According to tradition, Mary died in Provence, and lies buried at St. Baume. Martha assisted Lazarus in his sacred work, and gathered devout women about her, whom she inspired with her own active enthusiasm.

Provençal legend, however, goes further, and makes Martha the heroine of a victorious encounter with a dragon. It is, I believe, a fact that "Martha" became one of the most popular Christian names in Provence.

### DORCAS AND LYDIA

THE high position held by women in the early Christian Church finds typical examples in Dorcas and Lydia.

These holy women were separated in point of time and belonged to different parts of the world. Dorcas was a convert of St. Peter, and dwelt at Joppa, in Asia Minor, and Lydia was converted under the teaching of St. Paul at Philippi, in Macedonia. But both serve to show that the two chief apostles of the early Church owed much to their women converts.

#### Women Saints of the Primitive Church

Just as women amongst the Israelites were honoured as prophetesses, and the women disciples held a high place in the regard of Jesus Christ, so women were amongst the most ardent and notable followers of the apostles in Asia Minor and in Europe, and by their good works and their worldly substance were important factors in building up the new Church struggling for existence in the midst of Judaism on the one hand, and Paganism on the other. It indeed seems a travesty of justice that the "Fathers" of a later date should have inferred from the teaching of Paul or of Peter that women were inferior vessels, fit only to be kept in abject submission. We believe that the ministrations of women were as important to the founders of the early Christian Church as they are

to the Archbishop of Canterbury or to the ministers of the Free Churches to-day.

"Let the women keep silence all" is a familiar deduction from the Pauline teaching. But it would have been a great loss to Peter and to Paul if Dorcas and Lydia, and the early Christian women of whom they were types, had "kept silence" when work was to be done in the infant communities.

Dorcas is a living personality with us in this hurdling twentieth century. Her spirit pervades every sewing meeting connected with our modern church life.

Even the highest lady in the land is a lineal descendant of Dorcas. When Queen Mary assists each year in the distribution of the parcels of clothing for the poor, made by members of the Needlework Guild, she is carrying on the work which Dorcas originated long centuries ago.

#### A Gracious Lady

The name of "Dorcas," which is so familiar in connection with benevolent work to-day, has a beautiful meaning. Dorcas, or Tabitha, signifies a gazelle. The beauty and grace implied by the name is appropriate to this sweet and gracious doer of good deeds.

The brief biography of Dorcas recorded in the Acts is pregnant with salient points. The woman, her deeds, her sickness, and her death are thus pictured: "Now there was



at Joppa a certain disciple named Tabitha, which by interpretation is called Dorcas ; this woman was full of good works and alms-deeds which she did.

"And it came to pass in those days that she was sick and died ; whom when they had washed they laid her in an upper chamber."

Great was the grief and consternation which fell upon the local Christian church. Dorcas, it may be inferred, was a woman of means and a valuable supporter of the church. Probably she was a deaconess.

#### An Appeal For Help

The Christians at Joppa had one great consolation in their distress. St. Peter was preaching and teaching at Lydda, only nine miles away. He had been performing miracles amongst the people, healing the sick and casting out unclean spirits. "Might not the great apostle be able to restore the dead to life, even as Christ had done?" So argued the friends of Dorcas, and they despatched two men in hot haste to Lydda to beseech Peter to come and help them.

St. Peter complied with the urgent request, and came with all speed to Joppa to the house of Dorcas. He found the place filled with mourners bewailing the dead and extolling her virtues.

The most touching tribute to all was the poor widows standing weeping by the death chamber and "showing the coats and garments which Dorcas made while she was with them."

In modern parlance the dead benefactress was the president or organiser of the Widows' Society which existed among the Jews to help bereaved wives out of the common stock. This duty was enjoined upon the early Christian Church. The branch at Joppa had certainly an ideal president in Dorcas. She not only gave money to the cause, but laboured with her own hands to make garments for the needy. She had been, too, a friend in time of sorrow to these poor widows, the benefactress perchance of the fatherless children, for it is clear that her death caused pathetic grief.

How eagerly the weeping widows and the mourning crowd awaited the arrival of Peter. He came, we fancy, with characteristic impulsive haste, making his way straight to that upper room where the object of all the sorrow lay still in death.

Peter put the wailing people "all forth" ; he desired silence and quietude for meditation. Never before had the apostle grappled with death. It was a testing moment in his career. He was fresh from the scene of his miracle in raising the palsied man, which had turned multitudes to Christianity, and failure to perform a still greater miracle would bring the new faith into disrepute.

Before him in that silent upper room lay the shrouded figure of Dorcas, the noble face white and serene in the last sleep. Her gracious hospitality to the brethren and her numberless good works would pass through the mind of the apostle, emphasising the

greatness of her loss. To restore such a life was worth a supreme effort. He would think of his divine Master at the grave of Lazarus, and by the bed of Jairus's daughter and the bier of the widow's son of Nairn. Was it possible that he, Peter, could call the dead back to life?

Peter made his resolution. If the power of the Highest was still with him, here surely, in this woman cut off in the midst of her benevolent activities, was a case to call forth a miracle. The apostle knelt beside the death couch and prayed. He arose, stimulated by divine help, and a consciousness that his prayer would be answered, and, turning to the body, pronounced the same words which Christ had used at the raising of Jairus's daughter: "Tabitha, arise," employing the Hebrew form of Dorcas. "And she opened her eyes ; and when she saw Peter, she sat up."

It would seem that Dorcas was dazed like one who had emerged from a trance, and to reassure her that she was indeed back from the spirit world Peter "gave her his hand and lifted her up."

As is customary with Biblical narrators, the writer of the story of Dorcas only gives us the strong situations, leaving the minor details to the imagination of the reader. We can, however, readily conjecture the overcharged atmosphere of the lower rooms in the house while Peter was alone in the upper chamber with the dead. The wailing mourners and the weeping widows had now, perchance, hushed their grief in expectancy. When the apostle had been sent for it may be that Dorcas was dying, but not dead. The anxious friends might have felt that Peter could have healed her of sickness even in the last extremity, but as Dorcas heaved the last sigh their hopes fled.

#### Dorcas Restored to Life

When Peter arrived, he gave no intimation that he contemplated performing a miracle. The women, banished from their place by the dead, would simply infer that the apostle desired solitude for his grief, alone in the upper chamber.

But presently the voice of Peter was heard summoning the mourners, and we imagine the eager, wondering women pushing their way up to the room which they had recently left. It would seem natural that the apostle should, on leaving the chamber, summon the mourners back to their place.

They were not long in doubt, for we are told that when Peter "had called the saints and widows, he presented her (Dorcas) alive" to them.

We can scarcely venture to picture the scene in the house at Joppa, when the beloved benefactress moved once more amongst her fellow Christians and poor friends, a living, gracious personality as of yore, and how the coats and garments recently displayed in an excess of grief, would now be pressed against the loved hands which had made them, to secure her blessing.





## THE ARTS

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* tells what woman has done and is doing in the artistic world; where she may study, and how attain success there. Authoritative writers are contributing articles on:

### Art

*Art Education in England*  
*Art Education Abroad*  
*Scholarships. Exhibitions*  
*Modern Illustration*  
*The Amateur Artist*  
*Decorative Art*  
*Applied Arts, etc.*

### Music

*Musical Education*  
*Studying Abroad*  
*Musical Scholarships*  
*Practical Notes on the Choice*  
*of Instruments*  
*The Musical Education of*  
*Children, etc.*

### Literature

*Famous Books by Women*  
*Famous Poems by Women*  
*Tales from the Classics*  
*Stories of Famous Women*  
*Writers*  
*The Lives of Women Poets,*  
*etc., etc.*

## WHERE TO STUDY ART ABROAD

### THE ART SCHOOLS AND STUDIOS OF ITALY

By GLADYS BEATTIE CROZIER

The Paradise of Painters—Where to Study in Rome—Pensions and Their Terms—Venice and Florence—Their Attractions for Artists—Turin

It is to Italy, with its blue skies and sunshine, flower-filled gardens and poetic scenery, and handsome, dark-eyed peasant folk, its gorgeously beautiful cities—Venice, Florence, Rome—each a veritable storehouse of treasure, that the thoughts of the art student turn as to an enchanted land.

Every young artist longs to seek inspiration at first hand from the exquisite Renaissance buildings, pictures, galleries, and churches, from the museums of classic and mediæval art, and to obtain the privilege of working under one or other of the many great art teachers in this land of beauty and romance.

The travelling scholarship winners from all the great English and Scottish colleges and schools of art almost invariably make a tour of Italy, and it would be hard to over-estimate the value of a year spent in such surroundings, both from an artistic and from a generally educative point of view.

There are one or more art schools, besides many private studios, where English and American ladies are received as students in every great Italian city; and the Young Women's Christian Association has now opened four international homes—in Rome, Turin, Florence, and Milan—where English girls and ladies are made

most comfortable; while there are many good, reliable pensions where lady art students are received.

In Rome, the principal Government school of art for advanced study is R. Istituto Belle Arti, Via Ripetta 218 B., where girls of all nationalities are admitted after an



Working from the life model. No country can excel Italy in its abundance of charming models of every description





A painting class at Professor Gioli's private art school for ladies, Florence

examination, and where a diploma can be obtained.

There is also the *Accademia Internazionale*, Via Milton 13, the head of which is Professor Rimi, besides many private academies of art of different nationalities for preliminary study—the English one being situated outside Porta Pia.

The *Accademia Raffaello Sangio*, Corso Humberto I. 504, has a special course for ladies.

The *Académie Anglaise des Beaux Arts*, Via Margaretta 53 B., is specially intended to help British subjects (either visiting or resident in Rome) in the study of art.

Many of the best painters in Rome receive pupils in their studios—Signor Petiti for landscape, and Signor Carlandi for water-colour painting, to name only two; and in these studios the pupils, as a rule, follow a regular course of figure and landscape painting and ornament. They are much frequented by a large number of young ladies studying art.

The Roman sculptor Signor Emilio Bisi has a school for ladies where girls of various nationalities study. For further particulars it is necessary to write to the artist's wife, Signorina Sofia Bisi Albini, 9, Via Due Macelli, Rome.

As regards pensions and hostels in Rome where English girls and ladies would find themselves amongst suitable company, although no *surveillance* would naturally be exercised over them and they would be quite free to come and go as they pleased, the following may be recommended:

Pension Cargill, Via Collina 23;  
Pension Esedra, Via Torino 117;  
Pension Quisisana, Via Venti Settembre 58, where the prices vary from 8 to 12 francs a day.

A very inexpensive one is the Pension Demessen, Vicolo della Fiamme, which charges 6 francs a day.

The two following hotels may also be recommended: Hotel Flora, Via Veneto, and the Hotel Beausite, where the prices vary from 12 to 13 francs a day.

For quite young girls staying in Rome for a course of study the Y.W.C.A. Students' International Home, 4, Via Balbo, is especially to be recommended, for here the girls are under the direct care of a highly responsible directress, and receive every kindness and care.

The fees for board and residence are as follows: For the scholastic year, in dormitories of three or four beds, 83 francs a month; rooms with two beds, 90 francs a month; single room, 120 francs a month.

If for less than three months: In dormitories, 90 francs a month; double-bedded rooms, 100 francs a month; single room, 120 francs a month.

The charges to visitors from October 1 to May 31, for a room with two beds, are 6 francs a day; or for a single room, 7 francs a day.

From June 1 to October 1 the charge for a room with two beds is 5 francs a day, or for a single room 6 francs a day.

I am also enabled, through the kindness of the general secretary of the International Homes, to give a specially recommended address of a pension where girls would be in good, safe hands—the Pension Girardet,



Modelling students at work. The most famous statues of the world can be studied first hand in the great Italian galleries



Piazza dell' Esquilino 12, where the approximate cost of living would be from 7 to 10 francs a day.

In both Rome and Florence it is nowadays customary for young girls to go to and fro to classes unaccompanied during the day-time, just as they do at home; but in Naples and in Sicily the old fashion still obtains, and it is necessary for girls to be chaperoned everywhere out of doors, and nowhere in Italy could a young girl go out unchaperoned after dusk.

In Venice there is a good academy of fine arts where girls are admitted as students, besides several private art schools.

Of these one of the best and most interesting is the school for landscape and sea-shore painting, which is run by an Italian painter

fifteen days, 6.50 francs without wine, light, or warming.

At the Pension Calcina Obiva del Zattere (sul Canale della Guidecca) terms are from 9 to 12 francs a day, including light and warming, but without wine.

At the Pension Cimello, Visentini S. Maria del Giglio (near S. Marco), terms are from 7.50 francs, without wine and warming.

At Pension Chiodo Eoffoli, Braghetto S. Maurizio 2715. Terms, 7 francs a day, without wine and warming.

At Florence there is an Academy of Fine Arts, Piazza S. Marco, where girls can be admitted, it being a mixed school.

The fees for the whole session are 30 francs, payable at the beginning of the year. Here, students, as a rule, study for five or six years.



Italian students sketching near Florence. Italy offers unrivalled facilities for those who mean to pursue art as a career

of renown, Signor Guglielmo Ciardi, who is also one of the professors at the Academy of Fine Arts. Miss Maria Vinca has also a good art school for landscape and figure painting at Frari.

There are several pensions in Venice where English ladies would be made comfortable. Of these perhaps the pleasantest is Pension Casa Petrarca Fondamenta del Vic, al Ponte di Rialto, which is also the best in the matter of actual position, for it is situated on the Grand Canal.

Here the terms are from 7 to 9 francs a day, light and warming included.

At the International Pension, Via Marzo 22 (near P. Marco), the terms are 7 francs a day for an eight-day stay, or if for more than

For the first three years they take a general course, comprising drawing and modelling—both figure and decorative—perspective, geometry, anatomy, the history of art, and architecture. After that time the student can specialise in one of the special classes for figure work, modelling, or decoration.

In order to get the full benefit of the instruction afforded, students should be able to remain for some years, and English and American girls who only contemplate working in Venice for a winter or two would do better to join the life school (Scuola Libera del Nudo), which is also held in the Academy, and which is open daily from 8 to 12 o'clock. Here many ladies of various nationalities are admitted after passing an examination,



or with the diploma of another academy, and in either case can work there free of charge.

On Thursday and Saturday afternoons, students have the privilege of attending a most splendid course of lessons at the Hospital S. Maria Nuova, from 3 to 4 o'clock, which are given by one of the most eminent professors of anatomy in Italy.

#### Art Studios in Florence

There are also a number of private studios for ladies in Florence. The Director of the Academy, Professor Francisco Gioli, has a private school for ladies, where he gives lessons three days a week, which include classes for portrait painting and drawing from the life, during the winter months; while in spring a special class for landscape painting is held out of doors. The terms are 60 francs a month, without the model. Letters of inquiry should be addressed to Professor Francisco Gioli, Via Marsilio Ficino 10, Florence.

Then a German lady artist, Madame Ernestina Mack-Orlandini—a pupil of the great Hembach—herself famed as a painter of portraits and of flowers, and well known as a specially fine teacher, who has had good schools in both Munich and Berlin, has lately opened a school for ladies at Via Robbia 64, Florence, where the fees are 60 francs a month, model included, for students working the whole day; and there are many other artists and sculptors of repute who hold classes in their studios for both men and women students.

In Florence the Italian Y.W.C.A. Inter-

national Home is at 2, Via Faenza, where the fees are a little lower than those in Rome—namely, 75 francs a month in dormitories, 85 francs a month for a room with two beds, and from 90 to 100 francs a month for a single room; light, baths, and washing being extras.

There are a number of good pensions where young ladies are received. Madame Nella Valeri (Via Sorengo il Magnifico 34) is a very charming and well-bred woman, who, if desired, is able to introduce young girls into good society in Florence, and there are, besides, the following pensions, where the terms range from 7 to 10 francs a day, which are all specially recommended:

Pension Erica, Via Gustavo Modena.

Pension White, Piazza Cavallotti 2.

Pension Moggi, Piazza Indipendenza.

Villa Erollope, Villa Salvagnoli, No. 1.

Pension Borgagni, Via le Principe Amedeo 18.

Madame Constantin, Via Solferino 8, Florence.

#### The Opportunities of Turin

At Turin there is the Accademia di Belle Arti, Via Accademia Albertina, where girls are admitted as students, and there are also good art classes for drawing, etc., in the Scuola Maria Letizia, Piazza Venezia, and at the Scuola Superior Regina Margherita, and there are some private studios.

The Italian Y.W.C.A. has an international home at 82, Corso Vittorio Emanuele II., where the terms are about the same as those in Rome.

## STORIES OF FAMOUS COMPOSITIONS THE CHORAL SYMPHONY

NO words are adequate to describe Beethoven, the mighty founder of a new musical era. In all musical history he stands out, a landmark, untouched by the conventions of his own time—the greatest musician the world has ever known.

The music of the Bonn master has held untouched the place of honour in the hearts of thousands of men and women since the days it was given to the world.

#### A Hard Childhood

Few children have experienced a childhood such as that of Beethoven. Born at Bonn in 1770, he began his musical career when only four years of age. His father—a Court musician—earned but a miserable salary, and, noting his son's inclination towards music, taught him the piano. Stern and hard, the man gave the child little time for other work, and certainly no time for play. And the boy, always quiet and grave, would practise for hours, sometimes even through the night, until the sleepy eyes would close, and the ruffled head rest wearily upon the keys.

Quick to learn, by the time he was nine Beethoven had mastered all that his father could teach him of the piano, violin, and

harmony. He was then placed under more experienced masters, and when only thirteen became deputy-conductor of the opera band. This proved a good opening, and brought him into contact with influential people.

A year later he was appointed second Court organist by Elector Max Frederick, and shortly afterwards the position was confirmed by Elector Max Franz, brother of Emperor Joseph II., with a salary of £15 a year. For three years Beethoven remained in this post, and then, through the generosity of Elector Franz, went to Vienna.

#### Mozart's Prophecy

While there he obtained an interview with Mozart, who was then a great public favourite. Upon Mozart requesting him to compose a piece on a given subject, the boy Beethoven sat down eagerly at the piano. As the great man listened, he became more and more surprised at the undoubted ability of the lad, and whispered to some of his friends who were present: "Pay attention to him. He will make a noise in the world some day." A prophecy which was justified beyond all expectation, although Mozart did not live to see its fulfilment.



Shortly after this interview, Beethoven received news that his mother was seriously ill, and immediately returned to Bonn. His grief at her death soon after his arrival was insupportable. In writing to a friend about this time, he said: "She was indeed a kind mother to me, and my best friend."

The straitened circumstances of the family, however, soon forced him to give music lessons, and it was not until five years later that he was able to return to Vienna. Here he was soon afterwards joined by his two brothers, whom he looked after and educated, although himself so young.

Beethoven now began to take lessons from Haydn, "the father of the symphony," who was then living in Vienna. He appears to have been annoyed at what he considered Haydn's neglect, and upon the great man leaving for England, expressed no regret at the loss. There can be little doubt, however, that Beethoven learnt much from Haydn.

#### "A Giant Among Players"

Although Beethoven's mind developed slowly, and he had composed very little music by the time he was twenty-two, his execution upon the piano was so magnificent that he was called the "Giant among Players."

Doubtless it was his great reverence for his art which made him so dislike playing before strangers. Upon one occasion, when earnestly pressed to do so, he became extremely angry, and on being jokingly told that he should be kept a prisoner until he complied with the request, ran out of the house, nor did he stop until he reached a town three miles away, from whence he posted to Vienna.

A statue of the gentleman who had urged him to play being in his room, he threw it to the ground in retaliation for the indignity offered him.

Three years after his return to Vienna, Beethoven made his first public appearance at a charity concert, and so impressed his audience that by the time he was thirty he was the idol of the public.

And then began for Beethoven the darkest period of his life. In 1801 he lost his patron, the Elector of Cologne. This not only meant the loss of a friend, but also financial support. And then, worst of all, symptoms of deafness grew daily more and more apparent. With silent defiance, Beethoven resisted their appearance. But at length he consulted several doctors, who tried all in their power to overcome the disease, without success. In two short years the great musician was stone deaf. Little can we realise the utter misery, the awful void which Beethoven must have experienced.

"Resignation!" he cries. "What a miserable refuge, and yet the only one left for me! If I had not read," he writes to a friend, "that man must not of his own free will end his life, I should long ago have done so by my own hands! I have often already cursed my own existence!" These were, indeed, bitter words, but, later, he shows his

splendid courage by saying: "I will grapple with Fate. It shall never drag me down. I will seek to defy my fate, but at times I shall be the most miserable of God's creatures."

#### Beethoven's Fortitude

And thus Beethoven faced his disaster, and, as though in compensation for his loss, in the years which followed he composed his most famous works. Going less and less into society, he gave himself up to his art, and between the years 1802-1814 composed eight of his noted symphonies, besides his opera, "Fidelio," and other music. It was not, however, until ten years later that the Ninth Symphony was introduced to the public. That it was being worked out during this time there can be little doubt, for as far back as 1813 we find traces of the work in Beethoven's sketch-books.

"It may not be uninteresting to note," says Schindler, "the way in which Beethoven introduced Schiller's 'Hymn of Joy' into the fourth movement of the symphony. At that time I was seldom from his side, and could, therefore, closely observe his struggles with the difficulties of his compositions; the highly interesting sketches and materials for this, all of which I possess, bear witness to these difficulties. One day, when I entered the room, he called out to me: 'I have it—I have it!'—holding out to me his sketch-book, where I read these words: 'Let us sing the immortal Schiller's song, the "Hymn of Joy,"' and thus it was the great composer not only made sure of his footing on the height he had attained, but, by the addition of the human voice, rose into the Empyrean." "Any attempt further is but to progress backward," said Wagner, when speaking of the splendour of this symphony.

Yet during this time Beethoven was troubled in every possible way. His patron, Prince Kinsky, died, and Beethoven had to interview the executors about the continuance of his allowance. Then he was plunged into further trouble by the death of his brother Carl, who left his son in Beethoven's charge. Over this boy, Beethoven was in legal complications with his sister-in-law for four years, but at length won the day.

#### The Crowning Triumph

And then came the crowning triumph of Beethoven's life at the memorable concert held on May 4th at the Karthnertor Theatre. Spellbound, the audience listened to the Choral Symphony, until it reached its climax in the glorious "Hymn of Joy." And then, as the last notes died away, there arose a storm of applause.

But, all unconscious of the tumult around him, Beethoven remained motionless at the close of the performance, and it was not until one of the singers motioned to him to turn round that the irony and tragedy of the situation dawned upon the assembly. Casting all restraint aside, the house was rent with shout after shout, until at length the police were called in to quell their enthusiasm.





## WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

### Sports

Golf  
Lawn Tennis  
Hunting  
Winter Sports  
Basket Ball  
Archery  
Motoring  
Rowing, etc.

### Hobbies

Photography  
Chip Carving  
Bent Iron Work  
Painting on Satin  
Painting on Pottery  
Poker Work  
Fretwork  
Cane Basket Work, etc.

### Pastimes

Card Games  
Palmistry  
Fortune Telling by Cards

### Holidays

Caravanning  
Camping  
Travelling  
Cycling, etc., etc.

## HOW TO MANAGE A PASTORAL PLAY

By GLADYS BEATTIE CROZIER

THE arrangement of a pastoral play to be performed amidst real scenery out of doors is an ideal holiday amusement for those who are addicted to amateur acting, a pursuit which inevitably languishes in summer-time when it is well-nigh impossible to collect any but the most ardent spirits to attend rehearsals held indoors in some, perhaps, rather musty village schoolroom or hall during glorious summer weather.

Many really clever amateurs who are yearning to take part in Shakespearean drama are debarred from attempting anything more ambitious than, perhaps, some slight drawing-room play, owing to lack of a sufficiently large stage setting, will find in the pastoral their longed-for opportunity, for no stage scenery, no matter how beautifully painted and realistic, can equal a well-chosen outdoor setting for scenes from "A

Midsummer Night's Dream" or "The Tempest," played on a glorious summer night. "The Merry Wives of Windsor" or "Twelfth Night," with a few very slight modifications of the stage directions, also make admirable pastorals.

When arranging a pastoral play the choice of a stage is of the first importance. The actual stage should be a slightly sloping one,

if possible, and it is essential that there should be a group of trees, bushes, or tall shrubs on either side to provide wings from which the actors can make their entrances and exits in due course. A third approach from the back is an advantage, though not an absolute necessity.

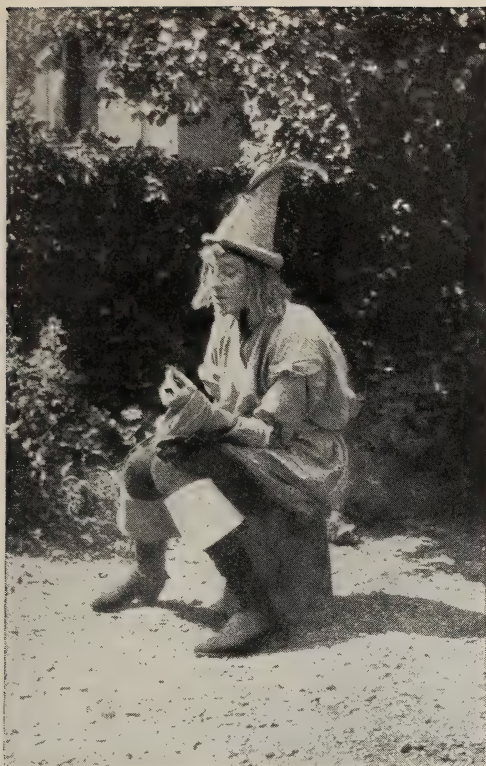
### Lighting and Stage Furniture

The great charm of the pastoral is its simplicity, and the only stage furnishings required for a daylight performance of a



The love-making of Ferdinand and Miranda, from, "The Tempest." Shakespearean plays lend themselves well to out-of-door representation





Master Slender ("The Merry Wives of Windsor") counting the petals of a daisy to see whether Anne Page loves him or not

Shakespearean play are a rough-hewn log, placed to the left of the stage, midway between background and footlights, to provide a seat for the performers, a few branches, and a basketful of cut grass and leaves, and a thick rope fastened across the foot of the stage, to separate it from the auditorium, and such simple accessories—for the setting of "The Tempest," for instance—as an ancient-looking tome for Prospero, an ox-bone for Caliban, a bag of wood for Ferdinand to carry, a chess-board for Ferdinand and Miranda. A drum, with a handful of shot in it, will provide a splendid effect of the surging of the sea, if rocked by a super behind the bushes.

For evening performances two powerful oxy-hydrogen lanterns will be required, placed one at either side of the

stage to throw light upon the proceedings. These, between the acts, are switched off the stage and on to the audience, thus providing a most efficient curtain!

Besides providing entrances and exits for the actors, the screens of trees or shrubs at either side of the stage will conceal a hidden amateur string orchestra to play incidental music between the acts, and also to accompany the songs and dances which add so immensely to the charm of a pastoral play, and themselves gain a hundredfold through being performed out in the open air.

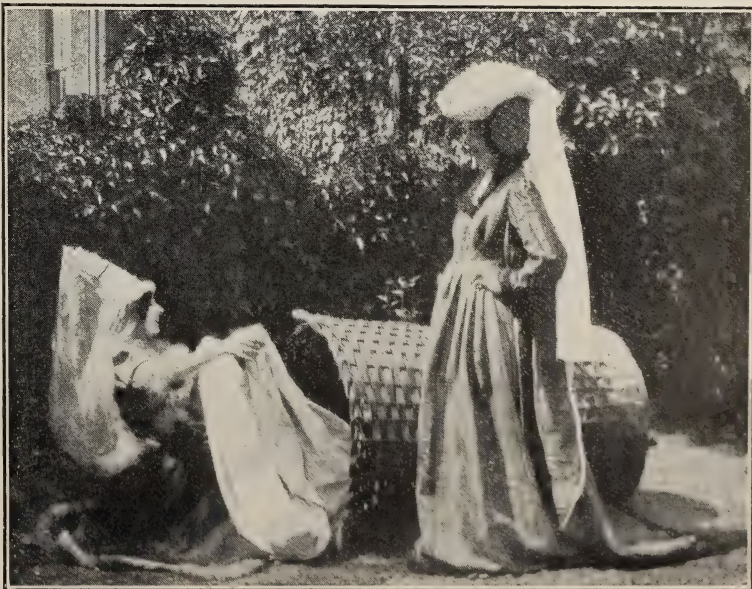
The dance of Nymphs and Reapers—given, if possible, by children—in the wedding scene in "The Tempest," accompanied by Sullivan's exquisite music, would score a triumph if performed out of doors, while the delightful Morris dances and other old English country dances, with which so many people are nowadays familiar, may be introduced with advantage into any suitable pastoral whenever the smallest shadow of an excuse presents itself.

#### Modern Pastoral Plays

Besides the Shakespearean plays already mentioned, there are also several modern plays, published by Messrs. French, to meet the needs of less ambitious performers. "Cupid's Messenger," by Alfred C. Calmour, a one-act play in verse, acts excellently out of doors, the scene being set in the garden, instead of in the oaken chamber within doors, without making the slightest difference to the action of the play.

The times are those of Good Queen Bess. Sir Philip Sidney is the hero, while of the three feminine characters one must have a pretty singing voice.

The play opens with a pretty *chansonnette*, "The Bird of Love," and opportunity is



A charming pose from "The Merry Wives of Windsor." This play is one of the most suitable for pastoral performance





Scene from "The Princess and the Shepherd," a charming pastoral play for three players

later on afforded for the introduction of a fencing display, which, however, can easily be limited to a few passes with the foils.

There are one or two effective pastoral plays by Miss M. F. Hutchinson to be had from the same publisher, and Mr. Patrick Kirwan has himself written and also adapted several short and most charming and artistic plays from the French for use by his own company of Idyllic Players, and these would be delightful for amateurs if he consented to their performance: "The Princess and the Shepherd," a pastoral fairy tale for three performers, and "On the Breton Coast," this latter adapted from "Les Filibusters," by Jean Richepin, a highly dramatic little piece for five performers—three men and two girls—are both well within the scope of amateur production.

A third play, "La Marquise," also adapted from the French by Mr. Kirwan, is particularly graceful



The princess in "The Princess and the Shepherd." The mediæval dress is of delightful simplicity and artistic value



"The Princess and the Shepherd," showing a characteristic background for a pastoral play

and charming, though rather more ambitious, and a special stage setting is required. The period is that of Louis XVI.—just before the Revolution—and the scene should resemble a Watteau or Lancret picture. A silken-roped swing tied with ribbons must hang from an overhanging branch, from which the Marquise laughingly blows various tinted soap-bubbles from a ribbon-bedecded straw, and a garden statue, a sun-dial, a sculptured fountain, or some other slightly artificial object, such as is usually depicted in the pictures of the period, should adorn the stage, while, if possible, a stone garden seat should provide a resting-place for a group of young nobles clad in the bravery of silk

and satin, with flowered waistcoats, lace ruffles, and powdered hair. A couple of young hounds, held in leash by an attendant, puts a final touch to the charming picture.

With a little ingenuity an amateur company of pastoral players might easily write a pastoral play for themselves—taking one of Morland's pictures as an inspiration, and introducing



give fine opportunity for scenic effect and picturesque costume. Songs and dances would enliven the proceedings.

#### Costumes for the Pastoral Plays

In designing and making the costumes for pastoral plays much attention should be given first to planning colour schemes, and secondly to graceful and artistic art. The materials which compose them are comparatively unimportant, and delightful mediæval gowns may be contrived from linen; cottons adorn the country wench, and muslins provide material for princesses' veils and the whole garb worn by "Midsummer Night's Dream" fairies. Satin, too, comes in very useful, backed with flowers on a light ground for Watteau costumes, and in rich self colours, or in black for men's dress, a little cotton-backed velvet being introduced here and there.

Do not be misled into using real flowers for wreaths, bouquets, and chaplets; artificial ones look much better.

When making dresses for a pastoral play, cut them long enough to lie on the ground,



A charming dress for a maid-of-honour in a pastoral play. All dresses should be long enough to lie lightly upon the ground

daintily clad milkmaids and romantic husbandmen, and, perchance, even adding a beautiful Alderney cow to the scene. A Maypole dance or dances of reapers could be introduced to the accompaniment of an old English air played by a lame fiddler, and a slight love story interwoven.

Again, a tale of a gipsy encampment, the inevitable stolen baby being introduced, would



Scenes from "La Marquise," a delightful Watteau play of the Louis XVI. period. Its setting should resemble a Lancret or Watteau picture

or else to clear the ground by at least three or four inches. Always make for broad effects, both in costume, and in gesture

A pleasant, clear, and full enunciation is imperative if the lines given by the players are to reach over the footlights when acting out of doors, also a good stage carriage.

Needless to say, all rehearsals for a pastoral performance of a play are held in fine weather out of doors, and, if possible, on the actual stage to be employed, thus enabling the performers to judge as to the broadness of effect in both speaking and acting, and enabling them to give a perfect rendering of the play in question "on the night."



Scene from "On the Breton Coast," a pretty adaptation from the French of Jean Richepin. The play is a highly dramatic one for five players





## WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

*Practical Articles on Horticulture*  
*Flower Growing for Profit*  
*Violet Farms*  
*French Gardens*

*The Vegetable Garden*  
*Nature Gardens*  
*Water Gardens*  
*The Window Garden*  
*Famous Gardens of England*

*Conservatories*  
*Frames*  
*Bell Glasses*  
*Greenhouses*  
*Vineries, etc., etc.*

## THE ROSE-GARDEN

By HELEN COLT, F.R.H.S.

*Diploma of the Royal Botanic Society*

### Harmony with Surroundings—A Sunk Rose-garden—The Pergola

IN planning a rose-garden, especial thought must be given to its surroundings, for the best type of rose-garden may be spoilt by lack of harmony in these, while the simplest may have its beauty enhanced by attention to them.

Roses should, if possible, be seen against a dark background, say, of really good evergreen shrubs or woodland, planted so as to form an appropriate setting. A slight background of suitable shrubs may be given to a rose-border in a small garden.

#### Sunk Gardens

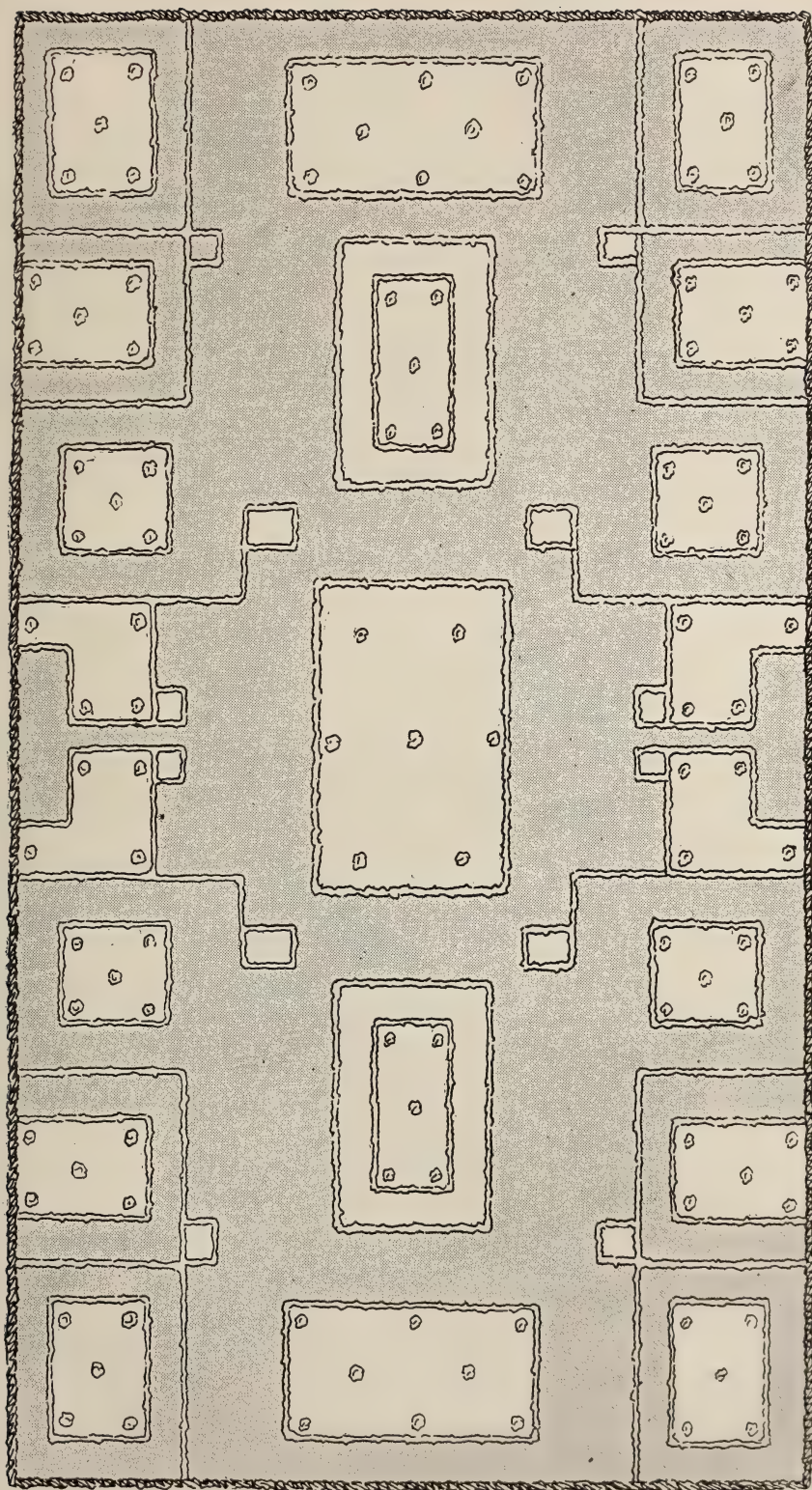
To give an approach to a rose-garden an increased air of dignity, and at the same time introduce a slight feeling of mystery by gradual approach, it is a great advantage to place it in sunk ground.

For a small sunk rose-garden the following very simple design, which has been worked out in a country vicarage garden by the artist-wife of its owner, is excellent. A central bed, cut seventeen feet square in diamond form, is filled with dwarf and standard roses, arranged in symmetrical form, a small round bed being placed opposite to each side of the diamond. The bed is edged with a broad path, laid in old bricks, obtained in the neighbourhood from an old



Dorothy Perkins, one of the best roses for growing on an arch or a pergola  
*Photo, Kelway & Son*





Plan of a sunk rose-garden, made by a French gardener in a Buckinghamshire garden. The garden is sunk below three terraces, the highest of which is on a level with the house. The shaded part of the plan represents grass, the unshaded beds of roses, dwarf, standard, and climbing. The outlined edge of each bed represents a tiny hedge of dwarf conifers



malt-house which was lately pulled down. Each bed measures six feet across, and a little alley of brick connects the large with the small beds. The garden is surrounded by a circle of larch-posts, placed four feet apart, a series of chains connecting them at the top. There is four feet of distance between the posts, the arches being seven feet high and four feet apart. At the sides of the garden an approach is formed by larch-posts connected into a pergola with flat cross-pieces.

Triangular-shaped beds define the edges of the garden, running parallel with the beds as far as the middle of each, between these and the pergola, the beds tapering from a width of nine feet ten inches to one foot eight inches. A beautiful yew-hedge, the finest feature of the original part of the garden, serves at once to shelter and to enhance the main features of the place.

A more ambitious scheme, worked out in French style in a large garden in Buckinghamshire, is approached by terraces varying in depth from twenty feet. The rose-beds are composed of square and oblong

beds, set in a grass sward, and divided from each other by grassy ways and paths, each bed having a tiny edging of conifer. Bush and standard roses fill the beds, free-growing varieties being placed in the centre and pegged down. The plan of this garden is shown by an illustration.

The pergola is an important feature in gardens, both for its own sake and because it should frequently form an entrance or an exit to the rose-garden proper. The pergola is interesting historically, because its modern development differs so much from earlier English models, while it approaches to a greater extent the pergola of Italy, which has always been made for use in supporting vines as well as for the sake of shade. Three centuries ago the nearest approach to a pergola in England, as we understand the word, consisted in a somewhat elaborate framework of wood for the rigid training and clipping of trees, in varieties which lent themselves to the fashioning of the "pleached alley" in which our ancestors delighted.

*To be continued.*

## NURSERY GARDENING FOR WOMEN

By A. C. MARSHALL, F.R.H.S.

*Author of "Small Holdings," "Flower Culture," "Fruit Growing," etc.*

*Continued from page 5371, Part 44*

Subjects Which Sell Well—Plants in Boxes—The Demand for Climbers—Fruit-Trees—Cut Flowers—Amount of Glass Required—Auction Sales

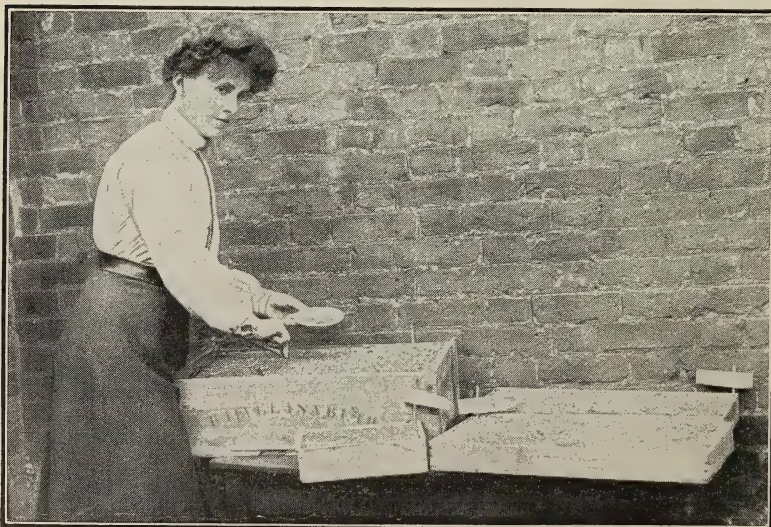
**H**ALF-STANDARD ornamental trees will sell well, and the majority of them are propagated from cuttings or layerings; a layering is a side branch pegged down to the ground, and allowed to root, when it is cut away from its parent plant and set up on its own. Some specimens may, of course, be raised from seed, but this method is usually far slower than the other, and, after all, in a nursery garden one wants to grow

stuff that will mature quickly and be converted into hard cash.

Among ornamental trees, the copper beech, lilacs, laburnum, guelder rose (snowball tree), hollies, acacias, almonds, *prunus pissardii*, and *philadelphus* are certain to command a sale. Among shrubs, in addition to those named above, the many kinds of berberis, *semphoricarpus* (the snowberry), *pyrus japonica*, sweet bay, mauve and

white deutzia are in considerable demand. Then there are the small specimen coniferous trees, that are much sought after, and such subjects as crab-apple, the Siberian crab, and other fruit-trees grown solely for their dainty blossoms.

The stocks from which all these subjects are to be raised must be purchased from a thoroughly reliable source, and in matters such as these the majority of nursery gardeners are willing to



Boxes of seedlings of popular annuals, which are easily transplanted, sell well amongst amateur gardeners



work in with one another. In fact, it is quite a custom of the trade for one grower, when out of stock with a particular article asked for, to call upon his neighbouring nurseryman to supply it. Further, some nurserymen, who cannot, through peculiarities of soil, grow certain forms of plant life, rely solely upon others for the supply of these goods, even though they must, of necessity, advertise them to complete the sequence of their price lists.

There are practically no limitations to a nursery garden, and each garden must of necessity be a law unto itself. It is obviously impossible to grow every example of the plants that appear in commerce, and the safest rule is to grow those subjects that are known to be profitable.

It is, indeed, doubtful if the very large nurserymen, whose catalogues are so voluminous and learned, actually grow each individual item that appears in the list, and it is certainly not incumbent upon the lady gardener to do so, though she must have a supply at her ready command.

Writing of catalogues, this is a very serious aspect of a nursery in its infancy. Printing and distribution are such woefully expensive items, and a price-list cheap in appearance is mere waste of money. In the writer's opinion an ambitious list is not necessary during the initial stages. Like the garden itself, the catalogue should be built up gradually, so that year by year it becomes more imposing and attractive.

At the start a four-page or eight-page folder should suffice. It should be neatly and smartly printed, and, if possible, should portray photographically some item in the list or else a corner of the garden. A photograph does so much to arrest attention, and the only hope for a circular lies in its achieving this object.

#### Printing

As for the printing of folders, leaflets, and circulars, there are invariably good local jobbing printers, whilst in several cities—in Birmingham, for example—there are firms of printers that specialise in horticultural work. One firm, at least, prints thousands of copies of what may be termed "blank" price lists. All the items connected with a general nursery garden at standard prices

are included, and these "blanks" are finished off by filling in the name and address of the particular business. Then there are large firms of printers who are always willing to submit an inclusive estimate for printing work, however small.

#### What Sells Well

There are a great many plants dear to the heart of the genus amateur gardener that are sold in boxes direct. Nursery gardens in the neighbourhood of cities and towns make a speciality of supplying these boxes of plants to greengrocers, garden stores, and other places where such wares are disposed of. A box of runner-bean plants, for example, containing perhaps fifty seedlings, is always saleable.

Nasturtiums, sun-flowers, sweet-peas, and all the popular annuals that readily transplant may be put up in this form, and if a good market can be assured they are most profitable.

The lady nursery gardener must continually keep in touch with the requirements of the amateur, if possible anticipating his needs. As a general rule, he is ultra-conservative in his tastes, seeking the usual run of villa garden subjects, but at the same time the grower who can introduce simply grown and effective novelties is assured of his hearty support.

Among other subjects always in demand climbers may be mentioned. The slow-growing climbers, like magnolia or wisteria, are certainly not in great request, but the common Virginian creeper, the self-clinging

variety *Ampelopsis veitchii*, all kinds of ivy, passion flower, and clematis will sell well. The ivies are invariably grown in pots—that is to say, the cuttings or shoots used in propagation are grown direct in pots and trained up a long bamboo rod. Pot and all are sunk in rows in the open ground, and when a plant is asked for it is despatched just as it is raised from the ground. By following this plan the plants are trebly easy to handle, and transplanting becomes a most simple matter. Practically all the popular climbers are increased by cuttings inserted in a light sandy soil, but some are increased by pegging down strands from the parent plant and allowing them to root.



Tying up a rooted cutting of ivy for planting with its pot in the open ground. Ivies are invariably grown in pots and trained up a long bamboo rod





## WOMAN'S PETS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will prove of great interest to women, containing as it does practical and authoritative articles on :

*Prize Dogs*  
*Lap Dogs*  
*Dogs' Points*  
*Dogs' Clothes*  
*Sporting Dogs*  
*How to Exhibit Dogs*

*Cats: Good and Bad Points*  
*Cat Fanciers*  
*Small Cage Birds*  
*Pigeons*  
*The Diseases of Pets*  
*Aviaries*

*Parrots*  
*Children's Pets*  
*Uncommon Pets*  
*Food for Pets*  
*How to Teach Tricks*  
*Gold Fish, etc., etc.*

## THE DEERHOUND

By E. D. FARRAR

*Breeder and Exhibitor*

**A Hound Be'loved of Poet and Painter—Dog Stealing in the Dark Ages—A Rash Wager Justified—  
 The Deerhound's True Vocation—Points to Breed For—Some Present-day Fanciers**

To the initiated, there are dogs *and* dogs, and the deerhound is of the first classification. For this, perhaps, praise is due to such mighty men as Sir Walter Scott and Sir Edwin Landseer. To them this stately Highland gentleman, with his

slender grace and long melancholy countenance, so Stuart in cast, made the strongest of appeals. The former gave it a noble part of fidelity and devotion in his immortal books, so that "The Talisman" is the story of a dog as well as of romantic knights and ladies; and Landseer showed his affection for the breed by introducing it into more than one great canvas.

Scott, indeed, called the deerhound "a most perfect creature of heaven," and two, Maida and Torrum, were his inseparable companions.

Far back in the misty ages of Ossian, son of Fingal, King of Morven, this dog was esteemed. "Swift-footed Luath and white-breasted Bran" then hunted the wolf, as recently their descendants the deer. King Arthur had a mighty hound named Cavall, and the love potion of the hapless Sir Tristram and Iseult was shared by Hodain, whom the knight of Lyonesse had brought from Ireland as a gift



Champion St. Ronan's Rhyme, the most perfect deerhound of modern times, and a champion of champions at many great shows  
 Photo Everett.

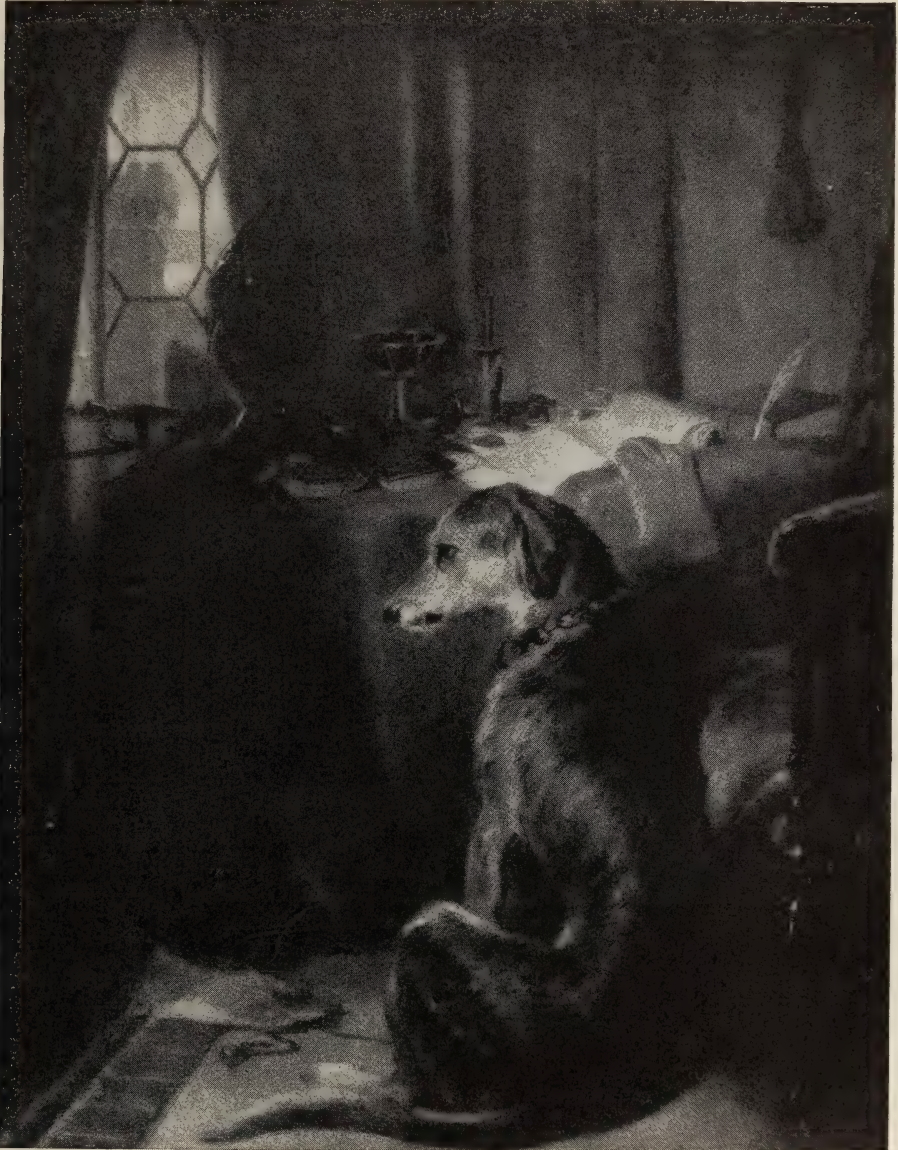


from King Anguish. Such hounds were Royal gifts then.

There was once, indeed, a battle fought on account of a deerhound. A Scottish king had given a couple to some Pictish guests who had admired them; but, ungratefully enough, the recipients stole also

upon the result of their skill the foolish man had wagered his head against a grant of land. The reader may disapprove of such reckless wagering, but will be glad to know that the hounds won, and gained a goodly inheritance for their lord.

Certain clans had their own strains, pre-



"High Life." A charming study by a great artist of the pure bred deerhound of his day. A comparison with the modern type is of interest

*From the painting by Sir Edwin Landseer*

his own peerless dog. It cost the lives of sixty Scots and one hundred Picts before that hound was restored to his master. Such were the rewards offered for "lost" dogs in those days.

Later, in the reign of Robert Bruce, "Help" and "Hold" chased a white deer over the Pentland Hills for their master, and

eminently the Menzies, the "gay" Gordons, the Lochiels of Lochaber, the MacLeods, the Macdonnells, and the MacPhersons; but to the outside world the deerhound was more or less unknown, and with the modern decline of his use in hunting, owing to the introduction of firearms into sport, the breed was in danger of deteriorating, or even dying



out, like the giant Irish wolfhound, to whom he is so closely related. It was, in fact, the rise of dog shows that saved him.

To-day the race is in the hands, it is true, of a comparatively small number of owners, but it is fostered, and bids fair to retain its popularity. The deerhound is certainly a most charming dog, being docile and affectionate as well as beautiful. It is not a large eater for its size, and is clean and refined in its habits. The writer has heard it affirmed that the modern deerhound is a stupid animal. This is not true. He is quite intelligent, but his powers differ from those of, say, the terrier.

For instance, he is not usually a good watchdog, being apt to regard intruders with a lofty indifference and in silence. This may be regal dignity, but it is dis-

the Borzoi. When safely over his infantile troubles, he lives long, and is healthy enough.

A description of the ideal deerhound is simple enough to give, the difficulty is to produce that perfection. But if perfection in a dog has been reached of late it is certainly in this breed, for the lovely bitch Champion St. Ronan's Rhyme, for whom her owner and breeder, Mr. Rawson, refused all offers, was one with whom no one could find fault. Her picture speaks for itself, and her record as champion of champions at our greatest shows. Alas! she died in 1911, after an unequalled career on the bench, and has left a void so far unfilled.

A non-technical description of the deerhound, combined with a study of the illustrations, will suffice. The body is in general appearance like that of the greyhound, but of larger size and bone. The legs are broad and flat, with close, compact feet; the hind-quarters are drooping, and the hips wide apart; the head is broadest at the ears, tapering slightly to the eyes; the muzzle is pointed, the skull flat with a slight rise over the eyes; the nose is black, the ears are set on high and folded back like those of the greyhound. The smaller the ears the better, and, whatever the colour of the coat, they should be dark or black. The eyes should be dark, generally hazel or dark brown; light eyes are a blemish. The eye rims should be black, and the expression



A fine head study of St. Ronan's Ranger, a famous prize-winning deerhound  
*Photos, Sports and General*

tinctly disappointing from a practical point of view. Perhaps it might be as well, therefore, to keep a deerhound for appearance and a Scottie for work!

In his own line, however, the deerhound is excellent. Dr. Van Hummell, in the "American Book of the Dog," tells graphically how six imported deerhounds were used to slay the great grey timber wolves which were decimating the Montana sheep-folds, to the incredulous amazement of the cattlemen. Therefore we may imagine that, when he has nothing particular to do, the deerhound rests upon his laurels, and waits until he can vindicate his former glories.

Unluckily, possibly from too much in-breeding, the deerhound is difficult to rear, and succumbs easily to distemper, which may account for the greater popularity of

of the eye gentle in repose and keen and far-sighted when roused.

The coat is most important. It should be harsh and wiry on the body, about three or four inches long, thick, and somewhat ragged in appearance. The dog should be shaggy, but not woolly. Colour is a matter of fancy, dark blue-grey being most fashionable. Next come greys and brindles. There are yellow and sandy reds, and some with black points, these latter being of the oldest strains. As little white as possible is allowed.

Bitches average from about twenty-six inches in height, and dogs from twenty-nine to thirty-three inches, the object being to obtain stature without coarseness or weediness. Many breeders deprecate the modern craze for height for these reasons.



## JERBOAS AS PETS

A Charming Pet for a Lady—A Suitable Cage—How to Feed—The Habits of the Jerboa in Captivity

THERE are very few animals so especially suitable for pets as the jerboa. It is gentle and confiding in all its ways, of quaint appearance, attractive in its movements.

The fore-limbs are so small as to be hidden beneath the fur, and the hind-limbs so over-developed as to cause the animal to hop about with bird-like actions. Owing to this latter feature, the jerboa appears more like a kangaroo than a rodent, and, indeed, is often sold by live-stock dealers under the names of "kangaroo rat" and "two-legged mouse."

The colour is yellowish dun, but occasionally specimens are seen of a rufous fawn tint; these latter presumably come from desert districts, where the sand is of a redder colour. So closely does the shade of the hair match, or harmonise, with the colour of sand, that, where the jerboa is kept in a large cage, it is very difficult to detect it while it keeps motionless; its eyes usually betray its presence.

The jerboa can be procured nearly all the year round at live-stock emporiums, and is comparatively inexpensive, not costing, as a rule, more than seven shillings and sixpence. Although there are four different species, it is the Egyptian jerboa which is most often seen. Before buying one of any kind, the cage should be in perfect readiness for its future occupant.

### The Cage

The cage for one of these creatures should be large enough to allow it to hop about freely, and ought not to be less than three feet in length (more, if possible), by two feet in height, and the same in width from back to front. The best kind of cage is the so-called "box-pattern"—that is, one which is only wired in front. One advantage that this cage has over those that are wired all round is the protection from draughts afforded to the inmates.

There is no need to have a partitioned-off space for a sleeping compartment, as a small wooden box about ten inches square, with a three-inch circular hole cut in one side is equally, if not more, serviceable. The door of the main cage should be large enough to

permit the sleeping-box being drawn through for the purpose of being cleaned out occasionally. The opening of the box must not face the front of the cage, but should be turned away towards the back, about three inches away from it.

### Care and Feeding

As jerboas are true rodents, it is as well to cover all projecting edges of woodwork with thin sheet zinc—especially if mahogany be used as the material. The sleeping-box need not be so treated, as the animals will want something to gnaw. They will soon reduce it to a mere skeleton, but each time this occurs, it can easily be replaced.

It does not matter whether galvanised wire-netting of half-inch mesh or bird-cage wire be used for the front of the home; the latter, however, has the better and neater appearance, and the inmates of the cage can be seen better through it.

The interior of the sleeping-box must be loosely filled with soft, sweet hay, and the floor of the cage covered to a depth of two inches with clean sand.

The question of feeding is very simple, as jerboas live on grains and seeds of



The jerboa is a particularly suitable pet for a lady, being of a gentle and confiding disposition and engaging ways

all kinds, with a little green food. The staple diet should be oats and millet seed. Lettuce—when in season—is the best form of green food, and is greatly relished, but must be freed from all external moisture.

Water may be given freely, as jerboas are thirsty little creatures. They drink in a very strange manner by means of their fore-limbs, which they dip in the water and then put in their mouths. The water vessel should be as heavy as possible for its size.

In a wild state, jerboas are nocturnal in their habits, and, to a great extent, are so also in captivity. As a rule, they are asleep nearly all day, waking up during the afternoon, and being most lively between the hours of six and ten in the evening. They ought not to be disturbed during the daytime, as this, if persisted in, has a prejudicial effect upon their health.

Jerboas are best kept in pairs, as they are gregarious in their habits. They soon grow tame, and may be handled freely without attempting to bite.



## TAME LEMURS

A Novel Little Pet—Its Appearance and Habits—How to Keep a Tame Lemur—Food Which Will Be Found to Suit It in Captivity

ON seeing a ring-tailed lemur, most ladies are filled with an envious desire to become the owners of such a charming pet. This species is certainly the handsomest of its family, and, in addition, is the species most commonly imported by animal dealers.

The coloration is of a lovely dove or pearly grey tint, varying in intensity in different parts of the body, being darker on the dorsal surface and lighter on the under parts. The tail is evenly ringed with black—whence the descriptive name.

The usual cost of a good specimen is from about thirty to fifty shillings.

The ring-tailed lemur is a very lively creature, which delights to be made a fuss of, and always endeavours to attract the attention of its owner, either by scratching the foot with its fore-paws or by making noises.

Lemurs utter various sounds, according to the feelings they wish to express. These are readily understood after a while by those who own them. The commonest cry is a peculiar "grunting," very similar to that of a coati-mondi, and this "grunt" often becomes modified into a cat-like "purring," which is usually indicative of feelings of comfort or pleasure. There is also a curious "chattering" noise—entirely different from the chatter of other monkeys—uttered, as a rule, when teased by food being offered and then withheld.

A long-drawn-out note seems to be used as a call to attract another lemur's attention, and is often uttered in combination with the peculiar chatter when a strange dog or other animal enters the room wherein the lemur is kept.

A cage for a ring-tailed lemur ought to be as large as the owner can provide. It must be carefully put together of well-seasoned match-boarding, free from knots or any other flaws in the wood. The box-pattern is the best—that is, one which is only wired in the front, and may be constructed either

with or without doors. If the latter, the entire front should be so arranged as to be opened whenever necessary, either by swinging open on hinges, like an ordinary door, or by being tightly fitted into the body of the cage, resting on a rebate, and fastened by bolts fixed in such a manner that the animal is unable to play with or undo them.

Very strong wire netting of an inch and a half mesh can be used for the wiring of the front. A sleeping-box about eighteen inches square should be arranged at the top of

the cage, with a small branch of a tree placed diagonally against it from the floor. This retiring chamber ought to be filled loosely with sweet hay, and the floor of the cage covered with the same, as these animals are very capricious in their ways, often forsaking the proper sleeping-box provided for their use, and curling themselves up on the floor for several days in succession.

Lemurs are not destructive in their habits; on the contrary, they are most careful and gentle, and it is quite safe to use china food vessels.

Both the cage and the food vessels must be cleaned out every day, and the floor of the former scrubbed with boiling water and disinfectant soap at least once a week, merely for the sake of complete cleanliness, as lemurs have no objectionable odour.

The principal articles of diet for captive lemurs should be bread-and-milk, fruit and eggs. Bananas are usually considered a very special tit-bit, and the production of one causes a good deal of excitement. Raisins and vegetables may be given now and again with benefit. All lemurs are extremely fond of sweets and butter, and when they arrive and are unpacked from the travelling cage, a dab of fresh butter or a soft jelly sweet should be given as a solatium for the discomforts of travelling. A piece of "Turkish delight" is usually irresistible, and a certain method of ingratiating oneself with one of these gentle creatures.



The ring-tailed lemur is a lively affectionate little creature which does well in captivity, and makes an amusing and docile pet







FAMOUS PICTURES BY WOMEN



WHEN THE WORLD WAS YOUNG

From the painting by Mrs. Eva Merrett

By permission of the Berlin Photographic Co.





## WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

### Home Dressmaking

*How to Cut Patterns*

*Methods of Self-measurement*

*Colour Contrasts*

### Boots and Shoes

*Choice*

*How to Keep in Good Condition*

*How to Soften Leather, etc.*

*Home Tailoring*

*Representative Fashions*

*Fancy Dress*

*Alteration of Clothes, etc.*

### Furs

*Choice*

*How to Preserve, etc.*

*How to Detect Frauds*

### Millinery

*Lessons in Hat Trimming*

*How to Make a Shape*

*How to Curl Feathers*

*Flowers, Hatpins, Colours, etc.*

### Gloves

*Choice*

*Cleaning, etc.*

*Jewellery, etc.*

## HOLIDAY RAIMENT

The Delights of a Thorough Change of Dress—Jersey Frocks—Knitted Costumes—The Freakish Parasol—Hats that are Worn

"DURING the holidays I try to dress differently," said a busy woman to a friend, "and I can't tell you what a tonic that kind of change is, joined to all the rest of the changes, such as change of air, change of scene, change of food, and change of people."

The friend asked for a few details, and was told that whereas during eleven months of the year this woman, whose life is a very busy one, is obliged to garb herself in stately raiment—wearing the conventional tailor-made, the dignified afternoon toilette, and the full dress evening robe—whilst she is taking her ease, she puts on easy raiment and enjoys it.

A djibbah to be worn in the garden is her choice for the morning. It is a loose, all-in-one robe, modelled on the Arabian plan, made of cotton crêpe, grass lawn, or linen, rather like a pinafore, with a little Eastern embroidery about the neck and sleeves, done in bright colours such as yellow, green, blue, and red.

There is nothing to spoil in the djibbah, and its Eastern charm excuses the looseness which is a restful change after the garb of conventionality, wherefore it is a good choice for the quiet seashore as well as the country-side and garden in hot weather.

It may be worn all day, unless there is a necessity to "dress up" for any special afternoon occasion, until a pretty one-piece rest or teagown is put on for the evening, and that robe, too, can be every whit as reposeful as the djibbah.

There is no reason why it should not be planned on djibbah lines, for the djibbah looks charming in ivory white or sulphur crêpe with delicate embroideries, but a different type of frock provides another element of change for the programme, and during the holiday it is well to eke out the time by making life a series of entertaining diversions, instead of a monotonously planned scheme.

The July sales provide the most tempting opportunities for buying lengths of beautiful materials for rest gowns, as well as lace for flounces, sleeves, and chemisettes, bunches of dear little flowerets for catching up filmy draperies, and some very precious buckle which will act as a gaoler for the sash.

Since a celebrated dressmaker designed a particularly becoming teagown, comprising a lovely coat to be worn over a simple frock, that model has become an established favourite in our midst. The under-dress is fashioned very much like a baby's robe with a little full bodice finished by a tucker of lace held down by bunches of tiny hand-made flowers, and at the hem of the skirt there are lace flounces similarly trimmed.

The dress is complete in itself, but the coat with its flowing lines adds distinction to it, and gives the toilette the free and easy aspect that is desired.

Another excellent recommendation for the coat is that it can be changed, and a different aspect given thereby to the dress. A coat made of net is a lovely adjunct and makes the frock fit for quite smart wear. Another



might be rendered in piece lace with a scalloped edge ruched with ribbon, or bunched here and there with flowers; but for quiet evenings the toilette is absolutely charming if lissom crêpe be used for the coat, or one of the pretty blossom silks, thin, soft, and supple in texture.

What the dowager may do her daughter in her way may also accomplish. She, too, has a wish to depart during the holidays from the raiment of conventionality as much as possible, and thus it happens that when packing up for her holiday she sees that a full supply of easy-going clothes are added to her store.

The jersey has made a new appearance, and every sports season strengthens its vogue, especially in the real fisherman pattern with just a slight concession to the requirements of femininity, and the exigencies of the coiffure, in the form of a slit down the left shoulder-seam, and an invisible button fastening. When first the jersey was introduced it was got into in the masculine manner, without any regard for rumpled tresses, but without interfering with the character of the design the shoulder fastening is provided now, and is extremely useful.

The jersey is one of those inspirations that only occur now and then, and its first appearance was as a makeshift. A very illustrious personage was suddenly tempted whilst in Scotland to try her skill as an angler, and, calling for a suitable costume, caused her mistress of the robes, her ladies-in-waiting, or some other equally responsible being, some consternation.

Searching high and low they could discover nothing in the Royal wardrobe that would answer the purpose, until the happy thought seized one of them to go out and try to buy something. Noticing a fisher boy's jersey, and realising its merit as a possible item of the sportswoman's raiment, it was bought, and clad in it and a short tweed skirt, the Royal lady made her début as an

angler, looking so beautiful that every woman followed her example and bought jerseys of the ordinary kind.

This happened years and years ago, and the jersey has never since declined from favour, nor has it been much altered to suit the requirements of fashion. There is a steady demand for jerseys now, and they are very becoming, especially to the slender girl. The knitted coat is a descendant of the jersey, and is another indispensable and delightful item of the holiday outfit.

A complete suit, comprising a skirt, a coat, and a cap made of Warwickshire home-knitted wool, is a delightful acquisition highly to be recommended for country and seaside wear.

Every kind of headgear is produced in knitting now, from the Dutch bonnet with its halo brim to the nightcap with an overhanging peak tasselled at the side.

One of the smartest designs for a girl is the gnome hat rendered in two shades of wool, black and cerise, green and brown, or white and black. At one side a feather is simulated in embroidery stitches or a spray of edelweiss or heather can be substituted by means of rough and ready stitchery.

Scarves are being sold to match caps of this kind, and the union of colourings is particularly smart and becoming.

The designers of holiday raiment range themselves upon the side of those who need and ask for a change from the garments of



Dove grey voile frock, with bands of blue silk overlaid with coarse lace. Coatee of blossom brocade





A picturesque turquoise-blue hat swathed with pink satin ribbons, drawn through to the back in a huge bow. The flowers are white faintly tinted with pink, with green wheat-ears. A charming combination of colours

civilisation, when they give to their customers glorified editions of the prettiest peasant vogues. How perfectly charming the girls of last summer (1911) looked in their cotton sun-bonnets! They were the exact prototypes of the cottagers' bonnets, and the materials of which they were made were just the most ordinary prints in pink, blue,

and lilac, the old-fashioned primitive tints. To have translated the bonnets into other materials would have spoiled them altogether. It was a stroke of genius to introduce them in their native simplicity.

Simplicity is the best vogue for the holiday hat. The widely spreading brim of the tailor-made straw hat is made amply



picturesque by a facing of stretched silk, or at most a rippling surface of Tom Thumb ribbon ruches.

Quaker-like in its severity is the hat shown as a part of the fishwife costume, in a modified form, which decorates one of these pages. Yet it is just what is wanted to complete a summer suit intended to be worn at the seaside, and to be made of dark tan or marine blue pleated linen or fine serge, with a jacket carried out in white linen or serge, an indication of the pale material appearing on the skirt also.

Close beside it is depicted a hat of quite as rigid a shape as the one just described, but of a different design, for whereas this one is long from back to front, the other has a brim that is very wide from side to side. Both are masculine in outline, with a quaint old-world aspect, and for the decoration of each one the flat "pump" bow is chosen, in one case placed in the centre-front and in the other at the back.

Black and white has proved to be the millinery obsession, with marine blue and white a close second, and the third most prevalent vogue is the brighter one of the fuchsia tints. They are produced in a somewhat subtle manner, for the flower need not figure at all in the scheme, though the inference is that it has inspired the rich amalgamation of cerise and purple, with glints of blue to heighten the effect.

In many cases this summer flower analysis is the basis of a beautiful colour picture. Shades of rose, including the delicate Dorothy Perkins pink, the rich rambler, and the magnificent Gloire de Dijon, with an introduction of the refined tea-rose tint, are traceable in a frock or chapeau, with the loveliest result.

The utmost license is taken by the flower-makers as to the colours in which they render Nature's blossoms and the materials

they employ for their work. Designated hand-made, in particular, are the little satin flowerets used with so decorative an effect, particularly in dressmaking, upon dance and rest frocks and the magnificent trains of Court gowns.

The delicacy of the crumpled rose petal and the water lily's almost flesh-like substance are equally well suggested, and the satin used is made to represent with just as subtle a skill, though with a like vagueness,

the meticulous beauty of the violet and forget-me-not.

Tulle is the new fabric used for making flowers, just crisply pleated tulle, or tulle left plain. It is a fabric more wonderful than satin in this connection, and the skill with which it is given the form of roses, poppies, and other flowers of that type, is beyond words praise-worthy. In the hands of the amateur what could be hoped for, except a regular muddle and the utter spoliation of

the delicate material?

Tulle flowers are used for the decoration of hats to be worn at the very smart holiday resorts, and so

are grains in the ear—like oats and barley, and wheat—which, mingled with field flowers, make a lovely and very timely trimming at this stage of the year's affairs.

The turquoise blue hat sketched on one of these pages owes part of its picturesque beauty to its line, part to the swathery of pink satin ribbon which drapes the brim and



Illustrations that show the severely simple hat and also a dress remotely reminiscent of the fishwife costume, with a pleated skirt and folded draperies



escapes through the straw to the back of the hat, there to make, behind the brim, a huge supporting bow, and the rest to the group of flowers and grain. All are white, faintly tinted with pink as regards the blossoms and green as regards the grain, with black hearts for the poppies and golden ones for the daisies. The result is as charming a colour design as anyone could wish to see.

A mere mention of the millinery of this summer brings into the subject that of the parasol, owing to the new relationship that has

it, which are here given. The parasol is a most impressive as well as a most important detail of this summer's dress schemes, and the materials used are numerous, ranging from spot and plain taffeta to the most fragile of laces.



Parasols are important details in this summer's dress schemes, and are of various quaint shapes

Gay freaks amongst the sunshades are the very bunchy Mother Gamp kinds and those models with a notched panel, filled in with delicately pleated lace frills.

The pleated effects will be reckoned amongst the most characteristic fashions of this year of grace.

Pleated ruffles and pleated jabots have made the course clear for the pleated flowers just mentioned, and even the tiny black bow, with its old-fashioned diamond slide-centre, is pleated now.

A pretty little pleated throat frill and double elbow ruffles help to make the smart afternoon frock, sketched on one of these pages. It is carried out in dove grey voile with bands of blue silk upon the foundation overlaid with coarse lace.

The little coat is made of blossom brocade in shades of pink upon an apple green background, and the hat matches the voile in colour, and is trimmed with tiny flowers in shades of green, and loops of blue ribbon.

sprung up between them. There are various parasol eccentricities, and one that is very noticeable is the parasol shaped like a tulip, and another one that resembles a pagoda. Such designs and the quaintly inverted cup and saucer shape, were planned not only with a desire to produce an extraordinary and novel effect, but in order to accommodate the tall feather and flower aigrettes that are worn upon some hats, and the widely spreading brims that are a characteristic of other chapeaux. Allusions to this fashion are made by two pictorial representations of



# DRESS ACCESSORIES

## PRETTY NECK BOWS CROCHETED IN METALLIC THREAD AND TOSCA BEADS

Choice of Colours in Metallic Threads—Silver and Gold Threads with Coloured Beads—  
Instructions for Working

THESE little bows in metallic thread, decorated with Tosca beads, lend a very becoming and smart finish to the neck.

The thread can be obtained in many beautiful shades, so that any colour preferred could be used in place of those suggested for each specimen here described.

left hand, work (over the wire) 1 tr. in each of 5 tr. of previous row, in the 5th stitch also working a d.c. over the wire. Repeat all round, working a few extra stitches where it may seem necessary to make the row set well.

This bow consists of five leaves. The one described is the largest, to be used as the central under leaf or tab. To make the other four smaller in size omit the 4th row.

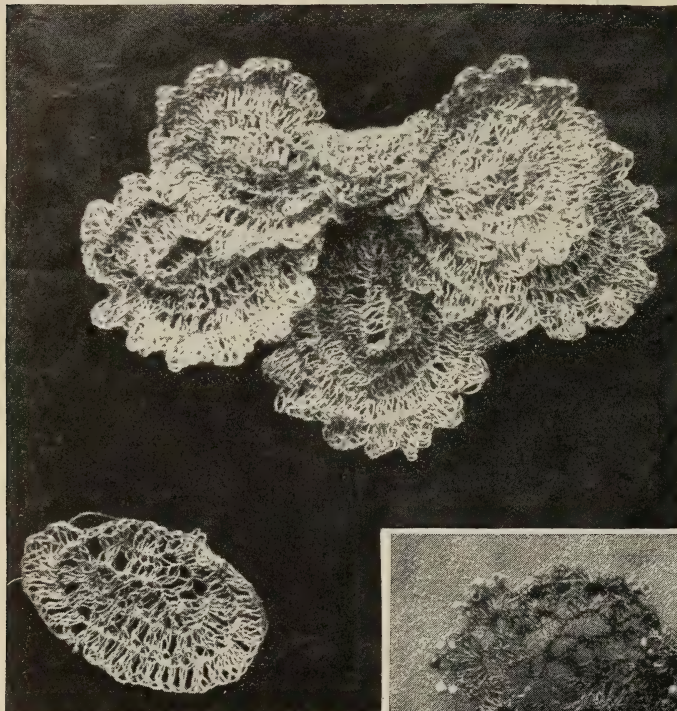
The tie-band in centre of bow is made thus: 12 ch., 1 tr. in 2nd ch. from hook, 1 tr. in each ch., 2 ch. Turn.

2nd row: Over wire 1 tr. in each stitch. Work 7 rows, each over wire.

Arrange the bow by placing the leaves as shown in illustration, with the largest leaf in the centre. Sew a safety-pin fastener at the back.

### A Golden Three-leaved Bow

One reel of gold thread, Tosca beads, florist's wire, and hook, size No. 4½, are



Bow in old rose metallic thread. Five leaves are required, the commencement of one being shown in detail

### The Five-leaved Bow

For the first illustration use old rose metallic thread, hook, size No. 4½, and florist's wire.

1st row: 10 ch., 1 tr. in 2nd chain from hook, 1 tr. in each ch., making 9 tr. in all; also crochet tr. along other side of ch., first working 3 tr. at point. At starting point work a d.c. to draw together.

2nd row: 2 tr. on top of each tr. of previous row, at starting point drawing together with d.c. stitch.

3rd row: 1 tr. in 1st and 2nd stitches of previous row, 2 tr. in 3rd stitch. Repeat all round.

4th row: 1 tr. in each stitch of previous row.

5th row: Holding the florist's wire in the



Gold thread decorated with Tosca beads in pastel shades was used for this bow

required to carry out the second design.

1st row: 5 ch., join with slip-stitch. Into the ring work 15 tr. Draw row together at end with a slip-stitch.

2nd row: 3 ch., then work 3 tr. with 3 ch. between into each stitch of previous row, until the 4th set of 3 tr. (opposite starting



point) is reached. Work 3 tr., and form a point by working 3 ch., then another 3 tr. into the same stitch. Repeat the 3 ch. and 3 tr. as before, ending with 3 ch., and working d.c. into the last stitches.

*3rd row:* 1 d.c. into 1st space, 6 ch., 1 d.c. in next space. Continue to point of previous row. Into this work 2 d.c., with 6 ch. between. Repeat 6 ch., 1 d.c. to end of row, finishing with d.c. in last space, and d.c. on d.c. of previous row.

*4th row:* 8 ch., 1 d.c. in each space of 6 ch., working an extra loop of 8 ch. and 1 d.c. in the 4th and 6th spaces only, ending with 8 ch. and d.c. stitches.

*5th row:* 3 ch., then 3 tr., 3 ch., 3 tr. in each space; d.c. along top.

*6th row:* 6 ch., then 4 tr., 6 ch., 4 tr. in the space between each group of 3 tr. of previous row, 6 ch. at end, then d.c. Break off and thread Tosca beads on to the gold thread.

*7th row:* In the space between each group of 4 tr. work \* 3 tr., bring up 2 beads, and make a slip-stitch to firmly hold them; 3 more tr., 4 beads, a slip-stitch, 3 tr., 2 beads, a slip-stitch, and 3 tr. Repeat from \* in each space.

Three tabs complete this bow, two more being worked in the same way, with the 6th row omitted, and the last row crocheted over the wire to make them set in position. Then arrange the large tab under the two smaller ones to hang from the centre.

Thread beads on gold thread, and further ornament the bow as fancy suggests.

#### Bow in Silver Thread

Take one reel of silver thread and some green glass beads, a hook, size No. 4½, and florist's wire.

*1st row:* 5 ch., join. In the ring work 14 tr., slip-stitching the row together.

*2nd row:* 3 ch., then 1 tr. in 1st ch., \* 2 ch., then 2 tr. in next ch. Repeat from \* in each stitch of previous row until 10 holes are formed, working d.c. in last few ch. to starting point. Join to top of 1st 3 ch., and 1 tr. with slip-stitch.

*3rd row:* 3 tr. in first space, 3 ch., 3 tr. in next space. Continue all round, ending with 3 ch. and d.c. stitches.

*4th row:* 2 ch., \* 2 long tr. in 1st space, 3 ch. 2 long tr. in same space. Repeat from \* in each of the 10 holes of previous

row, finishing with 2 ch. and d.c. Break off, and thread 75 beads on the metallic thread.

*5th row:* In the 1st space between group of 2 long tr. work 3 ch. (for tr.), 2 long tr., crocheting in 2 beads with the 2nd tr.; \* 4 ch., 3 long tr., crocheting in 2 beads with the first of the 3 tr.; 2 ch., 3 long tr. in the next space, crocheting 2 beads in the 3rd tr. Repeat from \*. Over the d.c. of previous row work a few long tr., drawing them tightly together.

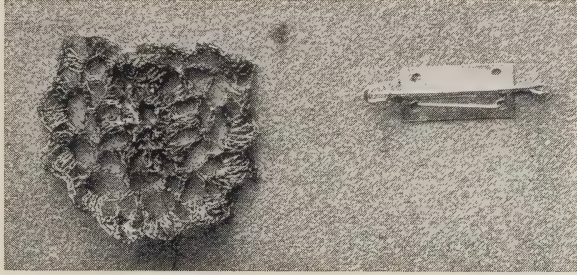
*6th row:* Holding the florist's wire in the left hand, over it work \* 3 long tr. in 1st space, push up 3 beads, make a slip-stitch to secure them on the outside of row, 3 long tr. In the next space work 4 long tr., dividing them with 1 bead, and slip-stitching to secure. Repeat from \*, and finish the straight edge with a few d.c. stitches.

Two side tabs are worked in the same way up to the 4th row, the 5th row being omitted, and the last row worked (over wire, in spaces of 4th row) 3 tr., 3 beads (slip-stitch

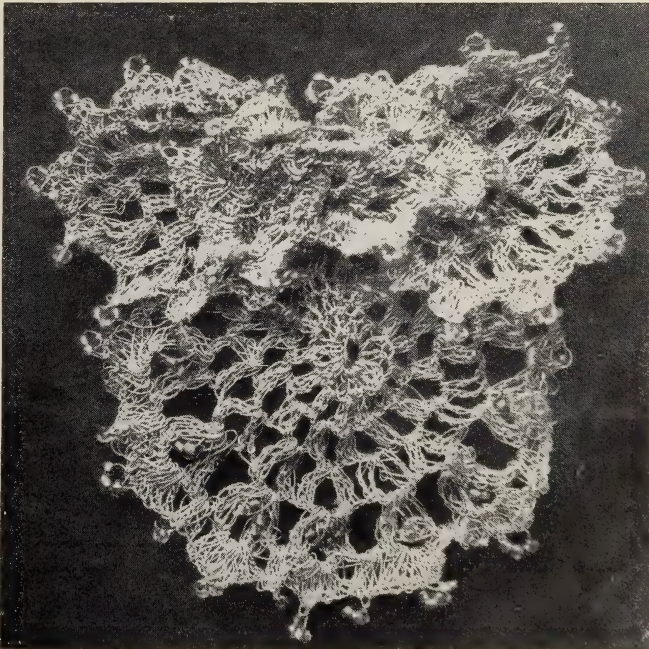
to secure), 3 tr., 1 d.c. between spaces.

To work the centre-piece, repeat the 1st, 2nd, and 3rd rows (over wire), omitting the straight edge, and completing the circle.

*4th row:* In each space (over wire) work 4 tr., 3 beads, slip-stitch to secure, 4 tr.



Commencement of leaf for bow in gold thread, with safety-pin attachment



Silver metallic thread with clear pale green beads is a charming colour scheme



## COLOUR IN COSTUME

By THE HON. MRS. FITZ ROY STEWART

RUSKIN once said: "Wherever men are noble they love bright colours."

His words may not stand the test of experience, yet it must be admitted that the beauties of history were often clever colourists.

Cleopatra had a craze for colour, and used rich tints with crafty effect; Diane de Poitiers liked yellow and wore it constantly; Madame de Pompadour scored a success with her blue-and-pink costumes; the happy mixture of pale pink and pale yellow belonged to the days of Marie Antoinette; and that most artful of contrasts, black and white and emerald green, owed its origin to the beautiful, ill-fated Empress Josephine.

### The Cult of Colour

And to come down to more modern times, two ill-starred sovereigns—the Empress Eugénie and the late Queen Draga of Servia—had in their day the cult of colour, and used it to striking advantage. Also some of the best actresses are keen on colour, and exercise their gift with much audacity. Of these are Sarah Bernhardt, Réjane, Mrs. Patrick Campbell, and Miss Irene Vanbrugh.

We English are not, as a nation, good colourists. But the subject of colour appeals to women of taste, and a few of our best dressmakers give proof that they have studied the art to perfection. One of these has been heard to say that she goes straight to Nature for her colourings, and she can have no better instructor.

Fruit, flowers, leaves and grasses teach us much, and rich tints can be found on the wings of butterflies. What green can be lovelier than that of a larch-tree? What pale blue can be more perfect than the blue of the plumbago plant or of the La Peyrouse hyacinth?

### Nature as Instructor

No shade of cream can be more delicate than that of the freesia; a forget-me-not shows the blending of soft blue and mauve; and what tints of orange and yellow can surpass those of a nasturtium? And the hydrangea, in pink, mauve, and blue, has given its name to some lovely colours that are known in Paris as hortensia. Then in fruit, oranges, and lemons, are types of yellow that remain, and we have the fresh green of the apple and the dark red of the raspberry. As for leaves, these supply a whole gamut of the finest colourings. A peacock's tail proves the power of blues and greens; and red and black never look better than on the wings of a Red Admiral butterfly.

We will take some of the best-known shades, and see how they should be used in matters of costume. White is the symbol of innocence, and brings to our minds the babe, the bride, and the quiet dead. But

the wearing of white in everyday life needs care and forethought.

Famous men seem to have a fancy for white when worn by women. Was it not Byron who said: "If she be dark let her wear white," or something to that effect? And the late Mr. Gladstone was once heard to declare that every woman, no matter what her age, looked her best in white satin. Royal ladies who have passed their first youth are often to be seen in white or cream colour.

Queen Alexandra used to wear white on many State occasions, as do the Empress Marie of Russia and Queen Margherita of Italy.

### To Wear White with Success

As regards wearing white, a broad general rule is that it suits the young, the old, and the beautiful, but, all the same, it proves often unbecoming to the average débutante. In order to wear white with success a woman should be slender, have a pale, clear skin, and a chic, smart appearance.

Black sounds dull, but it has its uses, and is in high favour with smart Parisiennes. And in London it finds appreciators. Masefield, in his clever novel, "The Street of To-day," wrote: "The only well-dressed women in Europe and America are the Spanish women, who still wear the black mantilla. Black makes every woman look well, and every fashion beautiful." Certain mistakes seem to be rooted in the minds of everyday Englishwomen. One of these is that only fair women can wear black with success. In real fact, however, a dark woman often looks well in black, and a brunette with a bright skin will be magnificent. But a black gown that scores must be in many blacks; it should have lace or jet, and be made in different stuffs that have different tones and textures. To dress well in black, a woman wants brains and looks and a first-class dressmaker to carry out her designs.

### A Touch of Mystery

Yellow is a splendid colour, and one that has about it a touch of mystery. Experts say that every known shade has its effect on health and character, and that best of all are the primary hues—red, blue, and yellow. Was it not Oscar Wilde who wrote that no one could be sad near the brightness of yellow? And no doubt more light is diffused from yellow than from any other colour. Yellow shows many exquisite hues, and only when too pure becomes unmanageable. A fair woman looks well in pale yellow; apricot and amber are both good; and a dull, fawny tint, once called "buff," has a certain artistic merit. Yellow was a favourite colour with the old masters.

*To be continued*





## NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

*Embroidery*  
*Embroidered Collars and*  
*Blouses*  
*Lace Work*  
*Drawn Thread Work*  
*Tatting*  
*Netting*

*Knitting*  
*Crochet*  
*Braiding*  
*Art Patchwork*  
*Plain Needlework*  
*Presents*  
*Sewing Machines*

*Darning with a Sewing*  
*Machine*  
*What can be done with*  
*Ribbon*  
*German Appliqué Work*  
*Monogram Designs,*  
*etc., etc.*

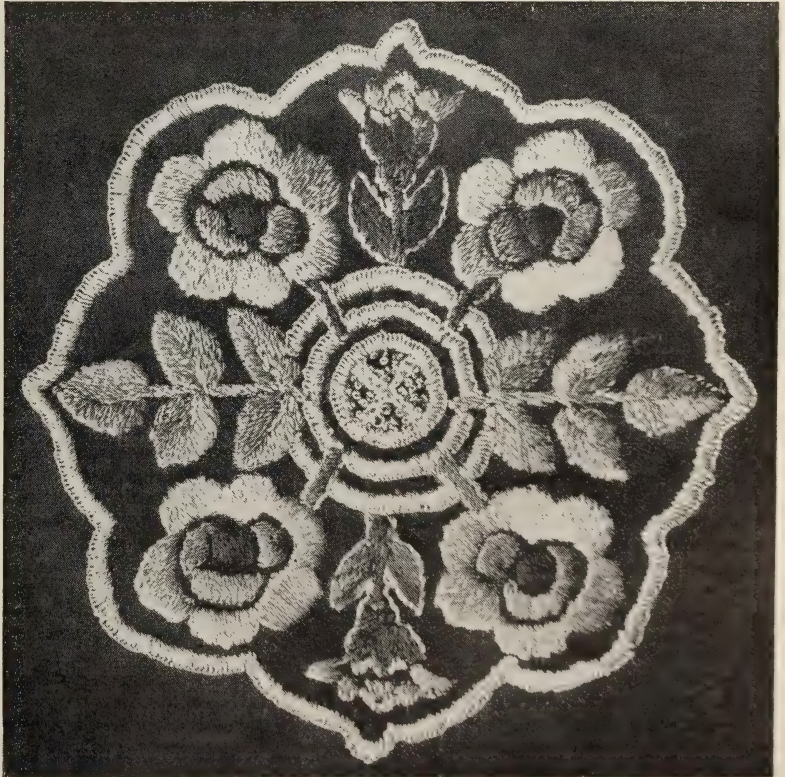
## FLOWERS IN DESIGN

Spoils from Field and Hedgerow—The Glorious Marsh Marigold—Conventionalised Designs—  
 Selection of Design—How to Obtain Bold Effects—Sofa Cushions

THERE are no flowers more suitable for design than those with which Nature strews the whole countryside in spring and summer.

Select, for instance, the primrose. It is capable of being adapted for many different purposes, and it is well to take up a root and make a careful drawing of the whole plant. Do the same with violets, narcissi, and marsh marigolds.

Nothing can be better for the decoration of a blotter than a well-balanced design of marsh marigolds. The striking yellow blossoms and big green leaves are most effective, especially if evenly and flatly worked in mallard silk on



This handsome conventionalised wild rose design would form a beautiful pattern for a cushion, as it is boldly conceived, and looks well from every point of view





A primrose makes an admirable subject for embroidery. A plant should be uprooted to serve as model for a careful drawing, from which the design can be made

a piece of linen about the colour of dark brown holland.

Outline the whole design with brown mallard silk, and work the centres with French knots. An ordinary blotting-book (which can be bought for a few pence at any stationer's) makes an excellent foundation, and the cardboard back under the linen just gives the right stiffness.

#### Design for a Sachet

A very pretty scent sachet may be made from a violet design. Work the violets in natural colours on pale blue silk; white violets might be embroidered on pink silk, or arbitrary colours on almost any shade. As a rule, the more conventional the design, the fewer tints used the better. For sprays

and bouquets a greater variety is allowable.

Finish off the scent sachet with pretty bows of ribbon to correspond with the tints chosen, and the result will be delightful.

#### Mounting

The narcissus design is specially adapted for wood-carving or inlay work, although it may be executed on any material. It would make a capital panel carried out in crewels on art serge.

Careful attention must be paid to the mounting of fancy work, and if it is thought better not to iron delicate fabrics such as thin silk, muslin, or satin, they can always be tightly fastened over a drawing-board by stretching them across in every direction very firmly, and fastening down with plenty of drawing-pins.

Before planning the design, carefully consider its suitability as to size, material, and subsequent use.

For example, violets are not a

desirable choice for covering large surfaces, or big plants like the marsh marigold for round objects such as d'oyleys.

Recollect that bedspreads, table-centres, and sofa cushions ought to look well from every point of view, and for this reason nothing is so satisfactory for their manipulation as bold, conventional designs.

Do not be afraid of coarse work done in a few stitches. Have you ever noticed that the most telling drawings are often composed of the fewest lines? This also applies to the covering of surfaces. A picture crowded with minute detail is never pleasing.

Another hint: always see that your needles are suitable in size for the silk, crewel, lustrine, or cotton with which they are to be threaded.





A beautifully balanced design of marsh marigolds which would look well worked on linen as a blotter cover

The most useful stitches for ordinary art work are satin and crewel stitch, with chain-stitch as a welcome variety.

When making French knots in many embroidery threads it is only necessary to turn the silk or thread over the needle *once*. Many people do so two or three times. The result is no better, for the knots gain nothing in beauty, and are more trouble to make.

It is a capital axiom in work never to put in needless stitches, in drawing never add needless lines, in writing never use needless words.

After all, intuition is the best guide to the eternal fitness of things, and this faculty is possessed more or less by every woman who really gives her mind to whatever she undertakes, especially if, like King Solomon's model housewife :

"She seeketh wool and flax, and worketh willingly with her hands."

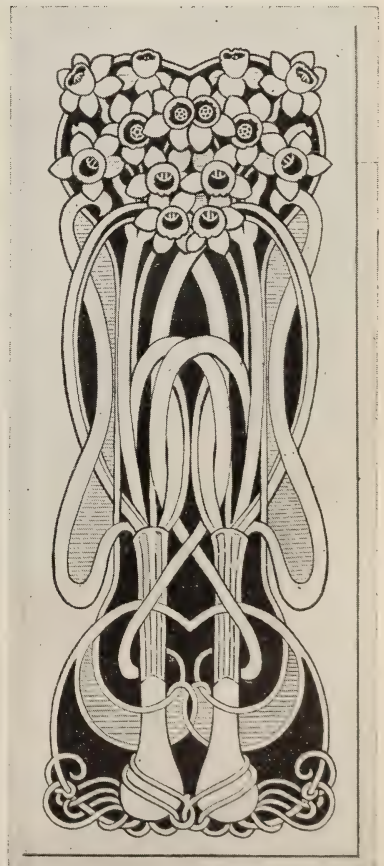
However, the most model housewife sometimes requires a rest, and what is more conducive to carrying out this laudable intention than to lean back against a really comfortable sofa cushion? The rose design for such a cushion can either be greatly enlarged to form an effective centre-cover, or traced in exactly the same size to form the four corners. These corners may be connected, according to the fancy of the worker, either by a single or duplicated line, carefully done in fancy stitches, or curved lines executed by tiny French knots at even

distances. The closer the knots are placed together the more effective they will be.

If the housewife is somewhat of an artist, too, she can gather a natural rose spray, and examine minutely the stalk, taking particular notice of the thorns, bracts, etc., with the idea of making use of it on her sofa cushion to join the flower and leaf corners already traced off on her material.

A few words as to this material. If the cushion is wanted for knockabout wear, select a suitable colour, and firm, strong holland or serge, and work out the design in crewel, lustrine, or wool.

If the cushion is wanted to give comfort when resting, use restful, low-toned colours. Shades of paler green on a dark surface give an idea of repose more than flaring reds or violent contrasts.



The narcissus, conventionalised, is specially adapted for wood-carving or inlay work



# THISTLE CROCHET LACE AND INSERTION

NOTE. When working this lace, the same number of stitches are passed over in the under row as are made in the row in hand, unless otherwise directed. At the commencement of rows, 3 chain stand for 1 treble stitch.

Abbreviations: Sp., space or spaces; bl., blocks; ch., chain; d. c., double crochet; tr., treble. One space consists of 2 chain, 1 treble. One block is made up of 3 treble stitches.

Arden's crochet cotton, No. 28, and a No. 7 steel hook were used for the specimen, this giving a lace 4 inches in depth, and an insertion  $3\frac{1}{4}$  inches wide.

## THISTLE LACE

Make a chain of 67 ch., and on it work:

1st row: 3 tr. (missing 1st 3 ch.), 17 sp.

8th row: As row 2. 8 sp., 8 bl., 7 sp.

9th row: 10 sp., 8 bl., 6 sp. As row 3.

10th row: As row 2. 6 sp., 7 bl., 12 sp.

11th row: 14 sp., 6 bl., 6 sp. As row 3.

12th row: As row 2. 6 sp., 5 bl., 16 sp.

13th row: 19 sp., 3 bl., 6 sp. As row 3.

14th row: As row 2. 6 sp., 2 bl., 5 sp., 6 bl., 10 sp.

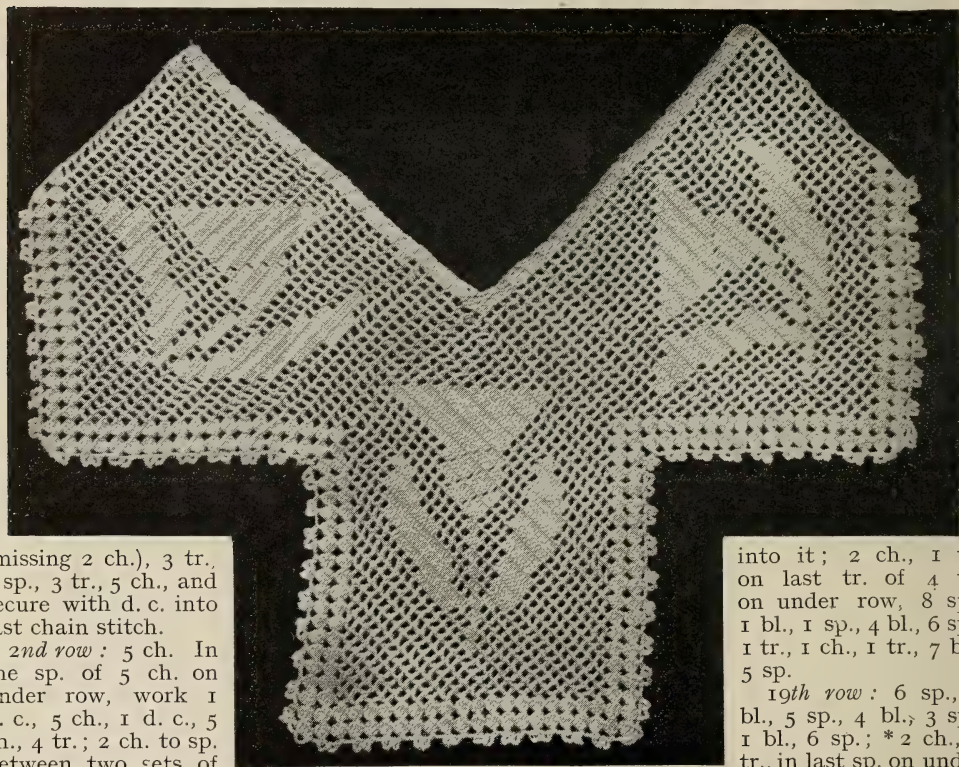
15th row: 9 sp., 1 tr., 1 ch., 1 tr., 4 bl., 2 sp., 4 bl., 2 sp., 1 bl., 7 sp. As row 3.

16th row: As row 2. 9 sp., 2 bl., 6 sp., 3 bl., 1 tr., 1 ch., 1 tr., 7 bl., 3 sp.

17th row: 4 sp., 7 bl., 1 ch., 2 tr., 2 bl., 8 sp., 2 bl., 8 sp. As row 3.

This row commences decreasing for point.

18th row: 5 ch., and in the space of 5 ch. work 1 d. c., 5 ch., 1 d. c., 3 ch., 3 tr.; 2 ch. to space between tr. on under row, 4 tr.



(missing 2 ch.), 3 tr., 1 sp., 3 tr., 5 ch., and secure with d. c. into last chain stitch.

2nd row: 5 ch. In the sp. of 5 ch. on under row, work 1 d. c., 5 ch., 1 d. c., 5 ch., 4 tr.; 2 ch. to sp. between two sets of tr. on under row, 4 tr. into it; 2 ch., 1 tr. on last tr. of 4 tr. on under row, 17 sp., 1 bl.

3rd row: 3 ch., 1 bl., 18 sp., \* 2 ch., 4 tr. between bl. on under row, 2 ch., and in space of 5 ch. on under row, 4 tr., 5 ch., 1 d. c.

NOTE. The instructions for top and bottom edges of border will now be omitted, it being understood that the top of border consists of 1 bl. on the even rows, and 3 ch. and 3 tr. on odd rows. Also that the bottom edging is worked the same as rows 2 and 3.

4th row: As row 2. 19 sp.

5th row: 20 sp., as row 3, from \*.

6th row: As row 2. 21 sp.

7th row: 9 sp., 3 bl., 10 sp., then as row 3.

3 ch., 1 d. c., in 3 ch. on under row.

20th row: 5 ch., and in sp. of 3 ch. work 1 d. c., 5 ch., 1 d. c., 3 ch., 4 tr. in sp. between trebles; 2 ch., 4 tr. in 1st sp.; 2 ch., 1 tr. on 2nd tr. of 2nd sp. on under row \*, 10 sp., 3 bl., 5 sp., 6 bl., 7 sp.

21st row: 8 sp., 5 bl., 5 sp., 2 bl., 10 sp.; then as row 19 from \*.

22nd row: As row 20 to \*. 9 sp., 3 bl., 4 sp., 4 bl., 9 sp.

23rd row: 10 sp., 3 bl., 3 sp., 3 bl., 9 sp. As row 19.

24th row: As row 20. 8 sp., 3 bl., 3 sp., 2 bl., 11 sp.

into it; 2 ch., 1 tr. on last tr. of 4 tr. on under row, 8 sp., 1 bl., 1 sp., 4 bl., 6 sp., 1 tr., 1 ch., 1 tr., 7 bl., 5 sp.

19th row: 6 sp., 7 bl., 5 sp., 4 bl., 3 sp., 1 bl., 6 sp.; \* 2 ch., 4 tr., in last sp. on under row; 2 ch., 4 tr. in sp. between trebles,

How the corner of the thistle crochet lace border is worked. Such lace washes excellently well and serves many useful purposes



25th row: 12 sp., 1 bl., 3 sp., 3 bl., 7 sp.  
 As row 19.  
 26th row: As row 20. 7 sp., 3 bl., 15 sp.  
 27th row: 15 sp., 3 bl., 6 sp. As row 19.  
 28th row: As row 20. 5 sp., 2 bl., 16 sp.  
 29th row: 16 sp., 2 bl., 4 sp. As row 19.  
 30th row: As row 20. 3 sp., 1 bl., 17 sp.  
 31st row: 20 sp. As row 19.  
 32nd row: As row 20. 19 sp.  
 33rd row: 18 sp. As row 19.  
 34th row: As row 20. 17 sp.  
 35th row: 16 sp. As row 19.

Continue from row 2 until required length is worked, then for the corner work:

1st row: As row 35.

2nd row: As row 2.

After this row, the top edge of trebles is discontinued. The bottom edge is worked as in first scallop, so that the instructions are omitted.

3rd row: 19 sp., beginning with 5 ch. over edge line, and working 1 tr. on last tr. of 4 tr. on under row. Edge.

4th row: Edge. 9 sp., 1 bl., 10 sp.

5th row: 9 sp., 2 bl., 10 sp. Edge.

6th row: Edge. 11 sp., 3 bl., 8 sp.

7th row: 7 sp., 4 bl., 12 sp. Edge.

8th row: Edge. 8 sp., 1 bl., 4 sp., 5 bl., 6 sp.

9th row: 5 sp., 6 bl., 4 sp., 3 bl., 7 sp. Edge.

10th row: Edge. 7 sp., 3 bl., 5 sp., 7 bl., 4 sp.

11th row: 3 sp., 7 bl., 1 tr., 1 ch., 1 tr., 1 bl., 4 sp., 4 bl., 7 sp. Edge.

12th row: Edge. 8 sp., 3 bl., 4 sp., 1 bl., 1 ch., 5 tr., 1 ch., 2 tr., 7 bl., 2 sp.

13th row: 1 sp., 8 bl., 1 ch., 5 tr., 1 ch., 5 tr., 1 ch., 2 tr., 3 sp., 4 bl., 8 sp. Edge.

14th row: Edge. 9 sp., 4 bl., 3 sp., 2 tr., 1 ch., 5 tr., 1 ch., 5 tr., 1 ch., 3 tr., 8 sp.

15th row: 9 sp., 1 bl., 1 tr., 1 ch., 5 tr., 1 ch., 4 tr., 4 sp., 3 bl., 10 sp. Edge.

16th row: Edge. 11 sp., 3 bl., 4 sp., 1 bl., 1 tr., 1 ch., 5 tr., 1 ch., 1 tr., 10 sp.

17th row: 14 sp., 1 bl., 4 sp., 3 bl., 11 sp. Edge.

18th row: Edge. 12 sp., 3 bl., 3 sp., 1 bl., 8 sp., 2 bl., 5 sp.

19th row: 6 sp., 3 bl., 7 sp., 1 bl., 3 sp., 2 bl., 13 sp. Edge.

20th row: Edge. Decrease as in 1st scallop. 14 sp., 2 bl., 2 sp., 1 bl., 5 sp., 6 bl., 6 sp.

21st row: 3 ch., 1 bl. over 1st sp. on under row, 6 sp., 8 bl., 3 sp., 1 bl., 1 sp., 1 bl., 14 sp. Edge.

22nd row: Edge. 14 sp., 1 bl., 3 sp., 8 bl., 6 sp., 3 tr. in last sp. on under row, 1 sp. over 4 tr.

23rd row: 5 ch., 4 tr. in 1st sp., 2 ch., 4 tr.

in next sp., 2 ch., 1 tr. on 2nd tr. from 4 tr. (This starts the edge of corner, which is decreased on each side.) 6 sp., 9 bl., 1 sp., 1 bl., 12 sp. Edge.

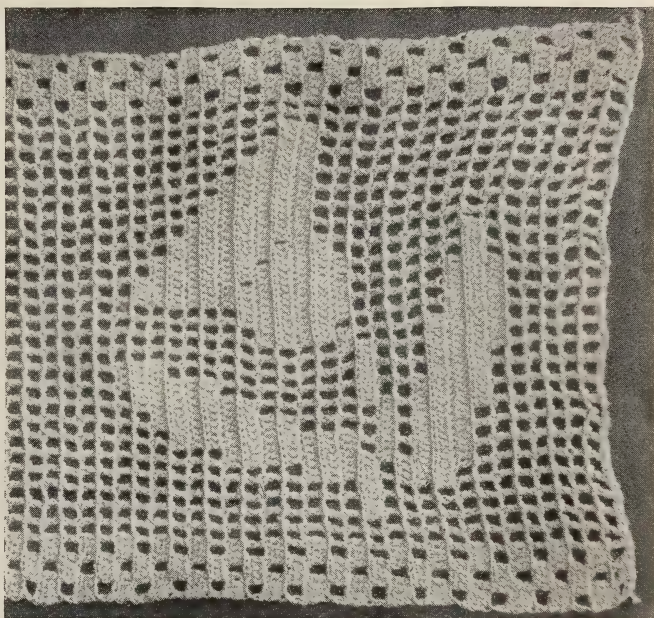
24th row: Edge. 10 sp., 1 bl., 3 sp., 4 bl., 9 sp., 2 ch., 4 tr. in last sp. on under row, 2 ch.; 4 tr. in sp. between trebles; 3 ch., 1 d. c. in sp. of 5 ch. on under row.

25th row: 5 ch. In sp. of 5 ch. work 1 d. c., 5 ch., 1 d. c., 3 ch., 4 tr. in sp. between trebles; 2 ch., 4 tr. in 1st sp., 2 ch., 1 tr. on 2nd tr. of 2nd sp. on under row; 16 sp., 1 bl., 8 sp. Edge.

Decrease both edges on the following rows, with spaces only between, until one space remains, then work 3 sets of 4 tr. in spaces—2 sets, and 1 set, keeping the picots of 5 ch. as before.

Work 2 picots on last tr., and fasten off.

To commence the 1st row of scallop for 2nd side of border, secure cotton with a d. c.



A pretty insertion of thistle crochet lace

stitch in side of 4 tr. of 2nd row; 3 ch., 3 tr. Work 16 sp. across on the edge of under sp., as before; 2 ch., 4 tr. in last sp., 2 ch., 4 tr. in sp. between trebles; 5 ch., 1 d. c. in sp. of 5 ch.; repeat from 2nd row of border.

### THISTLE INSERTION

*Terms:* The same as for the border. For the edging of insertion work 1 sp., 1 bl., 1 sp. at both ends of 1st row; 1 bl., 1 sp., 1 bl. at ends of 2nd row; repeat alternately.

In the following instructions the edging is therefore omitted.

Make 96 ch.

1st to 5th rows: 25 sp.

6th row: 10 sp., 4 bl., 11 sp.

7th row: 8 sp., 9 bl., 8 sp.

8th row: 10 sp., 10 bl., 5 sp.

9th row: 4 sp., 8 bl., 13 sp.

10th row: 16 sp., 5 bl., 4 sp.



11th row : 4 sp., 1 bl., 20 sp.  
 12th row : 17 sp., 3 bl., 5 sp.  
 13th row : 2 sp., 3 bl., 3 sp., 3 bl., 14 sp.  
 14th row : 9 sp., 3 bl., 1 sp., 1 bl., 5 sp.,  
 2 bl., 4 sp.  
 15th row : 4 sp., 2 bl., 6 sp., 5 bl., 8 sp.  
 16th row : 2 sp., 11 bl., 6 sp., 2 bl., 4 sp.  
 17th row : 5 sp., 2 bl., 5 sp., 5 bl., 1 ch.  
 (miss 1 stitch below), 2 tr., 5 bl., 2 sp.  
 18th row : 3 sp., 5 bl., 1 tr., 1 ch. (miss  
 1 stitch below), 1 tr., 4 bl., 5 sp., 2 bl., 5 sp.

19th row : 5 sp., 3 bl., 5 sp., 2 bl., 1 ch.  
 (miss 1 stitch below), 2 tr., 5 bl., 4 sp.  
 20th row : 5 sp., 6 bl., 6 sp., 3 bl., 5 sp.  
 21st row : 6 sp., 3 bl., 5 sp., 5 bl., 6 sp.  
 22nd row : 7 sp., 4 bl., 5 sp., 3 bl., 6 sp.  
 23rd row : 6 sp., 3 bl., 5 sp., 3 bl., 8 sp.  
 24th row : 9 sp., 2 bl., 4 sp., 3 bl., 7 sp.  
 25th row : 8 sp., 2 bl., 4 sp., 1 bl., 10 sp.  
 26th row : 15 sp., 1 bl., 9 sp.

Work 11 rows, with 25 sp. between the edges ; then repeat from sixth row.

## POINT LACE

Continued from page 5282, Part 44

IN a previous article some examples of the fillings used in point lace were given.

Following are a further selection, but the worker who has yielded to the spell of this work will quickly evolve variations for herself.

*Paris Point, or Corded Buttonhole Stitch.* There are many varieties of this stitch, three of which were shown in the first illustrations. It is both durable and pretty, and is

Beginning about 3 holes from the corner, work 2 buttonhole stitches, miss 4 holes in the braid, 4 stitches, miss 4 holes, 4 stitches to end of row.

2nd row : Cross from right to left, as in Paris Point, twisting the thread in and out of the loops.

3rd row : Work 2 stitches, placing the first one between the two stitches on the 1st row, and the 2nd stitch on the outside of

the 2nd stitch. Miss 4 holes, 4 stitches, miss 4 holes, 4 stitches. Continue to end of row.

When commencing the 5th row, work 3 stitches, 2 as in the 3rd row, with the 1st stitch closely to the braid. In the 7th row work 4 stitches in the same way.

It is necessary to give careful attention to the stitches at the sides, in order to obtain a correct slope in the pattern.

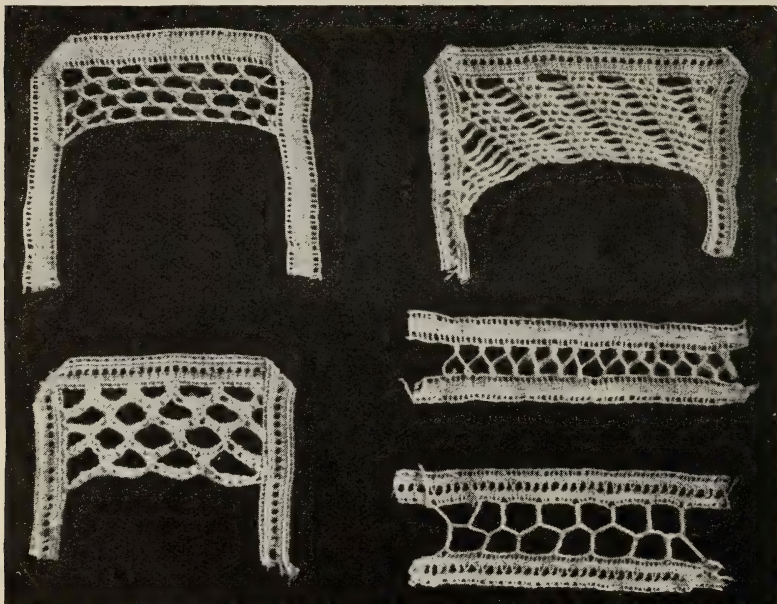
*Roman Net.* This is also suitable for large fillings, and is very strong.

Begin at the left of the design, and work 2 buttonhole stitches in the 4th and 5th holes from corner. Miss 3 holes in braid, making the stitch loose, and in the next 2 holes work 2 buttonhole stitches. Miss 3 holes, and continue to end of space.

To commence the next row whip over one or two holes in the edge of braid, to obtain the correct position, then work 5 buttonhole stitches closely together in the large loop, and one stitch in the small loop.

Work the 3rd row the same as the 1st row, placing the 2 buttonhole stitches in the centre of the 5 stitches which cover the large loops.

*Ladder or Faggot Stitch* is most suitable for narrow fillings.



Paris point or corded buttonhole  
Roman net

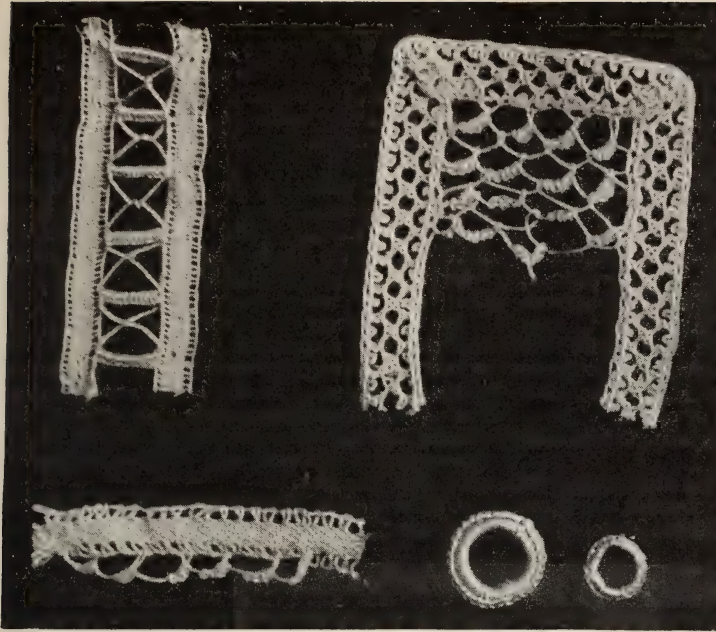
Striped fillings of corded buttonholing  
Ladder or Faggot stitch.  
Column stitch

practically the same as the "plain clothing" or "open Italian" stitch, previously explained.

At the left-hand side of the work commence the loose buttonhole stitches, two or three holes below the top of the space, and after oversewing the braid at the end until the thread is level with the row, from right to left twist the thread in and out of the loops of the first row. When working the third row (buttonhole stitches), place the needle between the first row and the twisted thread.

*Striped Filling of Corded Buttonholing.* This is particularly suitable for large fillings, but is also adaptable for small spaces.





Pentridge stitch  
Border of Point de Venise

Point de Venise  
Raised Rings

From the left-hand corner carry the thread to the opposite side, 3 holes lower down than the starting point opposite. Pass the needle downward through the 4th hole, so that when drawn through the braid the thread will cross when carried back to the other side.

**Column Stitch.** The working of this stitch is somewhat similar to the ladder stitch, the difference being that the thread is twisted round the loops three or four times, according to the width of the space to be filled. It is, however, much prettier in effect.

**Pentridge Stitch.** A most suitable stitch when a long, narrow, and effective filling is required.

Carry the thread from left to right, recross, then carry a 3rd bar into the hole below that already used.

From right to left buttonhole stitch over the 3 bars. Carry a single diagonal bar from top to bottom into the 5th hole from the straight bar, then make 3 more bars, from side to side, as before; but before buttonholing over them extend a diagonal bar from bottom to top,

making a knot in the centre. Whip the edge of the braid to the 3 bars to be buttonholed.

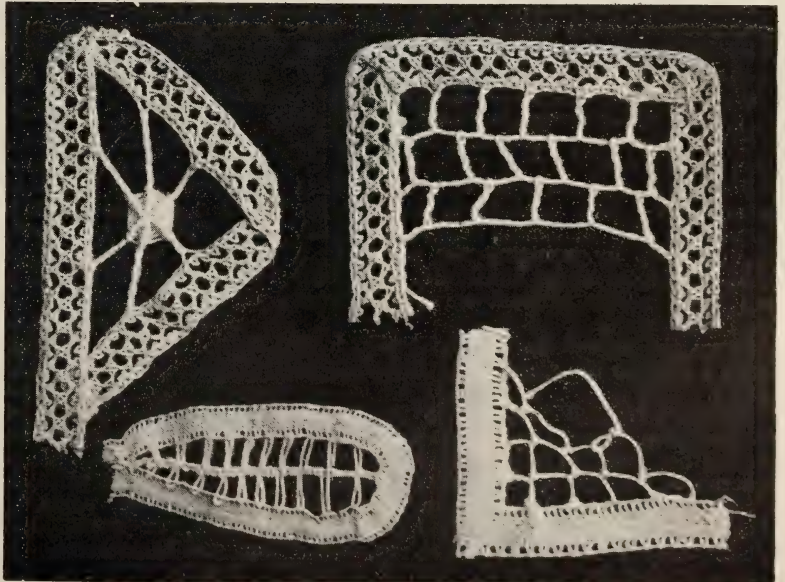
**Point de Venise.** Beginning at the left side, 3 holes below the top of the space to be filled, and missing 3 holes from the end of braid, work a "Brussels point" stitch, described on page 5279, Vol. 8 (which is a loose buttonhole stitch).

Hold the stitch down with the left thumb, and draw the thread loosely back to the end of stitch, then work 5 buttonhole stitches over the 2 strands of thread. Miss 3 holes in braid, making a 2nd stitch, and repeat to end of row.

For the 2nd row, and every alternate row, merely work loose buttonhole stitches into each stitch of the previous row, inserting the needle between the sets of 5 buttonhole stitches.

**Point de Venise Bordering.** For fine lace collars, etc., a border can be worked in the same stitch.

**Raised Rings.** A judicious use of these rings gives a handsome effect to many pieces of work. The simplest way is to wind the thread several times round a lead pencil, then slip it off and secure with a few over-casting stitches. Then, with the linen thread, crochet or buttonhole closely all round the ring thus formed.



Spider stitch  
Point de reprise

Spanish point  
An imitation of netting



*Spider Stitch or Wheel.* This filling is particularly adaptable to a triangular space.

Carry the thread from one side to the other, and secure with a buttonhole stitch; twist back along the thread to centre, then throw out another thread, and twist back to centre. Make as many of these bars as are necessary, then from the exact centre work round and round, taking back stitches over the bars, until the solid part is as large as wished for.

*Spanish Point Stitch.* Commencing about 4 holes down on the left side, work a "Brussels point" stitch in the 4th hole from the end of braid. Allow this stitch to rest rather loosely in the space, and twist the thread two or three times over the loop, as for "column" stitch. Miss 4 holes, make a loop, and continue to end of space.

Cross from right to left, twisting the thread in and out of the loops.

This stitch may be varied infinitely. It may be worked singly, in couples, or three together. Should two or three stitches be

Whip over 4 holes in the edge of braid, then work a loose buttonhole stitch in the corner loop, and also a buttonhole stitch across the 1st stitch to secure the knot.

Carry thread to braid, fasten (4 holes from starting point), whip over edge, and make loops and knots in each of the stitches of previous row.

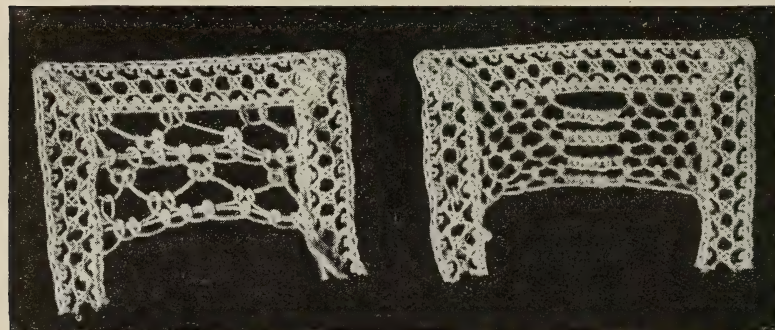
*Dawlish Stitch.* In the 4th and 5th holes from right-hand side work 2 "Brussels point" stitches. Miss 4 holes in braid, making a long, loose stitch. Work 2 more "Brussels point" stitches, miss 4 holes. Continue to end of space.

Work the 2nd row, from left to right, in the same way, putting the two "Brussels point" stitches in the large spaces, then extend the thread to the left side to form a bar. Work loose buttonhole stitches back to the right-hand side, putting 2 in each large space, and 1 between the stitches, working also over the bar.

*College Stitch.* Beginning at the left-hand side, work 4 "Brussels point" stitches,

missing 1 hole in braid between each stitch. Miss 6 holes, and work 4 more stitches.

For the second row, from right to left, work 3 "Brussels point" stitches in the stitches of previous row, 6 stitches in the long stitch, and 3 stitches in the remaining stitches of previous row.



Dawlish stitch

College stitch

worked together, one twist between each stitch is all that is necessary.

*Point de Reprise Stitch.* Secure the thread in the centre of the widest end of leaf, then extend it to the stem end, fasten, and recross to the starting point. *These threads must set easily, so as not to pull the braid out of position.*

A third thread may be used, in which case the starting point would be from the stem end of leaf.

For about one-sixteenth of an inch darn in and out of the threads, then carry the thread to the left-hand edge of braid. Form a loop by inserting the needle in a small hole from under the braid, draw out, and insert needle in next small hole from the top of braid.

Carry the thread to the right side, and make a loop in the same way, then darn as before.

*Imitation Net.* This stitch is practically an imitation of netting. It is begun from the corner, and is the most suitable for spaces where diagonal stitches are necessary.

Secure the thread in the 4th hole from top of space, then into the 4th hole from end of braid, making the stitch loose, as, when drawn up by the following row, it should form a square.

If a wider space is to be filled, more "Brussels point" stitches may be worked.

On the choice and variety of the fillings used depends the beauty of point lace work, and having mastered the stitches, the application of a design is the next consideration.

A beautiful form of this work is Point Lace Appliqué, or Princess Lace. In this Brussels net is taken as the foundation on which the Honiton braid is laid in the selected design, with appropriate fillings. Raised rings give a particularly good result on the net foundation. A very clear design should be chosen, with the guiding lines made to show clearly through the net.

First tack the net securely to the pattern, then the braid on the pattern on the net. When this is done whip all curves, or mitre the braid on turning a sharp angle. Sew the braid finely to the net, and then fill with some of the lace stitches already given, and raised rings. Simple ladder stitch or Pentridge stitch are pretty. If a wider filling is wanted, triple point de Bruxelles, point de Venise, or point de Brabançon will all suggest themselves.

Sprays of leaves made of Honiton lace braid make a good show, and are very



quickly executed. Just tack on the tiny pieces of Honiton braid to form a spray; sew all round closely, fixing the points with buttonhole stitches. The stalks may be simulated in chain or outline stitch.

At the outside edge the net is cut away close to the braid, and here the prettiest trimming would be point de Venise worked round the edge, giving a slight unevenness to it.



An example of Point Lace Applique or Princess lace. Brussels Net is the foundation, on which Honiton braid is laid with suitable fillings

## INVALID COMFORTS

**I**t makes all the difference in the world to the comfort and well-being of the sick as to whether little details in clothing are well arranged and carried out.

The three following garments, which are easy to make and inexpensive, will certainly repay a practical application when the time of need arrives.

A "bed serviette" will be found most useful in cases of bedridden and very old people when taking food or medicine. In nursing the blind, it forms a great factor in their list of creature comforts.

To make the bed serviette, buy a yard of calico, ordinary width, place a flat paper pattern of bodice over it, cut out neck carefully, hem round, or edge with tape; also making two long strings of tape to tie round the neck.

### A "Nightingale" Jacket

The "nightingale" bed jacket can be made from two yards of flannel, cashmere, or any warm material. Buy as wide a material as possible, because width across the chest is advisable. A useful size is made of thirty-inch-wide pale blue flannel.

There is practically no cutting out required. Double the length of flannel; take a pair of scissors, and cut a six-inch opening along the fold. Turn each over in a flap, thus forming a sixteen-inch neck. The turned-over por-

tions should be tacked down and finished off with feather-stitching worked in mallard silk or lustrine. Both sides of the flannel are hemmed to form the front, with buttons and loops sewn on at regular intervals. Hem both ends of the material till within a few inches of the corners, which fold back to form flaps. Fasten the points together with a button and loop round the wrist. Hem the remaining sides, and this useful garment is complete.

### Protective Sleeves

Fold a hemstitched handkerchief from corner to corner, forming a triangle in double material, its base towards you. Near the point cut from the right hand side across to the left side in the curve necessary for the inner seam of a sleeve to within about six inches of the lower point of the triangle. Stitch the seam and turn back the left point to form a pointed cuff on the right side of the finished sleeve. The embroidered corner of a handkerchief should be arranged to form the cuff. The hem-stitched borders of the handkerchief make no further sewing necessary, except the sewing together of the two sides already mentioned.

These sleeves are the greatest saving in the invalid's washing bill, as they preserve the dressing-gown or nightdress cuffs in pristine cleanliness, besides really enhancing the smartness of the patient's appearance.



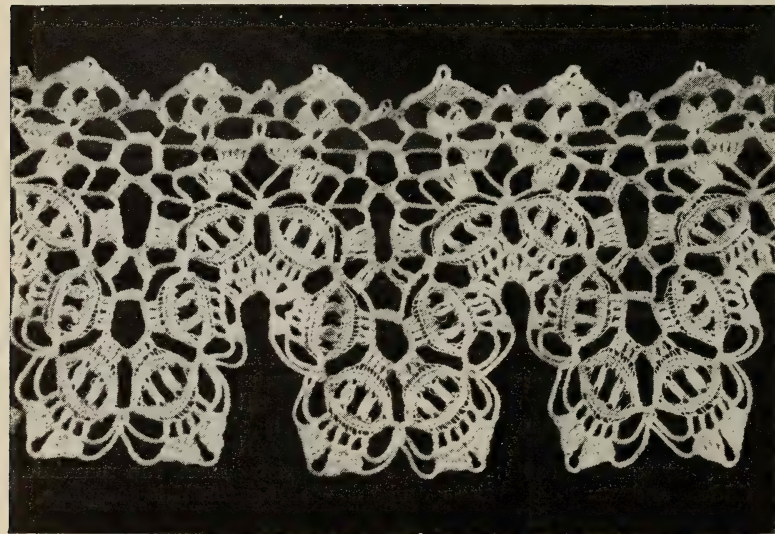
# HONITON BRAID AND CROCHET COLLAR

A Fine and Lace-like Effect—The Charm of Combining Lace Braid and Crochet—Collar and Cuffs to Match

Abbreviations: ch., chain; tr., treble; l. tr., long treble; d. c., double crochet

**THE** materials required for this dainty crochet collar are a length of Honiton lace braid, Manlove's crochet cotton No. 42, and a very fine steel hook. For a fourteen-inch collar, 54 ovals of the braid as illustrated will be needed, and it should be cut with a bar extending beyond the ovals at each end, on which the work can be commenced and finished off. This length gives nine tabs to the collar, a cuff to match taking five.

**1st row (outside of collar):** Neatly turn in the end bar of braid, and work 7 d. c. into it. 7 ch., 4 tr. in the edge of the first oval, 9 ch., 3 d. c. over bar between ovals, 9 ch. In each of the next four ovals work 5 tr. with 2 ch. between, and with 9 ch., 3 d. c., 9 ch. between each oval. Work the 6th, 7th, and 8th ovals in the same way, but *without*



Three scallops of the Honiton braid and crochet collar, very slightly reduced in size. This pattern is particularly dainty and lace-like in appearance

any ch. between the ovals. \* 9 ch., 3 d. c. over bar, 9 ch., 5 tr. with 2 ch. between in the next three ovals, and with 9 ch., 3 d. c., 9 ch. between each oval. Work the next three ovals the same as the 6th, 7th, and 8th, and continue from \*.

**1st row of inside of collar:** In the end oval work 7 d. c., 7 ch., 4 tr. in the top of oval, 7 ch. 2 d. c. in bar, 7 ch. \* 4 tr. in the next four ovals, with *no* ch. between. 5 ch., slipstitch into the end of the last 7 ch. and the first 4 tr. Cross the 5 ch. with d. c. stitches, thus forming a bar. 7 ch., 3 d. c. over lace bar, 7 ch. 5 d. c. in edge of oval, 7 ch., 3 d. c., 7 ch. 5 d. c. in next oval, 7 ch., 3 d. c., 7 ch. Repeat from \*.

**2nd "outside" row:** Join in the centre of first 4 tr. \*\*, 11 ch. 1 d. c. in bar, 11 ch. \* In the first space of 2 ch. work 3 tr. In

the second space 3 l. tr., 5 ch. In the third space 3 l. tr., and in the fourth space 3 tr. 11 ch., 1 d. c. in bar, 11 ch. Repeat from \* over the next two ovals. In the first space of trebles over fifth oval (which is the commencement of dip) work 3 tr., 3 ch., 2 l. tr. between groups of previous row. 1 l. tr. in each of the two centre spaces, 2 l. tr. between groups, 1 l. tr. in each of the two centre spaces of new group, 2 l. tr. between groups. Miss three spaces, crochet 3 ch., and work 3 tr. in fourth space. Continue from \*\*, finishing off at end of collar with 7 ch. and slipstitch into loop of under row.

**2nd "inside" row:** Slipstitch into 4 tr. on outside of first oval 7 ch. 5 l. tr. in first space, 7 ch. 2 d. c. in centre of 7 d. c. of end bar, 7 ch. 5 l. tr. in next space, 7 ch. 2 d. c. in centre of 4 tr. of previous row, 7 ch. \* 5 l. tr. in next space. 2 l. tr. in next space. Missing the "bar" space, work 2 l. tr. in the next space. 5 l. tr. in the next space. 7 ch., 2 d. c. in the centre of 5 d. c. of previous row, 7 ch. 5 l. tr. in space. 7 ch., 2 d. c. in bar, 7 ch. 5 l. tr. in next space. 7 ch., 2 d. c. in centre of 5 d. c. of previous row, 7 ch. Repeat from \*.

**3rd "inside" row:** \* Commence in top space of 7 ch., work 4 ch. (for 1 l. tr.), 4 l. tr., 3 ch.; 5 l. tr. in the next space of 7 ch. Work 7 ch., 4 d. c. in next space, 5 ch., 2 l. tr. in the next space, and in the space opposite, thus drawing the dip together. 5 ch., 4 d. c. in next space, 7 ch. Repeat from \* with 5 l. tr.

**4th row:** Slipstitch into slipstitch of 2nd row, 6 d. c. into 7 ch., 5 ch., 2 d. c. into same space, 7 ch. In first two stitches of 5 tr. work 2 d. c., 5 ch., 2 d. c., then 1 d. c. between each of the next tr. In the small space 2 d. c., 5 ch., 2 d. c. 1 d. c. between the next 5 tr. \* 2 d. c., 5 ch., 2 d. c. in the next space (working the stitches close up to the 5 tr.), 7 ch. 2 l. tr. in next space, 5 ch. Miss the large space, and in the next space work 2 l. tr., 7 ch. 2 d. c., 5 ch., 2 d. c. in the next space (working the stitches close up to the next 5 tr.). 1 d. c. between the 5 tr., 2 d. c., 5 ch., 2 d. c. in space. 1 d. c. between 5 tr. Repeat from \*.



5th row: Commence at same place with a slipstitch, 7 ch., 3 d. c. into 5 ch., 7 ch., 3 d. c. into space, 7 ch. \* 4 l. tr., 5 ch., 4 l. tr. in 5 ch., 5 ch. 3 d. c. in next loop of 5 ch., 5 ch. 4 l. tr., 5 ch., 4 l. tr. in next loop, 7 ch. 5 d. c. over the 5 ch. of previous row, 7 ch. Repeat from \*.

6th row: In the space of 5 ch. (between

four trebles) \* work 9 tr., 5 ch., 2 tr. in next space, 3 ch., 2 tr. in next space, 5 ch.

Repeat from \*

7th row: \* 4 d. c. between the first trs. of 9 tr., 5 ch., 4 d. c. in the remainder of 9 tr. 5 d. c. in first space, 3 d. c., 5 ch., 3 d. c. in next space, 5 d. c. in next space. Repeat from \*.

## NIGHTDRESS CASE AND BRUSH BAG IN HUCKABACK

Darning on Huckaback—Simple but Effective Work—Nightdress and Brush Bags—A Suggestion for a Border

IN needlework, as in other handicrafts, good effects can often be obtained by the simplest means. This is an advantage to the woman who does not care for intricate embroidery or elaborate work.

To such darning on huckaback comes as a pleasant form of fancy-work. Furthermore, the material is not costly, and if washing embroidery threads are used the articles, when made, wash over and over again without hurt.

### How to Work on Huckaback

Special huckaback can now be procured at most fancy work depôts, but the ordinary towelling is quite suitable if a weave in which the threads are clear and regular is selected.

The pattern is made simply by taking up certain threads and passing over others in regular sequence. When various colours are employed exceedingly good effects can be obtained.

Silks or one of the many lovely mercerised threads now obtainable form the most suitable materials.

The first illustration gives the simplest possible form of stitch, and shows clearly how the threads of the huckaback are picked up.

In the nightdress case and brush bag illustrated two shades of mauve mercerised thread were darned in horizontal and vertical lines, giving a most effective "step" pattern.

The whole charm of the work lies in its regularity; therefore, when working such a design as the one shown, it is well to make a generous estimate for the size of the worked portion, so that in making up the pattern can be carefully adjusted.

The nightdress case was cut in one piece, just over a yard in length and half a yard wide. One end was folded up with a two-inch hem to form the bag portion, the remainder of the material falling over it in

a flap. On this the darning in pattern was carried out, the design being continued on the bag portion.

The "steps" are made by taking up two of the raised threads of the huckaback, passing over the next, taking up the next, till five pairs of threads have been worked in this straight darning. Then work three stitches vertically in spiral fashion; repeat the horizontal line of plain darning and the spiral stitches until the centre of the material is reached. When once the exact centre has been ascertained a mark should be made in the work, as the lines must follow each other in regular sequence. Work four lines in the dark shade, then three in a paler shade; leave a space, and repeat another block of darning exactly above the first. Continue the design on the lower portion, being careful to keep to the same central thread.

The brush bag is worked in exactly the same way, using fewer blocks, or "steps," of the darning pattern according to the size required. Line the flap of each case with

muslin, make up into bag shape, and edge with a coarse linen lace, and all is complete.

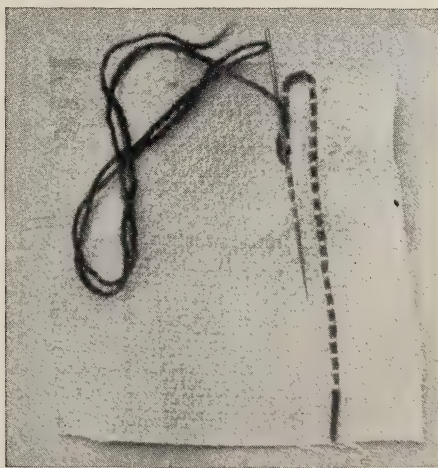
Two, or even three, shades of a colour might be used. Gradations of blue, green, and rose would each be very effective. The colour chosen might well correspond with the prevailing colouring of the decorations.

For many purposes a straight band of ornamentation is preferred. For one thing the band can be worked separately, and is thus far more portable than a large piece of work.

The last illustration

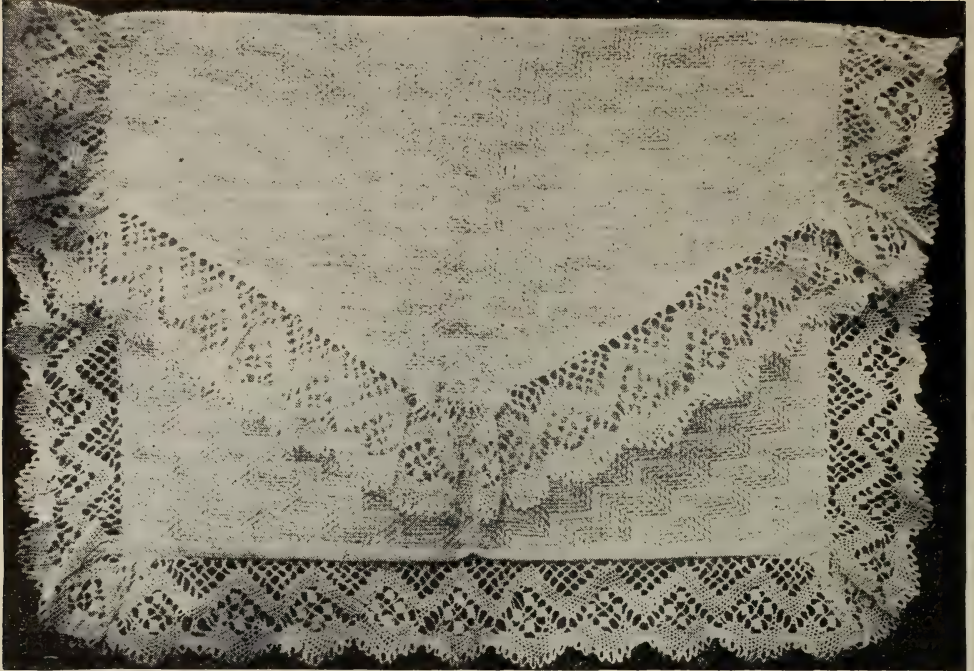
gives an excellent design for a border or band, and should be carried out in various coloured threads to be effective.

The colours used for this are red and black for the outside pattern, then comes a straight line of darning in light blue, one in black, a third in blue. The centre band is simply



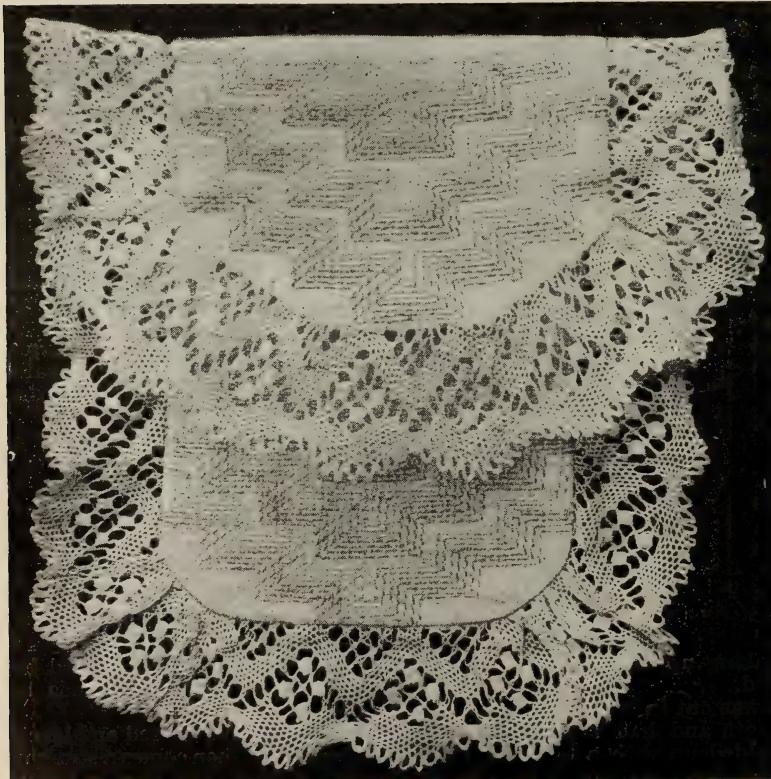
The simplest form of darning stitch, showing how the threads are picked up





A pretty and serviceable nightdress case of huckaback embroidered in darned work. The horizontal and vertical lines of stitchery form an effective "step" pattern

two waved lines in light blue forming diamond shapes. Over these (taking up the spaces missed by the light blue) come two similar lines in darker blue. The



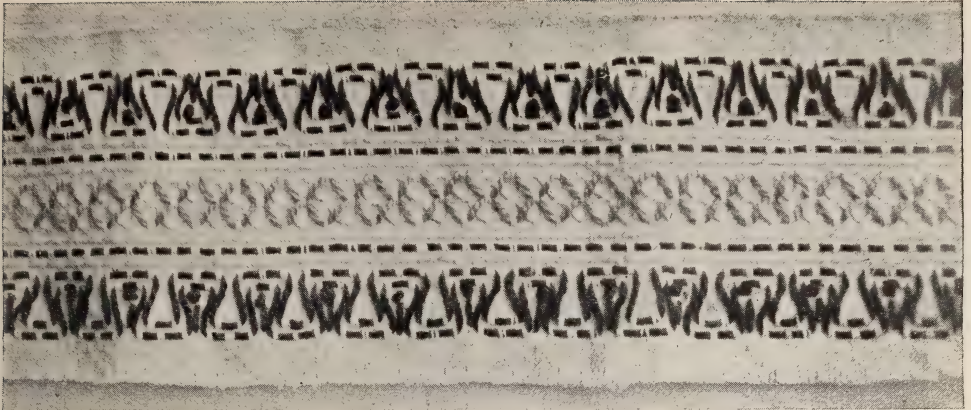
A brush-and-comb bag in darned huckaback, edged with torchon lace. Such a bag is easily fashioned and washes well

result is a rich Oriental effect, and such a band would ornament a work-bag, chair-back, table-centre, and numberless other articles.

Narrow bands of darned huckaback would be a charming trimming for a washing frock. A somewhat wider band should be provided for a belt, while portions of the same material could be inset across the bodice and as a panel at the foot of the skirt. The colours chosen for such trimmings must of necessity depend on the colour of the dress.

Blue and red, with a line of darning in black, is always effective on a blue fabric; while shades of purple would be appropriate on a mauve background.





A design for a border or band, which should be carried out in various coloured threads, and would look well on a work-bag or chair-back

## WHAT CAN BE DONE WITH A MODERN SEWING-MACHINE

### Attachments for Hemming, Ruffling, and Tucking—Darning by Machine

A SEWING-MACHINE is nowadays an ordinary item in the furnishing of a work-room or in the equipment of the simplest home. It is indeed difficult to imagine what we should do without its aid in the fashioning of our clothes and the necessary household stitchery.

Many women, however, still fail to realise the possibilities of the latest type of sewing-machine. They work yards of running by hand when making frills, or laboriously turn down hems which, if they only knew it, the machine is ready and waiting to do for them.

A sewing-machine simply represents to them a machine which will do straightforward seams and lines of stitching. But by the aid of the proper attachments the possibilities of a machine are increased to a wonderful extent. These attachments are easily adjusted, and with a very little practice perfect results can be obtained.

Is there a long length of hemming to stitch? Place the hemmer attachment on the machine, with the material in the position directed, start the machine, and the hem is turned in and stitched in an even width at the one operation. If desired, lace can be stitched on with the hem, thus reducing three operations to one.

The hemming attachment is also of great assistance in felling seams, turning the material under evenly and neatly.

A variation of the hemmer attachment provides for hems of different widths. By the turning of a screw, hems from a fraction of an inch to an inch or more wide can be stitched with equal ease.

Binding is a quick process when carried out on the machine, and the same attachment is available for making French folds.

One of many interesting devices is the veining foot, by the aid of which the effect of hemstitching is obtained.

In these days of gaugings and ruffles as favourite forms of trimming, many tedious

hours of running by hand can be avoided by the use of the mechanical ruffler attachment. The result is very even in appearance.

This is not all, for the machinist may attach her ruffle in the desired position if she so wills at the same operation.

Tucking, either in plain rows or in a pattern, can be accomplished by the cleverly constructed tucker attachment. And what more popular trimming is there than tucks? They take away the too severe effect of a perfectly plain material, without the fussiness that frills or flounces would give.

In washing frocks, tucks are almost a foregone adornment. They wash and iron with the frock without the extra labour lace or embroidery involves.

The attachment that enables darning to be done on the machine is, perhaps, the one that appeals to the practical woman most strongly. She knows the tedious labour of hand-darning, and, unless the worker is very expert, the uneven-looking patch that is the result. But by the aid of the magic machine she may venture on the repair of her most valued table napery in the full assurance of success as the reward of her work.

The portion of the fabric to be darned is secured within a metal circlet, and held taut by its means. Then the machine with its attachment in place does the rest. The evenness of the stitchery is the acme of neatness and makes for strength.

Braiding by machine is a simple matter, and the most intricate designs can be followed with ease.

Quilting, although not so much used as formerly, is still requisitioned occasionally, and a guide by which the rows of stitching are kept even is an invaluable aid to the worker.

So many are the possibilities of the sewing-machine in expert hands that it might be simpler to say what the machine can *not* do, rather than enumerate "what *can* be done with a sewing-machine."





This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

*Beautiful Women in History*  
*Treatment of the Hair*  
*The Beauty of Motherhood and Old Age*  
*The Effect of Diet on Beauty*  
*Freckles, Sunburn*  
*Beauty Baths*  
*Manicure*

*The Beautiful Baby*  
*The Beautiful Child*  
*Health and Beauty*  
*Physical Culture*  
*How the Housewife may Preserve Her Good Looks*  
*Beauty Foods*

*Beauty Secrets Mothers ought to Teach their Daughters*  
*The Complexion*  
*The Teeth*  
*The Eyes*  
*The Ideal of Beauty*  
*The Ideal Figure,*  
*etc., etc.*

## BEAUTIFUL WOMEN IN HISTORY

THE HON. JANE DIGBY EL MEZRAB

By H. PEARL ADAM

MANY women who are beautiful have no other claim to be known than that. This was not the case with the Hon. Jane Digby el Mezrab, one of the most extraordinary women of whom we have any record.

She was the daughter of Admiral Sir Henry Digby, G.C.B., and when she was seventeen she married Edward Law, first Earl of Ellenborough, and the son of the great Lord Ellenborough, that Lord Chief Justice of whom it has been said that "an over-masterful method of dealing with counsel and juries, and an excessive eagerness for the condemnation of the prisoner, marred his judicial character."

It seems as if his son had inherited something of these qualities. He was kind to his young wife according to his lights, but his character was vain, theatrical, masterful, and self-confident. He was engrossed by political work, and had little time to give to Jane. She was very beautiful, and even at that age a magnificent linguist and keenly interested in the arts. As the wife of Lord Ellenborough, she occupied a position of great social prominence. She was his second wife, his first having been a daughter of the first Marquis of Londonderry.

Opinions vary as to the happiness of the couple, but, on the whole, it seems that, although Lord Ellenborough was as indulgent as his character allowed him to be, he was not the man to make a young girl happy. She had married him unwillingly, and it is hard fortune for a girl of seventeen to be faced with the task of making the best of a bad job out of her life. She used to go for long, solitary rides. Although she was of an

affectionate nature, she does not at this time seem to have made any very close friends.

However, the couple might have jogged along in this way to the end, but for the appearance of Prince Schwartzenburg on the scene, who came of a Franconian family dating from 1172. This young man, with all the romance of an historical reigning family behind him, was now about twenty-six. He had all the good manners conferred by a diplomatic career. He had come from Petersburg, where gallantry was the order of the day at that period, and, although he did not know Lord Ellenborough, he frequently met the lovely young wife at the houses of friends.

Of the details of their acquaintance we know little. We have a picturesque glimpse of Lady Ellenborough riding to the Windmill on Wimbledon Common, where the Prince's groom met her, and gave her a letter. She read it, and sent it back, but she softened this by putting into it some red flowers.

In 1829 matters reached such a pass that Lady Ellenborough seems to have told her husband that she cared more for the Prince than for him, and begged his permission to go abroad for a time. Grief-stricken and full of remorse, she wrote to him: "Oh, Edward, dear, dear Edward, ought not time, solitude, and change of scene to be tried by me to conquer or obliterate sentiments so inimical to our mutual peace?"

With the extraordinary stupidity in matters of the kind characteristic of men of rather overbearing nature, he refused to allow her to go abroad, although he consented to a temporary separation. His wife really seems to have behaved very well, and to have done



her best to fight against her own feelings, pathetically begging for her husband's help in doing so, which he was too arrogant and narrow-minded to give her. Her old governess, in whom she confided, was with her at this time, the only witness of the girl's misery. Even in her sleep she talked and groaned uneasily.

The blame for the tragedy was Lord Ellenborough's. Having refused his wife her reasonable and right-minded request, that she might leave England for a time, he was merciless when the climax came. In 1830 he divorced her. Of Prince Schwartzburg—now pursuing his brilliant diplomatic career in Brazil—apparently neither Lord nor Lady Ellenborough ever heard again.

Long years afterwards, when Lady Ellenborough was over sixty, a friend said that her eyes would light up with a glory when she mentioned Schwartzburg, and she whispered his name with bated breath. He was the love of her life, which he wrecked by his desertion. He seems to have been the most unpleasant kind of scoundrel.

At the age of twenty-four, Lady Ellenborough found herself solitary and friendless. When the reputation of a young and beautiful woman is irretrievably gone, and she is left without even the consolation of a marriage with a devoted lover, when she is a woman of brilliant mental attainments and affectionate nature, the disposition of the rest of her life is a matter of great difficulty. Wild stories floated about concerning her. It was said that she married seven husbands in fewer years. She certainly seems to have been married to a Bavarian prince—ah, but she should have had enough of Bavarian princes!—but it is all hazy. Her career was like a shooting star in a cloudy sky, of which we only see dim glimpses between its start and its close. We hear of her in Italy and in Greece, and a report of her death is spread abroad. It was false, and so probably were the details accompanying it.

We come to definite truth again when

Isabel Lady Burton became her friend. She was then Mrs. Burton, her husband being English Consul at Damascus. Their surprise was great to find a European woman living there, and in a most romantic way. Before long Lady Burton was her great friend, and heard the whole story.

Sick of Europe and its gossipings, Lady Ellenborough, fired by the example of Lady Hester Stanhope, had come to the Levant. Baghdad, the city of wonderful stories, attracted her, but the road from Damascus thither was unsettled, and travellers had perforce to have an escort. Lady Ellenborough's was Sheikh Mijwal, the younger

brother of the chief of the Mezrab tribe, which occupied the road. The journey was long and the scene was romantic.

They met first in Damascus, the oldest city in the world, which English people sometimes imagine as set in the middle of a sandy waste. True, on one side it is bounded by the Great Syrian Desert, and on the other three by mountains, but in the spring the city is buried in vines, with apricot and pomegranate trees, and with walnut-trees in bloom. In the cloth bazaar crowds of veiled women waddle from shop to shop in their stifling

draperies; beggars sing; public writers sit at the corners; bakers' boys carry wheaten bread covered with butter and grape syrup and sesame, crying: "Allâh-er-râzik, yâ berâzik!" ("God is the nourisher, buy my bread!")—a slightly uncomplimentary form of praise. Lemonade cooled with snow from the heights of Lebanon is carried round, and Moslem students from all over the world crowd the hundreds of colleges. Damascus is romantic even to the Damascans. To a tempest-tossed, tired Englishwoman it must have been like living in the Arabian Nights.

Then there came to her her princely escort, a fine type of the Bedawin, tall, dark, olive-skinned, and very good-looking, even to European notions. The true Bedawin is as graceful as an Arab horse, and, indeed, there is a strong likeness between them.



The Right Hon. Jane Elizabeth, Lady Ellenborough, the beautiful and ill-fated wife of Lord Ellenborough, who ended her life as the devoted wife of an Arab sheikh

Engraved by Thos. Wright from a miniature by Collen



They have the same easy movements, the same princely carriage, and if the intelligence of the Arab horse is famous, then his Bedawin master is cultivated, as was Sheikh Mezrab.

#### A Romantic Journey

If one could write in detail the story of that journey from Damascus to Baghdad, one would be converted to a belief in the romance of real life. Sometimes the desert spread round them, sometimes they passed through freshly green valleys, enamelled with exquisite flowers, sometimes they camped in an oasis, where "on the silver-leaved olives the fruit was already forming, and the pomegranates were beginning to blush in the hot sunshine. Great carob-trees and sycamore, and prickly oak mingled with mulberry and almond and fig, while little stretches of golden barley waited for the sickle. Where the stream splashed, the rocks were adorned with drooping maidenhair. Immense cacti reared their thick green leaves, tipped with yellow bloom, as dividing lines between the different cultivated tracks. Here and there were placed the dusky tents of the Bedawin. The women were mostly at work, the men idly reclining, and passing away the hours in a long siesta. There were camels and horses about, and short-haired, smooth, sleek asses, almost as much thought of and cared for as their nobler but scarcely more useful companions. . . . Oh, the colouring of that lovely land!"

It is hardly to be wondered at that, when Captain and Mrs. Burton came to Damascus, they found the once unhappy Englishwoman the devoted and happy wife of the Sheikh. He had had previous wives, but they were divorced before he married Lady Ellenborough. In return for this concession to her ideal of marriage, she gloried in behaving to him as would a woman of his own race. Half the year she lived a European life in Damascus, the other half she led the life of the ordinary Bedawin wife. She milked the camels, her friend tells us, served her husband, prepared his food, washed his face, hands, and feet, and stood and waited on him while he ate, like any Arab woman.

#### A Transformation

When Lady Burton first saw her she was sixty-one, and very beautiful. She wore one blue garment, and her beautiful hair was drawn into two long, thick plaits that touched the ground. She had retained all her charm of manner, all her youthful grace, and, in particular, her pretty, soft voice. She was a perfect Bedawin wife to the Sheikh, she was a perfect English lady to everybody.

Yet, happy as she was at last in this serene and tranquil life she had made for herself, she had not forgotten England, and the gay and heartless creature whose treachery had ruined her. The coming of the Burtons, while it gave her all the sweets of the first close friendship she had had with a woman since her divorce, had its painful side, and yet it was

a pain she loved, for she could talk of England and her early life.

She had retained her maiden name in conjunction with that of her husband, and was known as the Hon. Jane Digby el Mezrab. Many an evening did she spend with the Burtons, sitting on the flat roof while the marvellous sky darkened above them. Behind them rose the mountains, beyond a strip of sand. Another way they saw out over the desert, and beneath them lay Damascus, white in the twilight, with only here and there a twinkling light. The occasional call to prayer from the minarets was wafted to them, or the melancholy sound of the wind in the mountain gorges; and while they talked there came the incessant murmur of a water-wheel in an orchard near by. Orientals go to bed early. The little group of English exiles on the roof had the world to themselves, while in low voices they talked of England, of friends far away, and of old times, perhaps not happy in themselves, but dressed now in the romantic glamour of the thing that cannot come again. And the Sheikh's wife, in her strange blue garment, with her cultivated English voice, would have tears in her great blue eyes as she spoke of her girlhood.

Sometimes they were on business intent, and Lady Burton would take down from dictation the biography of her friend.

"She did not spare herself, dictating the bad with the same frankness as the good," says Lady Burton. "I was pledged not to publish this until after her death and that of certain near relatives." But, as a matter of fact, it was never published at all.

#### Three Romantic Personalities

Or they would discuss the work that Burton was doing, in gathering together the famous stories of the "Arabian Nights," and annotating, as only he, with his extraordinary knowledge of the East, could do. His wife strongly disapproved of this, for Orientals have a different conception of life from ourselves, and she felt that that conception was better hidden from Western folk. Seldom, indeed, can three personalities so strong, so interesting, and so wholly romantic have met together in such poetic and fascinating circumstances.

But at last the Burtons had to leave, and, with their departure, we lose sight of the Sheikh's wife. It is just known that she died in 1881, having survived her first husband ten years; but the last few years of her life are hidden from us. She goes out of our ken romantic to the end, a pathetic figure mounted on a slender black thoroughbred Arab mare, with flowing mane and tail, and riding a little way with the Burtons on their departure. Brilliant moonlight lay on Damascus and the murmuring orchards. The water-wheel sang softly to itself, and as the Burtons rode away, taking with them the last link with England and girlhood and friendship, the solitary figure remained motionless, watching them as they disappeared into the distance.



## THE BEAUTY OF THE VOICE

One of Beauty's Greatest Charms—The Voice is a Delicate Instrument which Repays for Care and Practised Use—The Value of Voice Production—Adelina Patti's Voice—An Actress Practising Speaking and Laughing—How to Learn Laughing and Speaking—To Preserve the Voice

THIS article has nothing to do with the culture of the singing voice, but with "that admirable thing in woman" a pretty speaking voice. A pretty voice is probably the greatest charm in beauty's keeping, as it is also one of the rarest amongst women who aspire to beauty.

Yet beauty of voice is not a gift of birth, but can by cultivation belong to anyone. This, of course, does not apply to the singing voice, which must have compass as well as its quality. Very few notes are used in the well-modulated voice, but those notes are sweet, and as music to those who love the woman. The woman with a sweet, musical speaking voice is a lovable woman. This is because one's heart speaks, whether one knows it or not, and the harsh note in the speaking voice belongs to the harsh character. This rule applies in some measure to the laugh, for the happy disposition prompts the merry laugh so good to hear.

### Voice Culture

But as to the instrument itself, much can be done by culture, just as the practised player on an organ can produce music whilst one ignorant of the technique can only succeed in making a noise. The poorer the voice, the more necessary are lessons in singing, or the art of voice-production; whilst elocution and debate strengthens the voice, the throat, and the lungs. If you cannot speak nicely, take more pains with elocution than one who is gifted in this direction. If your lungs are weak and your voice poor, take those elementary lessons in voice-culture which a future prima-donna follows religiously. Learn to read aloud. This is a rare and much appreciated art, and it is rare because intelligence and careful, patient practice are needed for its development rather than any innate gift. To read or speak well, the voice must be firm, sonorous, and flexible—all qualities to be acquired by practice.

None knew better than Adelina Patti that the voice is an instrument *pur et simple*—an instrument which may be particularly fine, as in her own case, but always an instrument yielding music to the clever player. It is for this reason she treasures her voice as another would a violin, never subjecting it to strain or overwork, never producing music by it unnecessarily.

An actress also treats her voice as an instrument. She learns how to laugh as well as how to speak, and older playgoers may call to mind the infectious, silvery laugh of an actress who made a hit as Peg Woffington. She laughed on the stage in a manner that magnetised her audience, and it was difficult to realise that the effect was not spontaneous. But the writer was present at a practice, when note by note, from middle C to F, the laugh was cultivated.

It would be a very grateful thing if girls were seriously taught how to laugh as well as—or instead of—how to play the piano; and were the rules of elocution observed in speaking, we would have less of the hideous "head-voice" some affect, and much better notes in everyday conversation, because the words would be produced habitually, and therefore unconsciously, upon a deep breath.

In addition to the charm of a cultured voice, there is the benefit to health directly obtained by proper exercise of the lungs. To speak well, one must breathe well, and correct breathing is a *sine quâ non* for a good figure, well-developed chest, strong lungs, and a good digestion. For in correct speaking the lungs are brought into full play, and the physician who is at the moment recommending singing to his patients who suffer from any pulmonary affection, or from consumption, is giving a *multum in parvo* prescription.

Although voice-culture is more effective before the age of twenty-five, much can be done for the speaking voice in later years by intelligent care and practice. Deep-breathing exercises need to be taken; and if to these are added a few lessons from a capable teacher of voice-production, a wonderful difference can soon be seen. The laugh can be improved note by note privately, as in the case quoted; but care and discretion must be used, so as to avoid artificiality and too great a range of notes.

To preserve the voice, pay great attention to the teeth, the loss of one tooth often affecting the sound of the voice. A gargle of salt-and-water strengthens the throat, and vinegar-and-water is good for inflammation. Borax and potash are good for a relaxed throat. Never use the voice much if the mechanism—so to speak—is out of order; and to prevent the voice losing its *timbre*, its youth, its freshness, remember the wonderful way Patti has kept her gift of song, and never speak after the voice is tired.

### Loss of Voice

Some people are subject to loss of voice, but for the few thus troubled who need gargles and throat lozenges many require tonics and "nerve-food."

Sometimes this loss of voice comes after a cold, not because the cold has affected the voice, but because the cold has left the nervous system in a weak state. Loss of voice may be a result of hysteria, and therefore merely imaginary.

In these cases the treatment is medical and on obvious lines. Where hoarseness and loss of voice result from strain, nothing can be done but to rest the voice, which seldom recovers its flexibility. The voice thus becomes old before its time. Take care of your voice as of a delicate musical instrument.



## THE ART OF WALKING GRACEFULLY

To walk well is one of a girl's best accomplishments, but nothing is more easy than to fall into the habit of moving ungracefully.

Yet it is not carelessness alone which produces a poor carriage and an ungraceful step. Very often these defects are occasioned simply by want of proper development of the locomotor muscles. When this is the case the faults may be easily rectified by attention to a few very simple exercises.

To the trained observer, the location of the defective muscular development is told at once, simply by whatever peculiarity is indicated in the walk.

### The Ungraceful Walker

Thus, walking behind a girl, and noting that the feet are raised in a slovenly manner, and that at each step the rising heel is seen to lift the bottom of the skirt upwards and backwards, it may be at once deduced that there is insufficient development of the big muscles surrounding the hips, and those of the calves as well.

Viewing the walker from the front, and seeing that at each step the skirt is, as it were, gathered towards the front and then tossed aside, thus giving a perpetual outwards and to and fro sideways motion to the skirt, suggests at once that the walker's knees are inclined together too much. This is due to imperfect development of the thigh muscles, whose office it is to draw the knees apart.

A simple set of exercises for correcting the first defect is the following :

Stand on a hassock or low stool. Place a chair at your left side, so that your left hand can rest upon the back, enabling you to retain your balance and an upright position. Stand on the hassock on the left foot, stiffen the muscles of the right leg, and move it strongly backwards and forwards as far each way as you can without interfering with the poise of the body. Do not bend the knee, and straighten the instep as much as you can.

The movement must not be a swing.

Repeat ten times, and then turn round and exercise the left leg similarly. The calf as well as the hip muscles is benefited.

Take up the same position on the hassock, bring the right foot forward, but not high, and then swing widely sideways towards the rear, describing a semicircle. Come back to original position, and repeat ten times with each leg.

A special exercise for the calf of the leg is to remove your slippers and then raise yourself on your toes, both feet together on the floor, until the muscles ache slightly.

Two or three minutes given night and morning in your bedroom to these exercises will bring about a wonderful difference in your walk, if practised daily for a month or so.

The exercise that most affects the inward inclination of the knees may be performed when sitting down.

Keep the feet close together, raising the heels from the ground. Place the hands on the knees, palms to the sides, and press the hands together. Against this inward pressure force the knees apart as wide as may be comfortably managed, keeping up the hand pressure all the time.

Relax, allow the knees to come slowly together, and repeat until there is felt slight fatigue on the outside of the thighs.

Should the style of walking indicate that the knees are turned too much outwards, the last-mentioned exercise may also be used, but in a slightly different manner.

The muscles drawing the knees together being those that require strengthening and developing, you will take up a position on the chair with the feet together but the knees wide apart. The hands are now placed on the inside of the knees and the pressure they exert is outward, against the movement of drawing the knees together.

Bring the knees together, and continue until there is slight fatigue noticed inside the thighs.

The walking step, which is mannish, and, though effective, is anything but graceful in a woman, is approximately dependent upon a direct swing from the hip. Now, whichever be the normal walk, it is largely determined by the relative power of the muscles brought into play. Thus it may be assumed that in one who walks from the hip, the muscles of the leg—from the knee to the ankle—are but little employed, and therefore not well developed.

If, on the contrary, the leg muscles are unduly developed and the hip muscles proportionately weak, the tripping pace will result. For it is only by the power of the calf muscles that the foot can be extended for the required purpose.

In the former case the calf muscles need to be strengthened by means of the special exercise referred to before. In the latter, the exercises with one foot resting on a hassock are recommended in order to bring about equable development.

### A Fault of Delicacy

Heavy footedness, the alternate dropping rather than the placing of each foot on the ground, a practice which is generally associated with but little use of the fore part of the foot, may indicate a slenderness of the lower limbs, if not actual weakness, as compared with the proportionate structure and development of the body.

In such cases there needs to be general strengthening of the lower limbs, by such exercises as have already been described, using the calf, thigh, and hip movements to an equal degree.

Except the development of the lower limbs be such as to permit of the adoption of a correct style, it is impossible to expect an easy, graceful action or correct poise of the body in walking.





## THE COMPLEXION

*Continued from page 5114, Part 45*

### The Varying Ideal of Beauty—A Good Scrubbing—An Old-fashioned Cosmetic—On Washing the Face—The Requirements of the Skin

EVERY country has its own ideas on the subject of a woman's complexion. To France appeals the pallor that is artificial, to England the delicacy of pink-and-white perfection, to Spain and Italy the yellow, pink-tinged colouring that we call "olive." What is pleasing to one nation's eye is not so to another. Since it has been my lot to live in England, I have seen English girls by the score to whom beautiful skins have been granted, and by whom they are shamefully abused. They are muddy and dull-looking, with pores clogged by cheap powders; or they are shiny and red in the wrong places through want of a little care. Oh, là, là! What a pity, is it not?

#### The Abuse of a Good Thing

On the pages of my book wherein the skin is mentioned I find this sentence: "Use nothing too often, or for too long a time."

How little is that great truth understood! We women are so inclined to use a thing "to death," as the saying is. We find a cream, a powder, a lotion, that pleases us, and we use it day and night, without discrimination, until any beneficial power it possessed is gone, and our skin is clogged and choked with an over-application of unnecessary preparations. Use creams, or lotions, or powders, but do be discriminating. Even the best medicine in the world loses its value from too constant use.

First among my hints for skin improvement comes "friction." Hélas! how little does the average girl understand the value of that same friction! Complexion is chiefly a matter of circulation; if one is bad, the other will be also. By inducing good circulation of the body, the free passage of the blood under the skin covering neck and face is also ensured. And so next on my list comes a "scrubbing-brush."

It cost me 4½d. Just a common scrubbing-brush, and with it do I scrub myself from my toes to my neck—never on my face—every morning in my bath. It is wonderful. Do buy a scrubbing-brush, use it carefully, and see what it does for your skin. Or, if your skin is rather delicate, start with a loofah, and use it firmly but with discretion every morning, until the skin is so perfect that a scrubbing-brush can be used. Never scrub the skin on the face. It is the ideal circulation thus obtained all over the body

that gives good circulation and complexion to the face.

Another secret that I acquired from a great stage beauty, whose skin has always been my envy and delight, is buttermilk. It comes to me, from my good dairy, every morning, and in it I wash my face. It is cheap, and it is excellent. It not only cleanses, but whitens the skin in a way that buckets of water can never do.

Soap and water should never be used for the face. Soap does not clean; it clogs the pores of the skin, and the first precept in cleaning the skin is to open the pores, let out the dirt and impurities, and then close the pores again before going out into the street. Girls are daily washing their faces in hot water and soap, neglecting to apply cream or powder, and going straight out into smuts and cold. Then they wonder that blackheads arrive, and that their skin looks muddy.

It is not necessary to wash the face every day with water; but, if it has to be washed, use water with a little almond meal added. Water has no direct cleansing powers; it refreshes, but does not cleanse. Almond meal softens the water, feeds the skin, and possesses great cleansing power. Buttermilk is admirable, as I have said. It does not smell nice, and it must not be used to excess; but it has a wonderful quality which enables it to take away that drawn, yellow look from the skin which comes from the excessive and injudicious application of grease.

#### The Life of the Skin

The majority of women possess skins that need oil and nourishment, just as our bodies need lubrication of various kinds. To wash one's face in water and soap—both very "drying"—and never to give it any "food" in the way of softening grease or creams, is to court a bad complexion. A woman soon knows if her skin is naturally dry or greasy; and, whichever it is, she should make it her aim and object to provide moistening or drying preparations to keep her skin healthy.

The very same girls who take such care of the health of their bodies forget all about the health of their skins. Of course, from one comes the other, to a great extent. But the skin is alive and breathes, and wants just as much individual care as the body. Unfortunately, it very seldom gets any care at all.





## WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will include, among many other subjects—

*Famous Historical Love  
Stories  
Love Letters of Famous People  
Love Scenes from Fiction*

*Love Poems and Songs  
The Superstitions of Love  
The Engaged Girl in Many  
Climes*

*Proposals of Yesterday and  
To-day  
Elopements in Olden Days,  
etc., etc.*

## TRUE LOVE STORIES OF FAMOUS PEOPLE

### No. 38. HEINRICH HEINE

*Continued from page 5433, Part 45*

By J. A. BRENDON

**Y**ES, Harry Heine loved Amalie, the lovely daughter of his uncle Solomon, the wealthy Hamburg banker. But Amalie—she had been merely flirting; she soon forgot him, and wedded another man!

It was very cruel; very cruel, for had he not left Hamburg and gone to Berlin to study law simply in order that he might fit himself one day to be her husband! And now, with success in sight, thus to be deserted, betrayed! It was unthinkable! She had no right, he sorrowfully declaimed, thus to trifle with his feelings. But, none the less, being himself an incorrigible flirt, he felt, of course, quite justified in trifling with those of other women. He was merely trying, he told himself, to ease his heartache. Such is human nature. And Heinrich Heine, no doubt, was not the first flirt to fall seriously in love with one who was only flirting.

Thus has he told his mournful tale:

A youth he loves a maiden,  
She doth another prefer;  
This other he loves yet another,  
And *he* has married her.

The maiden she weds in vexation  
The very first fine man  
Who comes in the way before her—  
The youth's cheek then grows wan.

This is an ancient story,  
Such as is ever new;  
To whomsoever it happens,  
His heart is broken in two.

To whomsoever it happens? No; surely

no. Such cases are very rare. Perhaps, then, it is remarkable that Heine—Heine, the arch-philanderer—should have been one of them. But he was; unquestionably he was. Amalie, with her feigned affection, had trapped his heart completely, and not all the fair women in the world could free it from the snare. And it was but poor consolation for him to know that Amalie had wedded a man she did not love. That man, at any rate, had money, and, as Harry knew, the woman valued lucre more than love.

#### Lovesickness

Poor Heine—one cannot but feel sorry for him. And on that day which brought him news of Amalie's betrothal began those racking headaches which tortured him till death. Science attributed them to physical infirmity and overwork. But how often science is at fault. Romance, and romance only, knew the real reason. A lovesick heart—that was the true cause from which those headaches sprang. And it was more than all the gaiety of gay Berlin could do to ease the malady.

So he left the city and rejoined his parents. They had moved from Düsseldorf, and were living now at Lüneberg. And Lüneberg is near to Hamburg, the town which Heinrich hated, but still the town which once had been the home of Amalie. So he could not prevent himself from visiting it; sweet sentiment attracted him. He knew that he would not see Amalie, but he could see her



people, her old home, and those same streets along which, in days now gone beyond recall, he had walked with her. And he wished to see those things.

Amalie's mother received him at the house. And haltingly the poet made inquiry for her daughter. The old lady smiled. "Doing well," she said; and her voice was filled with pride. Then Harry realised the worst. So Amalie, the Amalie whom he loved, was now a mother. Till then dim hope had buoyed him up, but now the heavy weight of fact opposed him; he could deceive himself no longer. He had lost his beloved, lost her irrevocably.

#### The Convert

Nor could he disguise his sorrow. And his cousins noticed his discomfiture, and laughed at him. Poor Harry! And, oh, how his head ached! He rose and left the house. For just one moment he gazed up at the window of the room in which once Amalie had slept. No light shone there now, and the room beyond looked cold and desolate. Then, with a heavy heart, he passed away into the night, back to Lüneberg, and from there to Göttingen.

Originally he had gone to Göttingen to work for Amalie. And for her sake he went there now. Sentiment and the need for some activity impelled him. And in due course he became a lawyer—a lawyer and Christian, for in Germany at that time men who held the Jewish faith were debarred from entering the profession of the law. Indeed, only a very small measure of emancipation had been meted out to them, and massacres were not unheard of even during the latter part of the eighteenth century. A change of creed, therefore, was quite essential. And perhaps Heine welcomed it. Nor did Uncle Solomon raise objections. He was not a man of deep convictions; he believed in the utility of religion. Indeed, for his own part, he remained a Jew not so much because it was the faith to which he had been born as because it happened to be proper to his trade.

And his nephew certainly was not devout. "The certificate of baptism," he declared, "is a card of admission to European culture." He took it gladly, therefore, thrust it in his pocket, and then set out upon his travels.

#### Headache and Heartache

And away he went up into the Hartz Mountains, there to try to forget his sorrows in a place where he could see the sun rise and the mists fly away, like ghosts, at the third cock-crow. Yet even there, with the dew of love still moist upon his cheek—even there, where the very pine-trees seemed to understand him and part asunder to let him pass, still those headaches followed him. Yes—and although in many a pleasant cottage he found a pretty maid to love—those headaches and his love for Amalie.

Nor could imagination and sweet memory bring comfort to him.

"Will you not rise, O Heinrich?"

It is the eternal morn;  
The dead they are arising:  
Eternal bliss is born."

"My love, arise I cannot,  
Mine eyes have lost their sight;  
By weeping have my eyeballs,  
My love, been blinded quite."

"Oh, let me kiss them, Heinrich,  
And charm the night away;  
The angels thou shalt see then,  
And Heaven's eternal day."

"My love, I cannot rise up,  
My blood doth ever flow,  
Where with a hard word's dagger-point  
My heart thou woundest so."

And so he went back to Lüneberg, and from there again to Hamburg; this time seriously to settle down and practise law. Oh, but he hated Hamburg! He couldn't live there. He detested the place. And his headaches—they seemed to torture him more there than anywhere; perhaps because it was at Hamburg that he had once made love to Amalie. So he ran away to the sea-side, and found a charming little village by the North Sea waves. He was very happy there, and made songs about storms and scenery and kisses. Then he crossed over to England. He stayed in England for some time, and said almost as many rude things about the English as he had said about the Germans.

#### Disillusion

Then he returned to Hamburg. As a matter of fact, he had to; Uncle Solomon summoned him. That good gentleman, it appears, had given his nephew an introduction to Rothschild, and a letter of credit for £400—merely as a passport to English society; the letter of credit he had expressly ordered his nephew not to negotiate. But Heine had been pleased to disobey this mandate. That's why Uncle Solomon summoned him. But the poet was not afraid; his uncle's wrath, he knew, would soon die down. Besides, he had spent the money. So there was an end to the matter. Nor did his hopes deceive him. In fact, he left the banker's presence feeling quite cheerful, and ran into the next room to tell his aunt all about it. But, instead of meeting her, he rushed straight into the arms of Amalie—that is to say, Frau Friedländer, Frau Friedländer with two small children clinging to her skirts.

And to meet her thus, and to see her children—after eleven years had passed by, too—oh, it was terrible! Nothing would have brought him to Hamburg had he thought that he might find her staying there. The horror of the situation made him dumb; he could merely stammer foolishly—he, the gentle philanderer to whose lips pretty speeches were wont to come instinctively. And, poor man, who can wonder



at him? His wound was just beginning then to heal. But now! Clearly he would find Hamburg henceforth quite unendurable. But he determined he would not give his cousins occasion to mock at him a second time; ridicule intensifies the sting of sorrow. For a while, then, at least, he must disguise his feelings.

#### Flirtation

So, just in order to prove that really he didn't care, he proceeded to carry on a

of his malady, the beauties of Italy could, surely. Nor did Italy belie this reputation. Heine loved the country. Yes, and he loved the Italian women. "The young girls of Trent," he wrote, "pleased me excellently well. They were just of the species I love, and I do love those pale, elegiac faces from which the great black eyes beam so rich with love; I love, too, the dark tinge of those proud necks, which Phœbus has already loved and kissed brown. I love, too . . . those limbs which

move in the sweetest rhythms, voluptuous . . . at one time, and at another ethereally sublime and ever and always most poetic.

"I love such things," he said, "as I love poetry itself."

And in Italy, of course, he met his adorable Francesca. He loved her even more than poetry. Yes, already he was beginning to forget again. But still, even now, and during the years of restless wandering that followed, even during the early part of his residence in Paris, a great discontent was gnawing at his soul. Heine was lonely, horribly lonely.

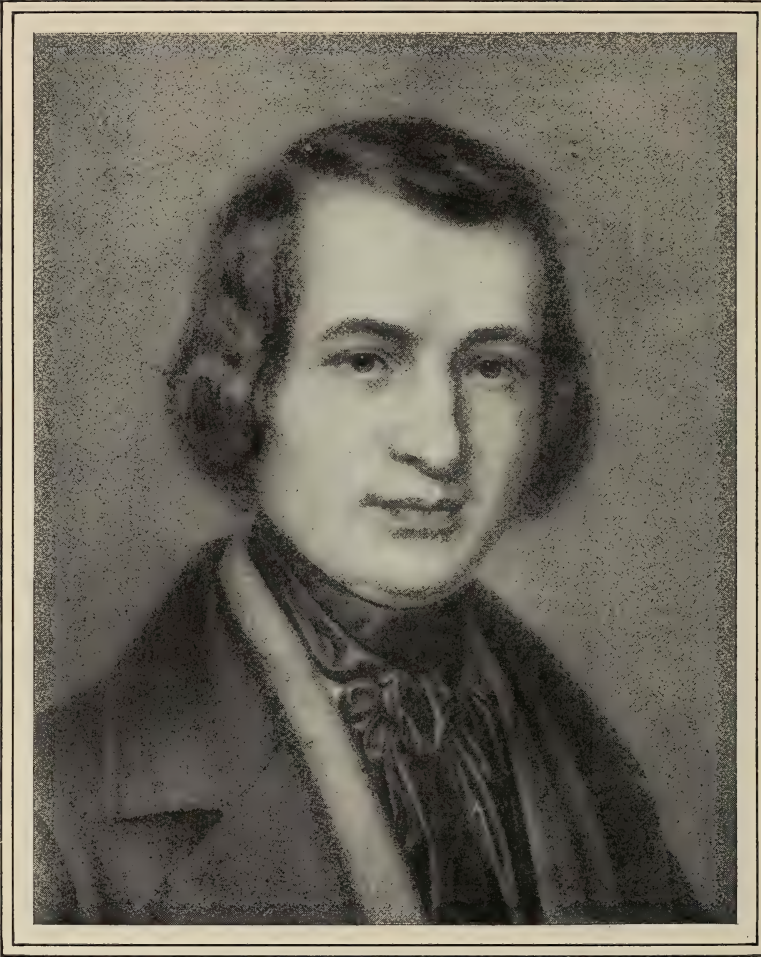
With him, the vigorous days of boyhood now were past. Age was creeping over him—age and ill-health. And he wanted now to settle his affections somewhere. He wanted a home, somebody to care for him.

Such a time occurs in the life of every man.

But how or where was Heine to find a fitting mate? The man was an idealist, and had spent his days searching for that which, at the very outset, he had known that he would never find—the perfect woman.

#### The Pursuit of the Ideal

Beauty, intellect, sympathy, and common-sense—such virtues cannot all find space to live in one small body. But still, on his amorous ramblings, Heine had learned wisdom. This Byron never did. And so,



After the many and romantic love adventures of his youth (described in Part 45 of this Encyclopædia), Heine, the poet, at last married a Parisian shop-girl, with whom, remarkable to relate, he lived truly happily until his death

violent flirtation with a certain fascinating actress, one Thérèse Pache, more notorious than notable. But somehow the task failed to interest him, though, under ordinary circumstances, he would have found it enchantingly agreeable. In fact, he soon grew weary of the lady's charms, and at the very first opportunity fled hurriedly to Munich. And from there he escaped to Italy.

Now, it was sensible of Heine to fly to Italy. If mere environment could cure him



at last, for that same reason which led Goethe to marry his own housekeeper, and Moore a ballet girl, Heine took to himself as wife Mathilde Mirat.

#### The End of the Quest

Now, Mathilde was just simply a *grisette*. Heine found her one day buried in a Paris bookshop, and immediately he saw in her the woman he sought. He had despaired of finding intellectual sympathy. Besides, he asked, was not a simple affection and understanding much more precious? And then, again, how could he support a wife possessed of the same degree of cultivation as himself? Certainly she would prove herself a luxury which he could not afford. Indeed, what had he to offer her? Nothing—save such money as he could squeeze from Uncle Solomon; and then, after the death of that long-suffering gentleman, he was dependent solely on his publishers.

Could he have found happiness under such circumstances? No, surely no; surely he did wisely in choosing a simple little *bourgeoise*, a girl without conceit or artificiality, on whom he could shower his love, and who would welcome it, delighting with naïve pleasure in his admiration of her beauty.

And such an one was Mathilde—his “*Petite Nonotte*,” Heine called her. And, during the twenty years of their married life, despite sickness, poverty, and trouble, a perfect happiness reigned in their humble home.

Of her husband's work and genius Mathilde knew nothing. “People say,” she once remarked, “that Heine is a very clever man and writes very fine books, but I know nothing about it, and must content myself with trusting to their word.” And Heine loved her for her ingenuous ignorance. Nor did it handicap his work: On the contrary, it spurred him on to greater endeavours. Indeed, even when he lay on his bed racked by the most hideous pains, he would bravely take up his pen and write and write and write, simply in order that he might make money for Mathilde to spend. She was a gay, frivolous little butterfly, and he could never rest content unless he were able to pamper her little whims. And how he loved afterwards to hear the naïve story of her doings!

#### The Best of Wives

In short, as only a Frenchwoman can, Mathilde proved herself a real friend to her husband. “My wife,” Heine told his brother, “is a good-natured, cheerful child, and . . . I love her with a passion and a tenderness which border on the fabulous.” And this is praise indeed, coming as it did from such a connoisseur on female charms. But Mathilde surely deserved it. Rarely has a wife been more faithful, more loving, more tender, more considerate.

And for intellectual companionship—well, Heine looked elsewhere. The lady's name never has been revealed. Nor has even Heine been able to dissipate the mystery which enshrouds her early years. He always called her his dear “*Mouche*.”

Chance, it would seem, brought her to Heine's residence one day while he lay very ill in bed. And so brilliantly did she talk to him that he asked her to come again the following day. She came, and on the next day, too, and the next and the next, until at last to the suffering poet her visits became indispensable. Sometimes she would talk to him, sometimes read, and sometimes, when the pain was very great, she would merely sit silently beside him.

Through my shut eyes I feel the gracious boon  
Of thy divine compassion bending o'er me,  
And, clothed in ghostly lustre like the moon,  
Thy features glimmer solemnly before me.

We could not speak, and yet my spirit heard  
The thoughts and feelings welling in thy bosom;  
There's something shameless in the uttered word—  
Silence is Love's most pure and holy blossom.

Thus he wrote of her presence. And Mathilde did not grudge the man she loved this favour. She would busy herself in the next room; playing with her clothes, perhaps, or perhaps feeding the parrot. How Heine hated that parrot! But, for Mathilde's sake, he endured its raucous shrieks.

#### Heine's Farewell

And then, at last, the *Mouche* arrived at the house one day to find the poet dead. The end came very suddenly, one February day in 1856. And, as has been said already, it was Amalie, the love of his childhood, of whom he thought during his dying hours. But then, all that he could do to provide for Mathilde, he had already done.

My arm grows weak; death comes apace,  
Death pale and grim; and I no more  
Can guard my lamb as heretofore.  
O God! Into Thy hands I render  
My crook: Keep Thou my lambkin tender.  
When I in peace have laid me down  
Keep Thou my lamb, and do not let  
A single thorn her bosom fret.  
Oh, keep her fleece from thorn-hedge harsh,  
And all unstained in mere and marsh.  
Above all, too, before her feet  
Make Thou the best of pasture sweet,  
And let her sleep without a fear.

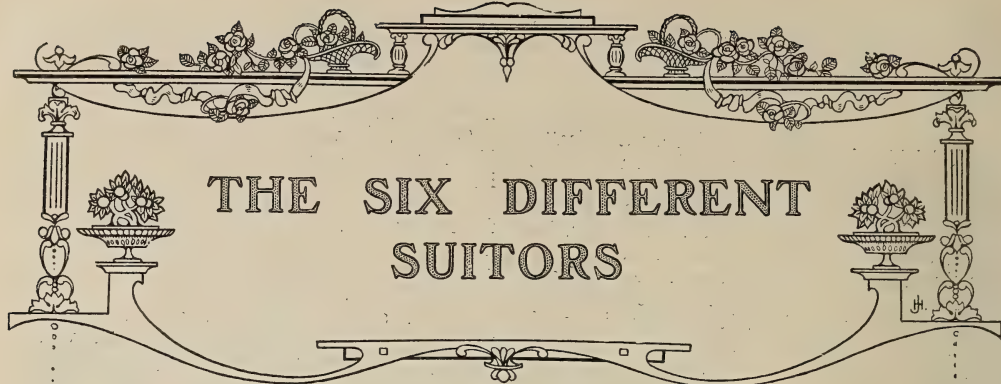
Such was the last, and, perhaps, the first real prayer that Heine ever took up pen to write. He was a curious mixture of good and silliness.

#### Too Late

But the *Mouche* arrived too late to hear his farewell epigram. It only the doctor heard—the doctor and Mathilde; but to her, of course, it was meaningless. “*Dieu me pardonnera, c'est son métier.*”

And, no doubt, God has forgiven him. But not for that reason.





The Perfect Lover—When Silence is Not Golden—The Cruelty of Ambition—Love as an Incentive to Effort—The Tyranny of Sulks—How to Cure a Victim—The Green-eyed Monster—The Happy Lover

It is really an extraordinary thing how many and how various are the different types of lovers. However well or intimately one may know a man, one never can tell what effect falling in love will have upon him, or in what way he will give expression to the sentiment.

Lovers might well be divided into six types, which could again be subdivided into many more, but these six primary ones will serve to give a very good idea of the numerous and distinct differences which exist.

#### The Perfect Lover

First and foremost comes the highest type of lover; he who loves deeply and has absolute faith and confidence in the woman he loves. Not alone in words, but by every deed and action he tells her how all his heart is given to her and how he reverences her above all other women. It would never enter into his head to be jealous, because he could think no light thing of the woman he loved. He knows her heart is given to him, and he thanks God for His great and unspeakable gift. She is a fortunate girl who inspires love in the heart of such a man. Let her never make him lose confidence in her, because the shattering of his faith will mean the shattering of his love.

Then there is the silent lover, who, having declared his love, considers he has said enough. This type of man is particularly difficult, and causes many a heartache to the woman who falls in love with him.

There is no music more wonderful to a lover's ears than the three little words, "I love you," and the man who sees no necessity for their utterance more than once has something lacking in his composition. Every woman likes to be reminded that the heart of her lover still beats only for herself; she delights in hearing that no other woman is, or ever can be, the same to him that she is, and the man who leaves her to take his love for granted may one day discover that she has lost belief in his affection. A woman may

naturally argue that a man's love has been known to change, and that when a lover ceases to avow his love it is because it no longer exists to prompt the avowal.

It is the same with husbands; how few are there who think it necessary to tell their wives in so many words that they love them, and yet how many a heartache might be saved were they to do so.

Then there is another type, which is represented by the man who considers his ambition before his love.

This type is not so rare as might appear; it is frequently to be met with in history. Most famous men have been men with but one idea, that of accomplishing the object of their ambition. They may be musicians, soldiers, painters, or men of great inventive genius, but with all of them love comes as a secondary thing.

#### The Ambitious Lover

I do not mean that such men cannot love with as full an intensity as an ordinary man, but love never becomes to them an obsession. An inventor will often forget his love in his intense eagerness about a new invention; even in her presence his brain will be busy with the new ideas it is creating, and he will be absent-minded and *distract*, and unless the woman be full of common-sense and understanding she had far better relinquish her lover before he becomes her husband.

On the other hand, there are ambitious men who can only fulfil their ambitions when they are helped and cheered by the woman they love, and there can be no greater joy to a true woman than to feel that she is helping the man she loves to achieve something that will raise him above his fellows.

Of the very opposite type to the foregoing is the man who apparently has no ambition at all, or, rather, whose ambitions have lain dormant till stirred to life by the woman he loves. A certain amount of ambition is good for every man—ay, and for every woman, too; to be without it is very often to let one's



talents rust, to have power but to have no will to exercise it. Ambition brings out the best of a man's brains, but overmuch of it will destroy a man's character. "Fling away ambition, for by that sin fell the angels."

#### The Woman's Part

Where a woman is betrothed to a man bereft of ambition she should do her utmost to wake to life in him the desire of achievement. Some men have so little belief in themselves that they give up the race almost before they have started running. It should be a woman's duty to try to impart a feeling of self-confidence to her lover, make him believe not only in himself but also in his power of accomplishing something; very few men are entirely bereft of a certain degree of ambition, but it often takes the love of a woman to fire it.

Some men are unambitious solely because they are too lazy to take any trouble to be otherwise; the plums of life may be hanging almost within their reach, but they have too little energy to put out a hand to gather them.

This is the most difficult sort of lover for a woman to influence, because his laziness will have grown so much a part of himself that it will be almost impossible for him to shake it off. He will use his talents with intermittent energy, but the effort of concentration will be almost too much for him, and without concentration no man can ever hope to achieve distinction in any branch of life.

Then there is the lover with the sulky temperament, and without doubt he is a sore trial to any girl. She never knows what will upset him, and wild horses would not drag from him the reason of his taciturnity. A sulky temper is most difficult with which to deal, because one can never get at the root of the evil.

A sulky person, whether a lover or not, will sometimes remain silent for days, except when absolutely compelled to speak, and perhaps when the girl, goaded to desperation, upbraids him furiously, he will recover his good temper and become all urbanity.

Some sulky people, when they have recovered from a bad bout of sulks, pretend that they have been suffering from headache, and try to win sympathy when they really deserve a good whipping. They have a grievance, real or fancied, and this they nurse and harbour, hugging it in secret, and for the time it poisons their disposition.

It is difficult to know how to treat a man in the sulks; if no notice is taken the condition may be indulged in repeatedly, if one becomes angry, one puts oneself also in the wrong. I believe the best way is to laugh the culprit out of his bad humour, but, of course, with the duration of the sulks this becomes increasingly difficult, because it is hard to preserve one's own good temper in the face of persistent and unfounded surliness.

One would imagine that a man would find it impossible to indulge in a temper of this kind with the girl he loved; but, alas! only too many times has the contrary been proved,

and the individual who does not learn to control his temper when young, and the boy who is allowed to indulge in sulks as a youth, will both find as they grow older that their temper has begun to control them, and that a condition of sulks becomes increasingly prevalent.

#### The Jealous Lover

Another very troublesome type is the lover with the jealous disposition. I mean the unreasonably jealous lover, because all men are inclined to be jealous if occasion is offered them. Some lovers are jealous of every thought that strays away from themselves, jealous of their *fiancée's* friends, of her work, even of the affection she may give to her dog. These men become a torment to themselves and the girls to whom they are engaged, and a girl has always to be on her guard not to wake the slumbering fires of jealousy in the breast of her lover.

There is no doubt that jealousy is one of the most dangerous rocks ahead of an engaged couple, and one on which many a betrothalship has foundered, for when a man is jealous without cause, it makes a girl very inclined to say, "Very well, then, I will give him some real reason to be jealous."

This is a very human sentiment, but it is not worth the trouble it involves, and it causes many a quarrel that can never be healed.

It has been said that jealousy is only the outcome of love, and to a certain extent that may be true, but it is equally certain that it is a result with which we could easily dispense. True love has more faith than to be jealous, for the latter sentiment implies doubt, and doubt is not compatible with love in its highest meaning.

#### The Happy Lover

Last, but not least, is the happy lover, of whom it is a pleasure to write.

He loves and is beloved, and all the world is sunshine. The little rifts and worries of everyday life affect him not at all, they are lost in the great joy which is his.

When his sweetheart is with him he would not forgo one moment of time for a king's ransom; when she is absent, his mind is in a rosy glow with thinking of her.

There is no room in his heart for jealousy; his love has given herself to him, she may give her smiles to whom she pleases. Perhaps of all lovers the happy lover is the most delightful, because happiness has such a wonderful way of diffusing itself. Just as an individual suffering from depression can act like a wet blanket on the spirits of a whole roomful of people, so a happy disposition can make a whole gathering feel glad.

It possesses a kind of telepathy for which there is no accounting, but which there is also no denying, and it behoves everyone, whether lovers or not—but the latter especially, because they are more subject to moods—to try to keep a cheerful spirit before the world, and by so doing to add their quota to the brightness thereof.



## PARTED LOVERS

The Suffering of Separation—The Love which Can Endure the Pain of Parting—Little Devil Doubt—A Proverbial Half Truth—The Fortitude of True Love—Love's Telepathy

THERE are very few lovers sufficiently fortunate to pass through the period of their engagement without having to endure the pain of separation.

It may seem somewhat of a paradox to state that in real love there is no such thing as separation, yet such is the case, because love is in itself a link which will bind two hearts together, and where the chain is unbroken there can be no separation.

### The Unbreakable Chain

The ideal love is an unbreakable chain which is there always, stronger even than death itself. Where love is, mental and spiritual separation is impossible.

There is a spiritual and a physical side of love, and only too often the former is allowed to be lost in the latter.

If love be only physical, then parting can be only pain, and the joy of looking forward to the future reunion will be lost in the overwhelming suffering of present separation.

It is the bodily presence of the lover which is missed. That his spirit and his thoughts may be ever present counts for nothing, because that side of the average man or woman lies dormant; it is beyond the ken of ordinary comprehension, therefore it is not considered, and yet the love between a man and a woman should be spiritual and holy.

The perfect union between two persons is to be united in mind, body, and spirit, and unless these three are all severed, there can be no complete separation.

But too many lovers crave only the physical nearness, the sight and touch of the beloved one, and this love becomes an obsession. It is more exacting than the love of any other relationship, and when two people love with an absorbing passion, to be parted causes something akin to anguish.

To such, to be beyond mutual sight and hearing is to be separated, and very often the demon of doubt creeps in and renders the anguish harder to be borne.

Love such as this is a very complex sensation; it is full of warring elements, it is both selfish and self-sacrificing, exacting and yet generous, demanding all yet giving as much again, trusting at moments, doubting at others, full of unrest.

When the parting comes, when the lovers can no longer see each other and learn from each other's lips that their love is as strong and as deep as ever, then the demon of doubt will enter.

The old saying that "Absence makes the heart grow fonder" is not quite a true one, the truth being that absence makes the heart realise its fondness. How often does it happen that we never know the value of our possessions till we have lost them! And it is the same with lovers. Till they are parted, they often do not realise how essential they are each to the happiness of the other.

A great mistake made by parted lovers is that instead of looking forward to the time of their reunion, their mental pictures are chiefly retrospective; they go back in memory over the vows they have spoken, they recall the happy hours they have passed together, and conjure up, one by one, the delicious moments they have spent. Now, if this method of procedure be encouraged, it is liable to develop into unhealthy sentiment.

Love must be strong, and must look forward always. Its greatest element should be gladness, because two souls have met and kissed. Not for the world would I do away with the memory of beautiful moments, but they should never be allowed to make one sad, and never for one instant should one cease to look forward. Suppose the separation comes in the form of Death, Love rises above even that.

Masterlinck's wonderful words are true, "There are no dead!" For a little space a veil is dropped and the loved one is hidden, but the unbreakable chain is still unbroken.

### The Pain of Parting

Perhaps this is too ideal for the ordinary lives of ordinary people, who in this busy, workaday world have no time for any but workaday sentiments, to whom separation is separation, and bodily absence is absolute parting. To such, love is often more of pain than gladness, and life loses all its joys when the beloved is not present.

Beautiful music only serves to make their heart ache, to fill them with longing for the loved one who is absent; beautiful pictures lose half their loveliness when the lover is not there to delight also in their charms. Nothing can bring them any pleasure, because the great source of their joy is gone from their existence. The lovers become love-sick, and a burden to themselves and to all with whom they come in contact. Instead of being glad that they have been given the priceless gift, they are sad because they cannot always have the loved one near.

Often, too, they are made more wretched by reason of a want of faith. Their lover is not near them, and they begin to wonder if his love is still existing; doubts assail them, so that their very love becomes torment.

Surely it is obvious that in love like this the essential elements that make for happiness must be wanting. True love must have faith and be faithful.

Sometimes it is given to those who love very much to have a certain degree of affinity one with another. Between them there is a bond of thought, which is very real, though sometimes hardly recognised, and where this exists does it not show the impossibility of separation? There are bonds within us stronger than those we see, and chains which bind us greater than any we could fetter for ourselves.



## HOW TO TREAT A LOVER

Winning Love and Keeping It—Why Some Girls Become Engaged—The "Politeness of Kings"—Pernicious Flirting—The "Casual" Girl—The Demonstrative Girl—The Foolishness of Jealousy

It is one thing to win a lover; it is another thing to keep him. Nearly every girl can do the former, but very many fail in the latter, and, as a rule, the reason for the failure lies entirely in themselves.

Of course, when a man and a girl are equally in love with one another, there is generally no question but that the love will continue. But very often one loves and the other is beloved, and it is in these cases that the difficulties arise.

### The Little Rift

A girl often decides to marry a man because he is in love with her, and she likes him; he is also an eligible *parti*, and they are quite likely to be happy together. They become engaged, therefore, and at first everything is *couleur de rose*; but, after the novelty has worn off a bit, she begins to slacken in her attentions to her *fiancé*. It is quite a mistake to suppose that all the little attentions and courtesies must come from the side of the man, and just as constant dropping will wear the stone, so constant want of courtesy will wear away love.

There are so many ways in which a girl can fail in courtesy to her *fiancé*, which, with a little care and consideration, she could avoid. One of these is a want of punctuality in keeping appointments. A man, be he never so good-tempered, hates to be kept waiting—that is, of course, beyond the reasonable margin of time that most men allow for the majority of women—and, if a man is in love, he frets and fumes all the more, imagining all sorts of possible and impossible happenings to his beloved.

When at length she arrives, full of pretty apologies and excuses, but no real reasons, the man may be forgiven if he evinces a little annoyance, especially when he finds that unpunctuality in keeping appointments with him is the rule, and not the exception.

There is another way in which girls often grieve the men who love them. This is by flirting outrageously with other men when they are present.

There is a kind of "devilry" in it that a certain type of girl seems to enjoy; she takes a perverted pleasure in making her *fiancé* jealous; then, when he has really worked himself up into a rage, the girl tells him how foolish he is, and points out that if she really had preferred anyone else, she would not have engaged herself to him.

This conduct generally means a "scene" of some kind, more or less intense, and it causes a little rift that may widen into something of real importance.

Then, to go to the other extreme, there is the girl who is always expecting her lover to be dancing attendance on her; who loves to parade him before her friends as she would a kind of pet lap-dog. The man may endure it for a while, but in time the seed of rebellion will be sown.

There is also the "casual" girl, who persists in treating her lover as though he were of no importance at all. She seems to consider that the fact of his being her lover is quite sufficient consideration in itself. He is allowed to fetch and carry for her and make himself generally useful; also, if it pleases him, he may kiss her occasionally, but she would prefer that he did not indulge in any of these demonstrations.

The result of this treatment will probably be that the love of the man will fade and die from want of nourishment. The "casual" girl will awake suddenly to the fact that she has lost her lover.

### Foolish Fondness

A girl of a very different type, who gives her lover many embarrassing moments, is the girl who parades her affection at all times and places, whether well or ill chosen.

It is painfully difficult for a man to deal with this type of *fiancée*, for undoubtedly the cause of her offending is her affection for himself. But though affection need have no limit, it is necessary that there be a limit to the expression of it; that proper time and places be chosen for its demonstration.

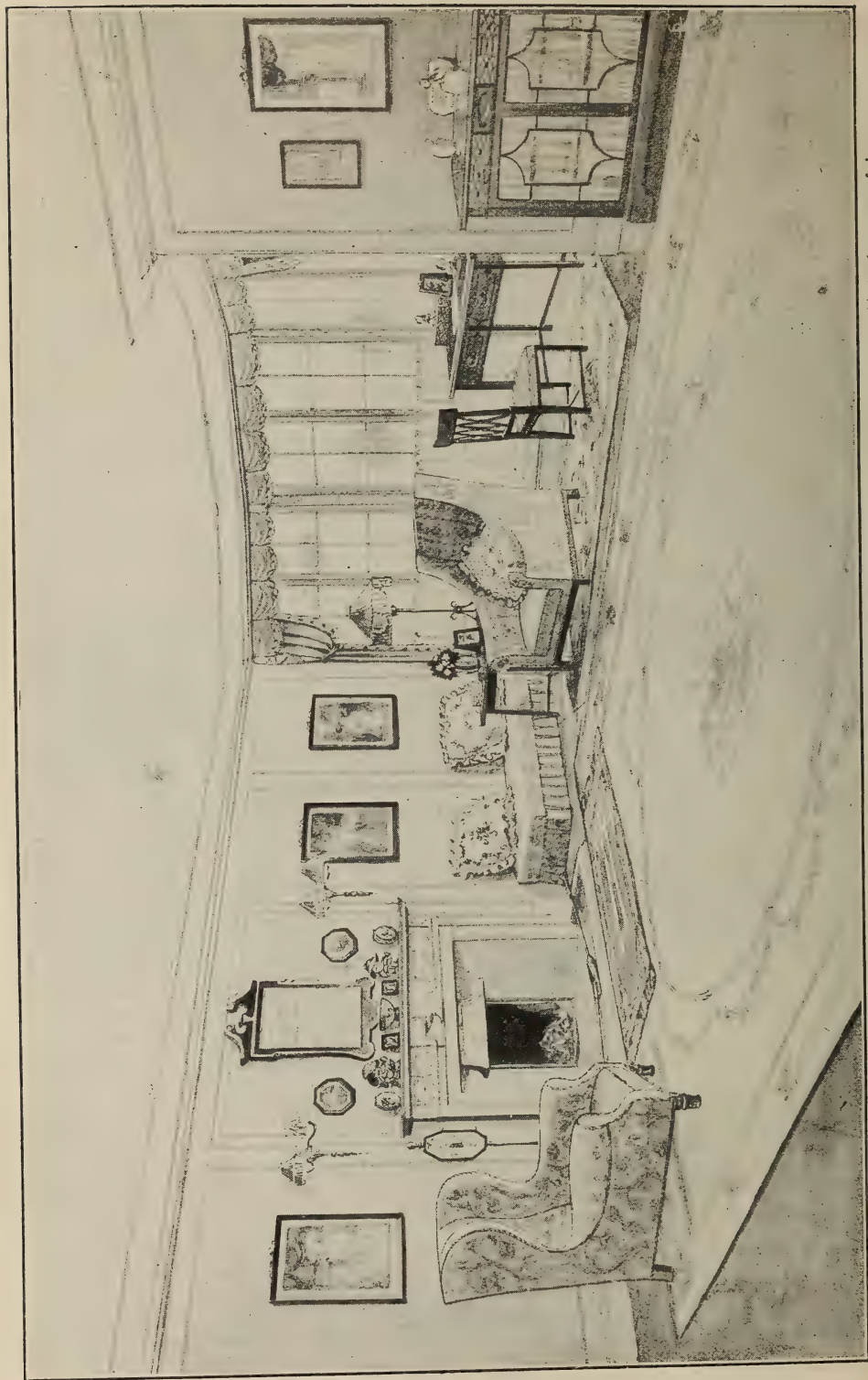
Nothing makes a man look so foolish as being embraced in public by his *fiancée*.

The man mentally writhes; he is conscious that he is being made to look ridiculous. But it is more than difficult for him to object without desperately hurting the feelings of the girl he loves, so he tries to compromise the matter by being seen with her in public as little as possible. He begins to wish she were not quite so affectionate; to regret almost that she loves him quite so much, and these sentiments are not a good augury for their future happiness.

This type of girl, too, is often needlessly jealous, and causes pain to her *fiancé* by her unreasonable behaviour with regard to his attitude towards other women; and not towards them only, for some women are jealous of any object which can occupy the thoughts of the man they love, whether it be his club or his horse or his dog. A jealous woman is almost invariably an unreasonable woman, and an unreasonable woman is one of the most difficult of all created beings.

From the foregoing remarks it may seem as if it were really difficult to keep a lover after having won him, but in reality it is not so. It only requires a little unselfish consideration and courtesy. Let not a girl take everything and give nothing in return; let her not be exacting in the services she requires from her betrothed, for she may be sure that attentions that are not voluntary are far better left unpaid. Every lover likes to offer his homage freely; he will gladly lay his heart at his lady's feet, but he will not have her demand that he should do so.





A long, narrow room will look its best if dwarf furniture and low chairs are so disposed as to leave all the uncumbered space possible in the centre of the room





## WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with:

### The House

*Choosing a House*      *Heating, Plumbing, etc.*  
*Building a House*      *The Rent-purchase System*  
*Improving a House*      *How to Plan a House*  
*Wallpapers*      *Tests for Dampness*  
*Lighting*      *Tests for Sanitation, etc.*

### Housekeeping

*Cleaning*  
*Household Recipes*  
*How to Clean Silver*  
*How to Clean Marble*  
*Labour-saving Suggestions, etc.*

### Servants

*Wages*  
*Registry Offices*  
*Giving Characters*  
*Lady Helps*  
*Servants' Duties, etc.*

### Furniture

*Glass*      *Dining-room*  
*China*      *Hall*  
*Silver*      *Kitchen*  
*Home-made Furniture*      *Bedroom*  
*Drawing-room*      *Nursery, etc.*

### Laundry

*Plain Laundrywork*  
*Fine Laundrywork*  
*Flannels*  
*Laces*  
*Ironing, etc.*

## DWARF FURNITURE

Individuality in Dress and Furniture—An Original Treatment of a Long, Narrow Room—Advantage of Low Furniture—Practical Details—Comfort of Low Chairs—An Eighteenth Century Cabinet—Complete Refurnishing Unnecessary

MOST women strive after individuality in their own drawing-rooms. In the privacy of the home we may surely be ourselves.

In the days of the æsthetic craze women showed their so-called artistic proclivities in public. Now we have changed all that, the greatest ladies have read the secret of the grande dames of the Faubourg St. Germain and generally walk or shop garbed in black. A duchess shops in a perfectly cut blue serge and reserves for her house dresses the expression of her artistic sense. The outward sign of her love for a delicate hue, her predilection for this style, or that material, is witnessed only by the intimates of the house or by her chosen guests.

If this is true with regard to the dressing of her person, it is much more true in the dressing of her house. Women who wear by choice the quiet uniform of their sex out of doors, may give their individual taste full play, even to the verge of eccentricity, in the arrangement of their rooms.

### Individuality in Furniture

One of the most successful rooms with strong personality expressed in its every feature was arranged almost entirely with dwarf furniture, and it was quite extraordinary how pleasing was the result. A sense of space made one throw the shoulders

back and inhale the air. Individual height in the stature of every occupant of the room gave one a feeling of having grown two inches since entering the apartment. One is not accustomed to tower above the tables, to look down on the cabinets, nor to speak to a seated friend from the altitude given by the dwarfed dimensions of the furniture. The result was altogether exhilarating, not only from its novelty, but also from its own good sense.

### Details in Management

Let us look into the matter in a practical manner, and, setting aside the effect, inquire how the happy result was obtained.

The room was rather long and narrow, and very easily would have been rendered insignificant if blocked with even a single piece of high, square furniture. A four-windowed bay was at the further end, of quite ordinary pattern, so that no early English latticed charm was there to help the beauty of the room. A small red lacquer tea-table raised eight inches from the ground, of native Japanese work, was in the window where in the ordinary room a high writing-table or full-sized chairs would have obscured the view.

On this table, which had a raised gallery edge to protect what was on it, were five pieces of brass and bronze work in Indian,



Chinese, or Japanese design. An image of Vishnu sat beneath a canopy, cunning netsukés showed street scenes—here an itinerant vendor, there a Japanese fisherman in inimitably carved ivory. Each object on the table was small and low, ready to be examined and to amuse. This clever owner of the dwarf room had many such treasures, and put out only half a dozen at a time, changing them constantly. Another excellent idea, this, which we may adopt from her well thought out design.

The walls of this room were of white panelling on which were displayed a dozen fine Japanese prints framed in three inches of dead gold, almost bronze, mounted with a *passe-partout* edge. Their hanging string was invisible.

Along one side of the wall was a really comfortable and sociable seat, raised but ten inches from the ground. It was made, not by a local carpenter, who would not understand the art of seat covering or stuffing, but by the simple purchase of a box spring couch bed on stumps. It was hair-stuffed with elastic sides, and had brass castors so that it could be moved to any part of the room. Before its covering of Oriental brocade was fitted on, it was covered with Belgian tick. This, complete, cost £3 6s. 6d., much less than a Chesterfield sofa would have cost. Big square cushions,

also covered with the brocade, completed this comfortable and roomy seat divan or sofa.

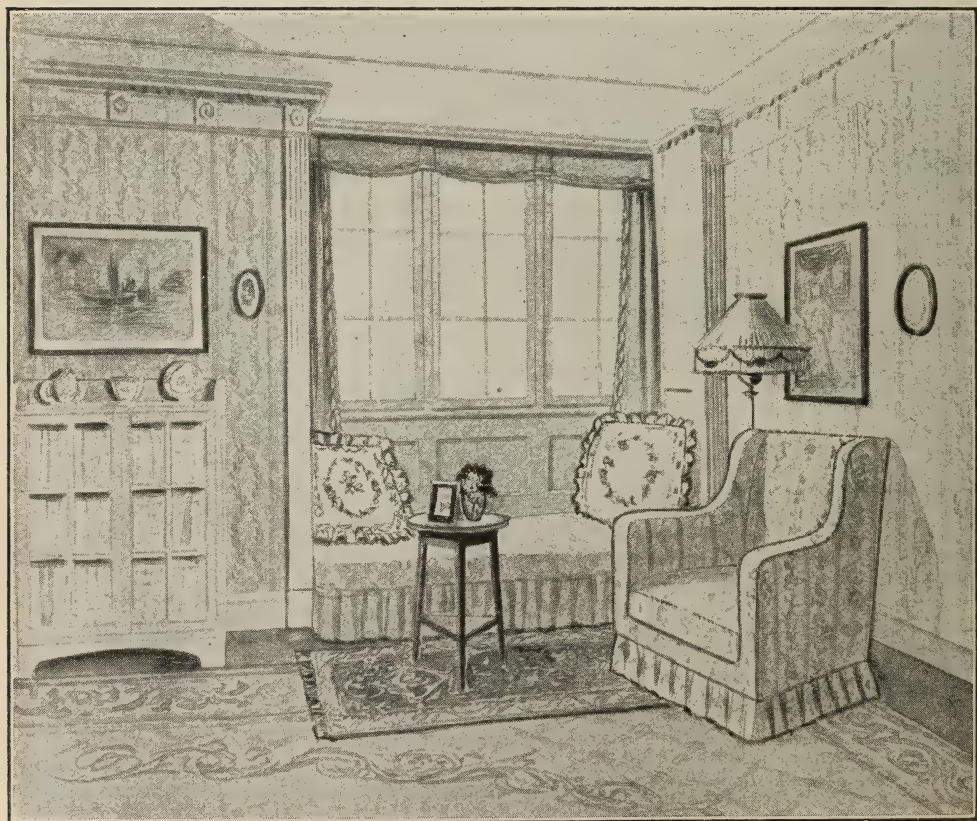
Other chairs of more ordinary pattern had been chosen on account of their short legs. A deep-seated lounge was the favourite spot of the master of the house because it was almost identical with his usual club seat. This was covered with bright red morocco leather and made a fine spot of warm colour in the white room, and carried out the scarlet note of the lacquer window table.

Other chairs had been dwarfed by the simple expedient of cutting two, three, or more inches off the legs, and it is extraordinary how much more comfortable it is to sit in such resting places rather than in the chairs of ordinary height.

A fine dwarf cabinet of the eighteenth century, made of pollard wood, was against the wall. The top portion was constructed with a drawer, and it was supported on four carved cabriole legs with claw feet.

The lock plates and drop handles were of ormolu, and proclaimed its date to be about 1730. On this cabinet were candles in Sheffield plate, and a reading lamp, fitted with electric light so that exactly the right adjustment for the book might be obtained.

The lighting of a room with dwarf furniture must be studied very carefully. We all



Corner showing the admirable effect of dwarf furniture and a comfortable window fitment



know how baffling it is to have a light too high to illumine the page or the needlework we may have in hand. Most standard lamps can be lowered or raised according to individual taste, so that there is no practical difficulty in the matter. Thought for people's comfort only is required.

#### Complete Refurnishing Unnecessary

Perhaps sufficient has been said to indicate to those who suffer from the commonplace in their surroundings, that there are ways of altering the character of our rooms besides the well worn ones of differences of colour in walls and hangings, or in the changing about of the furniture.

Sometimes, if so thorough a revolution cannot be managed as that described above, it is possible by introducing a single group of furniture of uncommon type to give a fresh and individual corner which redeems a room from ugliness.

A London hostess, finding flowers and plants difficult to dispose successfully in a

large drawing-room, has a flower corner where a group of palms and some vases of cut flowers make a charming feature. The concentrated effect is much pleasanter than the scattered posies.

A rose red corner is good in a pale toned room. It gives warmth and change when rose cushions, a rose upholstered lounge, and lamp-shade strike an original note.

Black lacquer in the form of a cabinet, chair, and a grandfather clock makes a far better effect when grouped than when scattered over a large room.

In one part fine mezzotints give a good tone; in another, some silhouettes have their value as a decorative asset, as well as their old-world charm in striking individuality in portraiture.

Any and all of the goods in the hands of the woman of taste can be bent to the purpose of charm and originality in room decoration. It is not necessary to go outside our doors to get more things in order to make our rooms delightful. A word or hint to the wise is enough.

## A BUSY GIRL'S BACHELOR FLAT

By S. B. PEMBERTON

Some Very Simple Ideas for Lessening Labour and Increasing Comfort—The Domestic Tastes of the Working Girl—Necessity a Sharpener of Wits—A Quaint Burglar Alarm—A Charming Guestroom and Its Plinishings—An Ingenious Solution of a Household Difficulty—Bathroom and Hall Devices—An Ideal Sitting-room—Its Contrivances—The Kitchen and Stove—Cooking Simplified by Electricity

THE business girl is quite as likely to be domesticated in her habits of life and in her aspirations as is the stay-at-home maiden who is not forced to fight her way in the outside world.

Indeed, this very necessity of battle out in the open makes the business girl put a double value on her home delights. Educated women who stand alone in a happily contented self-dependence learn the value of keeping the mind always alert; they are quick-witted, methodical, orderly, and can usually maintain an even-tempered serenity under trying circumstances. At least, they are taught that it is good policy to have the qualities enumerated; and when a sensible woman once realises that it will pay to adopt a certain course of action, she will do so.

Not every housewife, by any means, has learnt wisdom in little things; when there is all the day before her, sometimes the mistress of the house feels inclined to "slacken off" a little and let the work arrange itself, as it were.

Now, the bachelor girl who lives in a flat, and, while going daily to the City, does all her own work, has need to sharpen her wits. Her household duties have to be done in the early mornings, at night when she returns home tired, and at the week-end. She is not going to toil unduly, swallowing up all her free time, so her brain gets to work on the problem, and many a simple device is originated. She is always on the watch for labour-saving wrinkles, and becomes an adept at achieving results that give the

maximum of comfort with the minimum of trouble. Let me take you into a flat I know in a garden suburb within easy reach of London. If we enter the rooms in turn, and look about us with perception and the observant eye, we shall see several things that are well worth remembering.

We are rather inclined to think that only the house-mother, with full time to devote to the domestic arts, is able to dispense hospitality; but the bachelor girl with a large heart and generous mind can give a week-end guest a right royal welcome.

#### The Spare Bedroom

Let us go first into the spare bedroom. The apartment is all aglow with soft draperies of a lovely shade of old rose; the very radiance of the atmosphere breathes welcome. There is a pretty window with two sets of casement cloth curtains, to upper and lower panes, all of this delicate rosy hue.

These hangings (all of them home-made) are merely hemmed, and the heading at the top of each curtain is slipped over a slender rod, along which the blinds are drawn backward and forward, as required.

Two of the upper panes are always open, to keep the room fresh and sweet, and to shut out the dust a square of Madras muslin is stretched across the opening; the edges of the muslin are fastened with drawing-pins to the wooden framework, and there is a slit to allow the handle adjusting the window to work unimpeded.

The short upper blinds have bells sewn on



to each corner; there are two side curtains and one in the centre, so we find six bells in all. These bells serve a double purpose; they weight the blinds down, keeping the folds in position, and they constitute a burglar alarm. My hostess likes to sleep with all her windows wide open, and she feels that she would not long be unaware if anyone should try to force an entry through her casement.

Depending from a hook on the wall, and looking like a further window drapery, is a kimono dressing-jacket made of the same material as the pretty curtains, and, of course, matching them in colour. The edges are scalloped round with white buttonhole edging, and the dainty little slip-on garment adds another touch of welcome.

Behind the white enamelled door hangs a dressing-gown of woollen fabric in the same soft shade of old rose, and bedroom slippers nestle beside the hearth.

The wardrobe is a simple home-made framework of wood enamelled white, a rose-coloured curtain hanging in graceful folds before the brass hooks. An ordinary deck-chair, in this room, is made luxurious by a blanket of old-rose serge with white scalloped edges, and two cushions, loosely stuffed with vegetable down, and, of course, rose-coloured, are thrown one over each arm. One is big, the other much smaller, which in some rather mysterious way gives a smarter effect and a suggestion of greater comfort than could be achieved with a pair of twin stodgy cushions.

The cane-bottomed chairs in this room have each a little flat cushion on the seat. These were made, in spare moments, of pink serge, and studded with five upholstery "daisies," made with snippings of an old white kid glove, pinked round the edges and attached to the cushion with a knot of thickly twisted embroidery silk.

The bedspread is prettily designed in white and rose, and in the morning when the guest opens her bed to air, after a night of refreshing slumber, she discovers beneath her pillow a bag of pink silk holding fragrant lavender.

Surely this guest-chamber of welcome could not be surpassed!

Now let us look into our hostess's bedroom.

This small apartment has nothing of the appearance of a sleeping-room. There is a wide couch, certainly, but no sign of a made bed. On this couch is a flat mattress of wool, covered with green rep, and the edges ornamented with a brocaded fabric; it looks like the upholstered cushion of a settee.

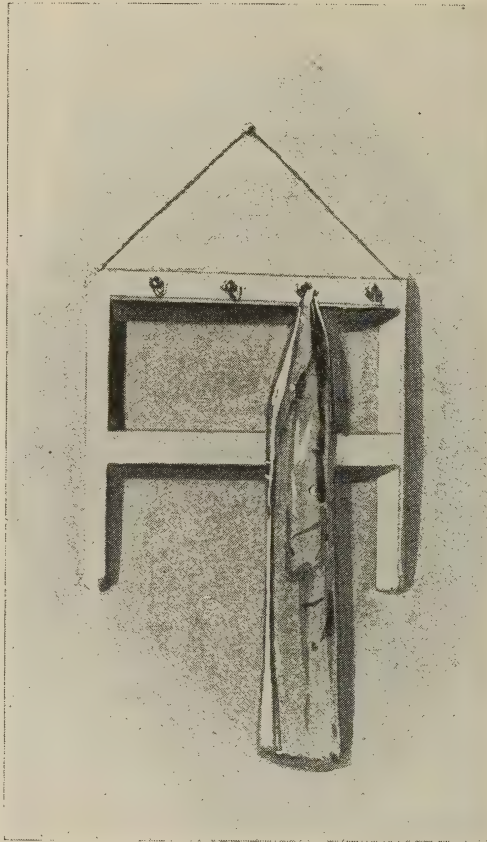
Our hostess explains that it would be quite against her principles to make up an unaired bed in the early morning before she leaves for the City. On the other hand, she feels that it would be most dispiriting to come home to an unmade bed. So she gets over

the difficulty in her own way. Pillow and bolster are slipped, side by side, beneath the green rep mattress, where they are quite out of sight. All the coverings, blankets, sheets, and counterpane are hung up on hooks to thoroughly air in an open wardrobe fitment, with a light curtain hiding them from view, and are not taken down till the occupant of the room is ready for bed.

Bathroom and hall are very simply furnished, though it is a little away from the ordinary to see a violin stand with music upon it close beside the lavatory basin! This, we are told, is because the flats above all have their bathrooms directly over this, so that it is thought that the sound of the violin, when played in the evening, will be less likely to disturb any neighbouring children than if it were in the sitting-room. A

kindly consideration again is evidenced.

We notice a simple device in the bathroom, and again in the hall. Four pieces of plain wood are fastened together in the manner shown in our diagram; two standing out from the wall, two laid flat on the front of these at right angles, the whole structure hung up by a strong picture cord. In the bathroom this is enamelled white, and makes a splendid towel airer, which, hanging against the wall, takes up no floor space in the tiny room. The other is made exactly in the same way; but the wood is stained a dark oak, and brass hooks are fixed to the



An ingenious device which can be used in a bathroom as a towel airer and in a hall as a hat and coat hanger



crossbars, so that hats and light outdoor wraps may be hung thereon.

The sitting-room is a haven of restful comfort, with its numerous cushions—plain and softly stuffed—for use, and not merely to be admired with distant reverence as works of art.

On an elegant little table—the smallest, chosen from one of those nests of tables so indispensable in a flat where every possible inch of space must be economised—stands a tray with a Japanese tea service in blue and white—all the china in this flat, whether destined for use or for ornament, is blue and white. There are a few costly pieces, gifts and little heirlooms, and our hostess tells us that she registered a vow when she began housekeeping that every china or stoneware dish and platter she had to buy should be blue and white, so that all should be in harmony.

The Japanese tea service is very beautiful, but is proudly used every day, for the mistress of this flat does the washing-up with her own hands, and need not tremblingly fear breakages. Over the service a blue gauze veil is spread, thus keeping the dust from the cups, saucers, teapot, and creamjug, and protecting the sugar set out in the little bowl.

As we go from one room to another, I must point out a little idea which seems to further strike the note of welcome which pervades this small abode, an idea borrowed

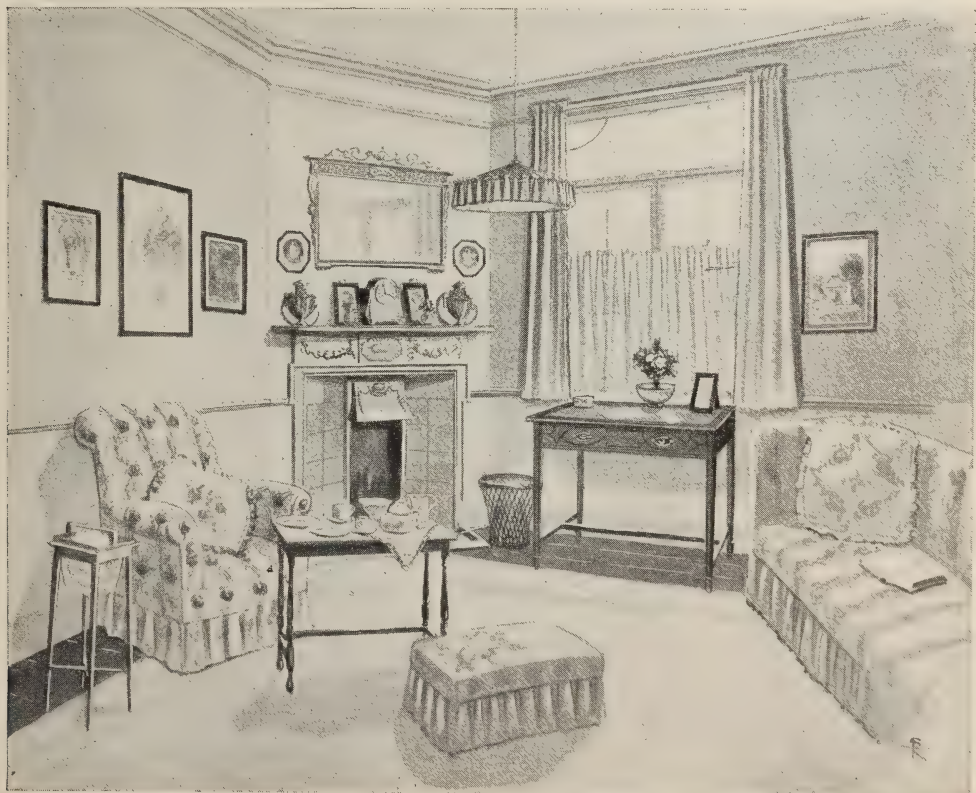
from America. The floors are stained dark, throughout the flat, and polished, and here at the threshold of every doorway we see a broad band of white enamel, five or six inches wide. This divides the dark stain within the room from that outside in the hall and is most effective.

The next door is opened with an air of very special pride. This is the room that the other flat tenants call their kitchen, "but," says our hostess, "I like to dignify mine with the name of refectory."

Taking a survey of the room one feels that it would be justifiable to dignify it still further with the name of banqueting hall!

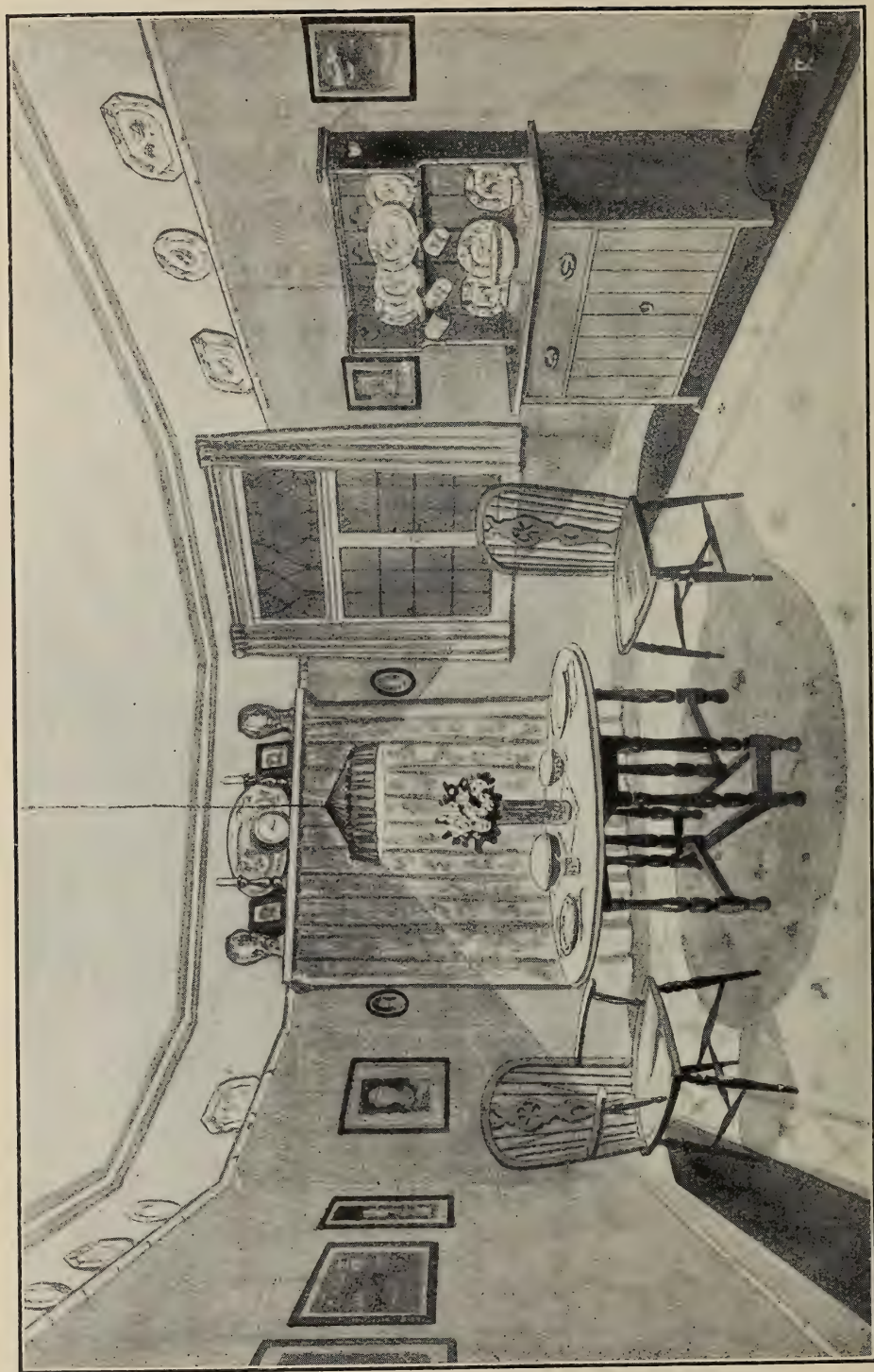
Family portraits, oil paintings, and mellow toned photogravures are on the walls; rich blue-and-white china and old brass candlesticks are on the mantelshef, and blue-and-white china figures again on the shelves of the oak dresser. Here also—as over the Japanese tea service—there is a blue gauze veil protecting the plates and dishes from all dust. The gauze is hardly noticeable at all; it is fixed into place with glass-headed drawing-pins at frequent intervals all along the top and down the sides of the shelves.

In the summer, this girl, who has no time to skirmish unnecessarily with dust, fixes a fine brown gauze over her casements from frame to frame, so that she can have her windows thrown wide and not see her rooms buried deep in dust.



A charming scheme for the sitting-room of a flat, its keynotes being comfort and simplicity





The "refectory" or dining-room. To admit air and keep out dust, the windows are covered closely with fine gauze. So also are the tea service and china on the sideboard



In the centre of the refectory is a gate-legged oak table. It would be sacrilege to lay a cloth upon it. Some blue-and-white dishes stand upon this table, and the casserole cooking vessels of brown-and-green polished earthenware are lifted off the electric ring and placed on little wicker mats. A small oblong traycloth, with simple drawn-thread border, is laid for each person at table, and wicker mats for any hot plates.

This bachelor girl has bought herself a small electric stove and ring, for cooking by electricity is by far the cleanest way. When she was told that she must have special cooking vessels, she gave the determined opinion that her fireproof stoneware dishes would do equally well, and she has proved that she was in the right.

While speaking of electric stoves, let me mention another very simple device for making use of the heat which is so long retained after the electricity is switched off. When our girl friend comes in on a wet night she promptly takes off her boots, and before retiring to rest she puts them where they will dry thoroughly. A piece of wire netting—that once had sweet-peas clambering over it—is pressed into the service. It is doubled over on itself, leaving a space of about two inches between

the sheets of wire netting. This our hostess places on top of the stove as soon as the electricity is switched off, and puts her boots, side by side, upon it. They thus get thoroughly dried, both soles and uppers. If you adopt the plan, remember to slip a piece of thin fabric in between the netting, so that mud from the boots shall not scrape off and choke or damage the stove in any way.

With the exception of one kettle and a saucepan occasionally used on sitting or bedroom fire, all the cooking vessels are brightly polished and shining in this flat, for the use of electricity never marks kettle or saucepan in any way. The shining array is set out on a slab covering the kitchen range, which is never used, and hanging from the mantelshef is a curtain in an art shade of golden brown.

"That hides the fireplace and oven, but what about the sink?" asks the practical housewife. Here again the device is absurdly simple, but quite effective. A tall clothes-horse stands in this corner of the room, draped with a curtain of mellow-toned cretonne, with a pleated turnover flounce at the top. This screen hides away not only the sink but the few somewhat sordid-looking cleaning implements that must of necessity be in every kitchen.

## THE HALL LETTER-BOX

Convenience of a Suitable Receptacle for Outgoing Letters—How It Can be Made for Less than a Shilling—Finishing Touches

LETTERS for the post so often get mislaid at the last minute that a settled place for them is advisable.

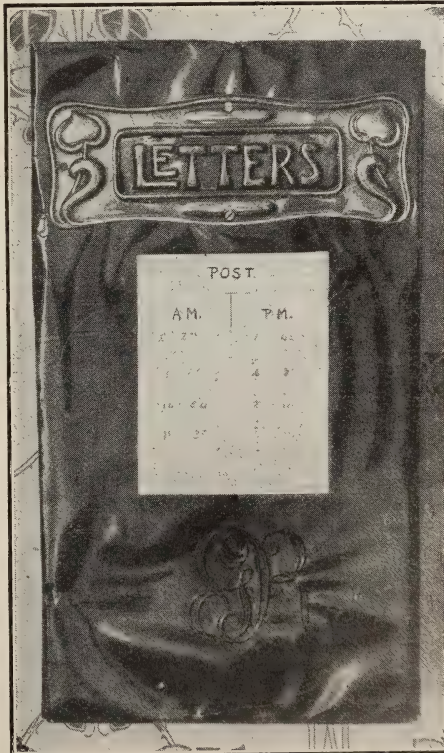
In the illustration a country letter-box has been copied; which can very easily be "cleared" before post time. A small square wooden box with a lid answers the purpose admirably.

The lid should be first carefully taken off. If it is fixed on with wires, these can be easily removed by pulling them out straight with pliers and pushing them backwards through the holes.

A metal slot with "Letters" stamped on it may be bought at a penny bazaar. This should be turned upside down on the lid, about three inches from the top, and the opening pencilled round.

This space must then be cut out with a fret-saw.

It is better to make it a little larger than



An ingenious suggestion for a hall pillar-box. This device will be found most useful, and can be made at home at a small expenditure of time and money

the pencil mark. Next cover the box inside and out with a brilliant red material, or, if preferred, it may be painted with red enamel of the right shade.

If the latter plan is adopted, the wood must be well sandpapered before applying the enamel. The lid can then be painted or covered, and the letter-slot secured on firmly. A neatly printed card with the times of each post given is then pasted just below the opening. Paper embroidering letters, "G. R.," which should measure about  $2\frac{1}{2}$  inches, are then painted with black enamel, and when dry should be glued just below the time card.

The lid must be put into a press and allowed to dry thoroughly before being fastened to the box by means of a small pair of brass hinges.

At the right-hand



edge of the lid a small hook is fastened with a screw, while a corresponding eye is put on the box.

When two hangers—which may be a pair of bamboo-rod holders flattened out—are screwed into the back the letter-box is complete, its cost being as follows:

One wooden box	..	..	..	s.	d.
Red enamel	..	..	..	o	1
Metal slot	..	..	..	o	4½
Paper embroidery letters	..	..	..	o	1
Hinges, etc.	..	..	..	o	2
Total	..	..	..	o	10½

## THE SUPERFLUOUS DRAWING-ROOM

The Convention of Entertainment—Everything Sacrificed to “Appearance”—Waste of Space—The Modern “Living Room” in a Flat

THE comfort of an English home has passed into a proverb. We pride ourselves as a nation that no other person quite so thoroughly understands the true meaning of comfort as we do, and yet the greater number of our homes are ridden with the most uncomfortable convention which one class of society has handed down to another—the convention of entertainment.

The writer remembers one magnificent house with fine music-room, ballroom, large dining-room and drawing-room which, with an imposing staircase, occupy the ground and first floors of the building. Beyond the first floor the staircase is too narrow to permit of two persons passing upon it, and the bedrooms are about the size of sugar-boxes. This house was built by a man who was a great entertainer in the early Victorian days. Its planning provided the maximum of space with the minimum of comfort. All the best part of the house is given up to reception, the living-rooms being left to take care of themselves. This house is an extreme illustration of the practice of “window dressing” indulged in by nearly every home in England.

### A Social Fetish

To be respectable a family in England has to have its drawing-room or its parlour, according to the social class of the occupants. The drawing-room is usually the apartment with the best light, the most space, and the most expensive wallpaper. Into it are put all the prettiest pieces of furniture, the nicest pictures, the most treasured china. The floor is covered with the best carpet. In more economical homes the room is used perhaps once a week in the evening, and perhaps once a month on an At-home day in the winter, as the great coal question makes it impossible to keep two fires going all the week. And on the occasions on which the room is used it retains for long after the lighting of the fire that look of dank despondency characteristic of a little-used apartment. The cold chimney makes the fire smoke. The piano wires get rusted. All the beautiful things of the home are shut off from appreciation six days out of the week.

The fact of the matter is that the drawing-room has become an evil convention, for all convention is evil when it ceases to have any reason for existence. In the days when it was the gentlemanly thing for a man to

fall drunk beneath the dining-table, it was imperative that there should be a with-drawing-room. In the days when women contented themselves by sitting at home doing some mild needlework, and had leisure to spend in the afternoons in social talk over the tea-cups, a drawing-room was a useful apartment. Now that relationship between men and women has been freed from the sentimental fetters of early Victorianism, now that women are finding an increasing activity outside the four walls of their home, a drawing-room has in many, many cases become a superfluity.

It is, moreover, an expensive aid to discomfort, and especially is this so in an age of flats. The architect has a certain space, and usually a closely restricted space, in which to crowd the rooms necessary to the healthy life of body and mind. To the drawing-room convention he ruthlessly sacrifices the dining-room, which, as a matter of practice, is frequently the only real living apartment in the home. The bedrooms also have to pay toll in feet and inches to the worship of this drawing-room fetish, and when it is remembered that most of us pass at least eight hours a day in our small bedrooms, and at most eight hours a week in the larger drawing-room, the practice becomes obviously foolish from a health point of view. The discomfort entailed is most felt in a dining-room so cramped that the entertainment of more than four friends at once is a matter of impossibility; and even with four the host has often to sit in uncomfortable proximity to the fire, while the hostess is being frozen underneath the draught of the window.

A few, but very few, architects show signs of breaking away from the convention, and are building flats with living rooms, rather than with the “reception”-rooms so beloved of the estate agent. The plan to be followed for flats is that of the residential studio, where you get a thoroughly commodious living-room, in which you can keep all the treasures of your furniture fresh before you, where you can entertain double the number of guests at present feasible, and very economically, too; also where you might give a small dance occasionally. In houses the Norwegian model might well be followed. Then you would have a large living-room with a gallery, off which would open the bedrooms, the service rooms opening off the ground floor.





## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in *EVERY WOMAN'S ENCYCLOPEDIA*. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

*The Ceremony*  
*Honeymoons*  
*Bridesmaids*  
*Groomsmen*

*Marriage Customs*  
*Engagements*  
*Wedding Superstitions*  
*Marriage Statistics*

*Trousseaux*  
*Colonial Marriages*  
*Foreign Marriages*  
*Engagement and Wedding Rings, etc.*

## THE FELICITY FLITCH

By The REV. E. J. HARDY, M.A.

*Author of "How to be Happy Though Married," "The Love-Affairs of Some Famous Men," etc.*

**Married Fowl and Dunmow Bacon—Love's Awakening—Foolish Expectations—An Infernal Machine—Domestic Economy—Driving with a Loose Rein**

THE custom of the "Dunmow Flitch," which was founded in the year 1111, is revived on August Bank Holiday.

The custom is to award a flitch of bacon to any couple who go to Dunmow, in Essex, and, kneeling on two stones at the church door, swear that for the first year and a day after their marriage they never had a household brawl or wished themselves unmarried. There were only eight claimants to whom the flitch was given between the years 1244 and 1772, a number that seems to justify Prior's couplet:

"Ah, madam, cease to be mistaken,  
 Few married fowl peck Dunmow bacon."

It is a great pity that "few married fowl peck Dunmow bacon," for those whose conjugal amity entitle them to receive the flitch are so happy that they may be called birds of Paradise. The custom appears to have been kept up very intermittently. Unsuccessful attempts to revive it were made in 1772, 1851, and in 1855. This last was originated by the once popular novelist, William Harrison Ainsworth. Let us hope that there will be better results in the future.

The person who instituted this custom was right in thinking that the first year of marriage is the most trying time. In no other department of life is the saying so true, "Well begun is half done." Talking to me lately of her marriage, which was a failure, a lady exclaimed, "Oh, we began all wrong."

People should begin their married life by burning up in the fire of their present ardent feelings all "fads" and little ways that are disagreeable to each other. These often cause irritation out of all proportion to their value, and they should be got rid of.

A lady once asked Dr. Johnson why, in his dictionary, he defined *pastern* the *knee* of a horse; he answered, "Ignorance, madam, pure ignorance." This is the simple explanation of many mistakes that are made at the commencement of the matrimonial journey. The young people have not sufficient knowledge, and are sometimes too shy to make confidants of each other. A man who was fond of the leg of a chicken helped his wife to that part the whole of the first year of his married life, thinking that it was the best. She preferred the "white part," but was also too unselfish to hint that she had this preference.

### Love's Awakening

On awakening suddenly from sleep we feel put out and cross. May not the young husband and wife experience feelings not entirely different when they awake to reality from the dreams of courtship and the fascination of the honeymoon? Everything must once more be contemplated after the ordinary manner of the world, once more with subdued feelings spoken of, considered, and settled. For the first time husband and wife see each other as they actually are.



Each brings certain peculiarities into the married state to which the other has to grow accustomed. A self-satisfied Quaker said to his wife, "All the world is queer except thee and me, and thou art a little queer."

After being married a year an American lady visited her parents. Friends came to see her, and asked how she liked the new state of life. To one who had also experienced a year of married life she replied, "Say, ain't it tedious?" These ladies would not have been given the flitch of felicity, but their feelings were very human and pardonable. It was not disillusion or falling off of love, but reaction after excessive emotion.

Too many begin their married lives with wrong expectations. They expect nothing but happiness, and that without any effort on their part. What right have they to more unclouded happiness in matrimony than had their parents and grandparents? We get happiness when we are willing to pass it by and think more of doing our duty than of getting it. It is a mistake to think that merely going through the wedding ceremonies confers matrimonial felicity. That, like everything else worth having, must be worked for—must be earned by patient endurance, self-restraint, and loving consideration for the tastes, and even for the faults, of him or her with whom life is to be spent.

#### A Good Start

People are very stupid if the first week of matrimony, much less the first year, does not teach the need of compromise, of bearing and forbearing, of giving and taking. Unfortunately, many wish to take everything and give nothing or almost nothing.

Where principle is not involved, husband and wife should be willing to yield, however new it may be to them, however different from what they expected. Self must be sacrificed in order thereby to gain the help of another beloved existence. And the habit of doing this, if it is to be formed at all, must, as a rule, be formed during the first year of married life. Invite the Lord Jesus Christ to your marriage, and serve Him there in spirit and in truth, and you and your life partner will live a year and a day without household brawl and without wishing yourselves unmarried.

No matter how poor they are, people should start the matrimonial firm in something they can call a home of their own. Many a marriage has turned out a failure because, from false economy or some other motive, two families have attempted to live together as if they were one. The best

way of keeping friends with one's relations-in-law is not to see too much of them, especially during the first year.

The "last word" is the most dangerous of infernal machines. Husband and wife should no more fight to get it than they would struggle for the possession of a lighted bomb-shell. Married life should be a sweet harmonious song, and, like one of Mendelssohn's, without words. This is the kind of matrimony that merits the flitch of felicity. The custom of Dunmow will have no "household brawl," and the best way to prevent this is to continue to use not merely the words of courtesy but those of courtship that were so sweet before marriage.

#### An Important Decision

During the first year the young people have to settle the scale of domestic economy upon which they propose to live. This can be more easily raised afterwards than lowered, so it should be pitched below rather than above the mark at first. A young husband drew his wife to his side and said, in that tone of exultation which comes only to the supremely happy, "Tell me, dearest, how you managed to live this month within your allowance?" "It was so easy," she murmured. "And now that I have done it once I wonder why I never thought of it before. I found, dear, that in almost every instance I could get things on credit." This getting things on credit is a snare and a delusion, and it is only very rich people who can afford to have their names in the books of tradesmen.

The wife who wishes her husband to be able to swear, if he went to Dunmow, that for the first year and a day he never regretted his marriage must be careful not to overcome him with domesticity. She will not insist that he give up his club, male friends, and all the interests of bachelorship. This will enable him to feel a free man still, and the little change will make him value his home all the more on his return to it.

And it will be to the interest of the wife herself to allow an occasional outing. Men who have no business and are at home all day become fidgety, grumpy, and interfering in household matters, about which they know, and ought to know, nothing. It is, indeed, almost a *sine qua non* of domestic felicity that a man should be absent from home at least six hours in the day.

Jones asked his wife, "Why is a husband like dough?" He expected her to give it up, and was going to tell her that it was because a woman needs (kneads) him; but she said that it was because he was hard to get off her hands.





# MARRIAGE CUSTOMS IN MANY LANDS

By "MADGE" (MRS. HUMPHRY)

## A NORTH AMERICAN INDIAN WEDDING

A Civil Marriage Contract—Courtship by Capture—Early Marriages—Divorce Laws—Spending the Honeymoon—The Wedding Feast of Hiawatha

IT seems a strange anomaly that though the North American Indians are by nature essentially religious, yet the marriage contract is purely civil.

There seems to be no actual wedding ceremony, and matrimony is undertaken without vows beyond those fond promises that lovers all the world over make to each other. Their love is to last for ever; they are ready to die for each other; they never loved before, or at least they never loved in the same way, or to the same extent. But everyone knows what lovers' vows are. They do not need recapitulating here.

It is related of an English traveller in North America that on one occasion he saw a girl pursued by a man, who overtook her, and dealt so roughly with her that the Englishman felt bound to interfere, as he thought the girl might be seriously injured. To his astonishment, she scowled at him, and the laughter and jeers of the other tribesmen and their squaws made him realise that he was interrupting a courtship, intended to result in marriage. The girls are trained in fleet running from childhood, and the principal part of the preliminary to marriage seems to consist in her apparent reluctance and her flight, which almost always ends in her being caught.

Natives who are half civilised, or who intermarry with white women, are married according to the laws of the State in which they live. Not only ministers or priests are empowered to solemnise marriage in the Western States, but also the Judge of a Court of Record, the Justice of the Peace, or the Court Commissioner, in the county in which he was elected or appointed. No particular form of solemnisation is required, except that the parties must solemnly declare in the presence of the judge, minister, priest, or magistrate and the attending witnesses that they take each other as husband and wife. It is essential that at least two witnesses shall be present, in addition to the person performing the ceremony. Marriage is cheap in the Western States, five cents (2½d.) being the price for issuing a marriage licence; and two dollars (8s. 4d.) for an order by a county

judge authorising a marriage without licence.

Indian girls marry very young, and early marriage is encouraged in some tribes. When the parties are both very young, divorce frequently follows. The union may be dissolved by mutual consent, or the husband may by his own will divorce his wife if he can give a reasonable excuse, without which public opinion is against any arbitrary use of this unwritten permission. Sometimes girls marry at the age of eleven or twelve. The parents arrange these unions, which are sometimes suggested by the youth. He tells his mother that he would like to marry a certain girl, and she takes care of



A group of North American Indian women. Red Indians marry at a very early 'age and without religious rites. A honeymoon, however, is always observed

*Photo, Underwood*

the presents that he has prepared as wedding gifts for his bride. A blanket almost invariably forms one of these, and articles of clothing always figure among them, especially ornamental ones made of beads, which are much appreciated by the young lady. His gifts to the parents after he has been accepted are even more utilitarian: a sack of corn, a kettle, and such things for use in the wigwam. A horse occasionally forms part of the bargain. If the parents accept the presents, their doing so ratifies the engagement; should they be opposed to the marriage, they send back the gifts.

The marriage itself takes place within a few months of the betrothal. Then comes a honeymoon, which is regarded by the tribes much in the same way as the Marriage





A Wallapai squaw or wife of the Arizona Territory. Red Indian squaws perform all the household duties and are also clever shots and oarswomen

*Photo, Underwood*

Service is in Europe. The pair wander off together, and pitch their wigwam when night overtakes them, after spending the day in shooting and fishing on the part of the bridegroom. The bride steers the canoe, and is often herself an excellent shot or fisherwoman.

The honeymoon lasts but a few days, and then they return with the game, fish, etc., the result of their prowess, and present it to the parents of the bride, laying it at the feet of her mother. The married pair reside with the bride's parents until they have offspring, as the parents consider that they have a claim on the industry of the young couple, and for this reason a son-in-law who is a good hunter is always welcome. Wild dances and feasts often accompany these marriages, and the bride's parents receive a number of presents. Longfellow, in his "Hiawatha," gives a splendid description of the wedding feast:

Sumptuous was the feast Nokomis  
Made at Hiawatha's wedding.  
All the bowls were made of bass-wood,  
White and polished very smoothly,  
All the spoons of horn of bison,

Black and polished very smoothly.

She had sent through all the village  
Messengers with wands of willow,  
As a sign of invitation,  
As a token of the feasting;  
And the wedding guests assembled,  
Clad in all their richest raiment,  
Robes of fur and belts of wampum,  
Splendid with their paint and plumage,  
Beautiful with beads and tassels.

First they ate the sturgeon,  
Nahma,  
And the pike, the Maskenozha,  
Caught and cooked by old Nokomis;  
Then on pemmican they feasted,  
Pemmican and buffalo marrow,  
Haunch of deer and hump of bison,  
Yellow cakes of the Mondamin,  
And the wild rice of the river.

The North American Indian was a highly picturesque and romantic creature of unequalled bravery and stoicism, as depicted by the late J. Fenimore Cooper. The men were splendid of physique, great warriors, tall, lithe and graceful until far on into middle age; the women, shorter in stature, but graceful, gentle and submissive, devoted to husband, home and piccaninnies.

The advent of "civilisation" and the loss of their territory has changed the Indians sadly for the worse. They have become addicted to the use—the abuse—of "fire-water," have lost their ancient habits of cleanliness, such as they were, and in other ways have deteriorated. To such an extent is this so that an American writer makes one of his characters remark that the only good Red Indian he ever saw was a dead one! But even the great mass of them still keep up their traditions of manliness and courage, and both sexes retain the picturesque diction that readers of the American novelist found so fascinating.

That athleticism is still encouraged is fully proved by the fact that several Red Indians are entered in America's team for the Isthmian games to be held at Stockholm in 1912, two of them for the Marathon race.

The Government of the United States, alive to the fact that these interesting races were on the point of extinction, has reserved for their use large tracts of territory, and legislates carefully for their benefit.





## THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

*Presentations and other Functions*  
*Court Balls*  
*The Art of Entertaining*  
*Dinner Parties, etc.*

*Card Parties*  
*Dances*  
*At Homes*  
*Garden Parties, etc., etc.*

*The Fashionable Resorts of Europe*  
*Great Social Positions Occupied by Women*  
*Etiquette for all Occasions, etc.*

## GREAT HOUSES AND THEIR CHÂTELAINES

A Gipsy's Prophecy—A Diamond "Stud"—The Eccentric Duke and his Love of Tunnelling—A "Swan" Drawing Room—Ichester House and its Memories—The "Great" Lady Holland and her Salon—A Pathetic Little Ghost

ENGLAND is famed for her ancestral homes, and perhaps nowhere is the real home life seen to such advantage as at stately Welbeck, the seat of the Duke of Portland, where reigns with gentle sway the "good Duchess," as she is called.

The Duchess of Portland makes no secret of the fact that she much prefers the quiet life at Welbeck to the rush and bustle of entertaining in town.

Green trees for her, and the songs of the birds, before the hoot of the motor and the traffic-ridden streets of London.

The romantic story of the Duchess's courtship is well worth repeating.

When she was still only a schoolgirl, it is said that the famous gipsy of Devil's Dyke foretold to her that she would one day wear the strawberry leaves.

The future Duchess was perhaps more amused than impressed.

However, the unexpected happened, and the story runs that the Duchess was on her way to visit her friend the Marchioness of Granby, and was waiting for a train at a little wayside station, when she was espied by the Duke of Portland, who was bound for the same house.

Her tall, slight form and beautiful face captivated him at once, and he fell in love there and then in the proper old-fashioned manner.

Further acquaintance only cemented the first impression, and, to the astonishment of the great world, the richest Duke and greatest *parti* of the season, whose name had been coupled with heiresses galore, and even Royalty, fell a victim to the charms of Miss Dallas Yorke, whose girlish beauty had conquered a bachelor whom society had already put down as "hopeless" from the matrimonial point of view.

Time has proved that the choice was wise, and the Duke and Duchess of Portland have

always been a most devoted couple. The Duke shares his wife's love for the country and a quiet life.

He is a great sportsman, and even his wife's entreaties could not induce him to give up the Turf; but, on her recommendation, he now gives all his winnings to charity.

And, be it whispered, the Duchess has a little "stud" of her own, as on every occasion when his horse has been a winner the Duke has given her a little diamond replica; and his horse Donovan and many other famous racers are included in this much-prized "stud."

The Duchess possesses jewels of fabulous value, and wears them with distinction.

She dresses beautifully in an artistic style, and she was at one time a member of the celebrated society of "Souls," to which also belonged a great number of a section of society including the Duchess of Rutland and Mrs. Asquith.

### A Great Lady

The Duchess of Portland is very "exclusive," and invitations to her entertainments are much sought after; she prefers a small, select *coterie* of friends to the large, "smart" parties given by the more go-ahead members of the aristocracy.

Perhaps one of the largest balls she has ever given was that in honour of the King and Queen of Spain, in 1907, when the famous underground ballroom was used with complete success.

This room is unique, and forms one of a suite built underground at great cost by the late Duke of Portland, who was somewhat eccentric in his ways, and greatly objected to being seen by the outside world, and even by his own tenantry.

An underground tunnel, one and a half miles long, and broad enough for two carts to pass, connects these rooms with the upper



world, and used to form the only entrance to Welbeck, until the present Duke had a broad upper road cut, because the Duchess had such a horror of the underground entrance. Certainly the echoes ring, and most uncanny sounds are heard, though, as there is a glass roof, the place is by no means dark.

A long passage, lined with pictures and antlers, leads to the ballroom, which is 160 feet long, and has a magnificent domed glass roof, supported by fifty iron pillars. This room contains many priceless pictures, including some by Murillo, Guido, Reynolds, and Vandyck.

Right at the end of the room stands a bust of the fifth Duke.

This room is often used for school treats and meetings nowadays, as the Duchess is full of philanthropic works, and belongs to a

number of societies, including that for the protection of animals and birds.

Beyond the ballroom, and still underground, is the riding-school built by the eccentric old Duke, who evidently spent a busy time, as he employed no fewer than 15,000 workmen for many years excavating and building, and is said to have spent seven millions on the scheme.

#### The Subterranean Rooms

The riding-school has now been converted into a chapel and large library; the former, which is most sumptuously decorated, was opened in 1892.

Another underground wonder is the picture-gallery, where hangs the portrait of William Bentinck, the first Earl and Duke of Portland, who came over to England for

the first time with William of Orange, who afterwards became William III. of England.

"The best keeper of secrets in Europe," he was best friend to William, nursed him through smallpox, was his counsellor and companion until the day when the King of England passed away with his hand held tenderly in his.

Welbeck, of course, dates back much earlier than this Duke, and was originally a religious house given to an order of monks by the then Bishop of Ely, on condition that they remembered to pray for Edward the Confessor and his wife, also for the Bishop's own father and mother, etc., but, so the chronicle runs, "especially for the health of the said Lord Bishop whilst he lived, and after his death for his soul, and for all those that had faithfully served him, or done him any good."

Some time after



Her Grace the Duchess of Portland and Lady Victoria Cavendish-Bentinck. Before her romantic marriage the Duchess was the beautiful Miss Dallas Yorke

Photo, Topical



the dissolution of the monasteries, in the reign of Henry VIII., the abbey came into the hands of Sir Charles Cavendish, ancestor of the Portlands, who there royally entertained James I. and Charles I.

The latter monarch was so pleased with his visit, which occurred on his way to Scotland to be crowned, that he returned again the next year with his Queen, so that she, too, might enjoy the hospitality of Welbeck. Hardly any of the original building remains. That is the cheery, sunny, above-ground Welbeck where the present Duke and Duchess spend their time.

Here everything has a homely, "lived-in" air that is delightful, and even in the magnificent suite of state apartments, where the Duke and Duchess entertain, there is no sign of the "museum" atmosphere that pervades so many great houses.

The famous "swan" drawing-room at Welbeck is hung entirely with pictures by Vandyck, and in the handsome cabinets one may see many an historic treasure and relic.

The Duchess possesses the first piece of Dresden china ever made, and there is a wonderful cabinet of Sèvres and Dresden.

In this room, too, is the coronation ring of Queen Mary II., and a rosary of carved cherry and plum wood which belonged to Henrietta Maria, Queen of Charles I. Two other prized relics are the earring worn by Charles at his execution, and a dagger that belonged to Henry VIII.

Welbeck has the most beautiful pleasure gardens, which cover more than fifty acres; and besides the greenhouses, conservatory, and palm-house there is a rosary which, perhaps, has not its equal in England.

There is a rhododendron walk, and avenues of cypresses and yews, and, most interesting of all, perhaps, a remarkable oak—the "Greendale Oak"—so large that when, in 1724, its centre was cut out, a coach-and-four was able to pass through.

Mention should be made of the fine bust of Napoleon at Welbeck. No great house seems complete without this; and all over England one finds relics of Bonaparte. Perhaps the most interesting of these are preserved at Holland House, Kensington, the residence of Lord and Lady Ilchester.

Here one may see the crystal locket containing a piece of his hair, which he gave to



The Countess of Ilchester, châtelaine of Holland House, Kensington

*Photo. Langier*

the famous Lady Holland. There is, besides, a ring of his, and his Cross of the Legion of Honour.

Although Holland House has not such a long past as Welbeck and many other famous houses, it is rich in relics of great men.

The present Lady Ilchester takes the greatest interest in its history, and she and her husband made its restoration a labour of love.

The house was originally built by a Sir Walter Cope, who flourished in the reign of James I., and was called Cope Castle.

Later it came into the possession of the Hollands, and Charles I. was richly entertained here, the famous Gilt Room being decorated by Francis Cleyn for his visit.

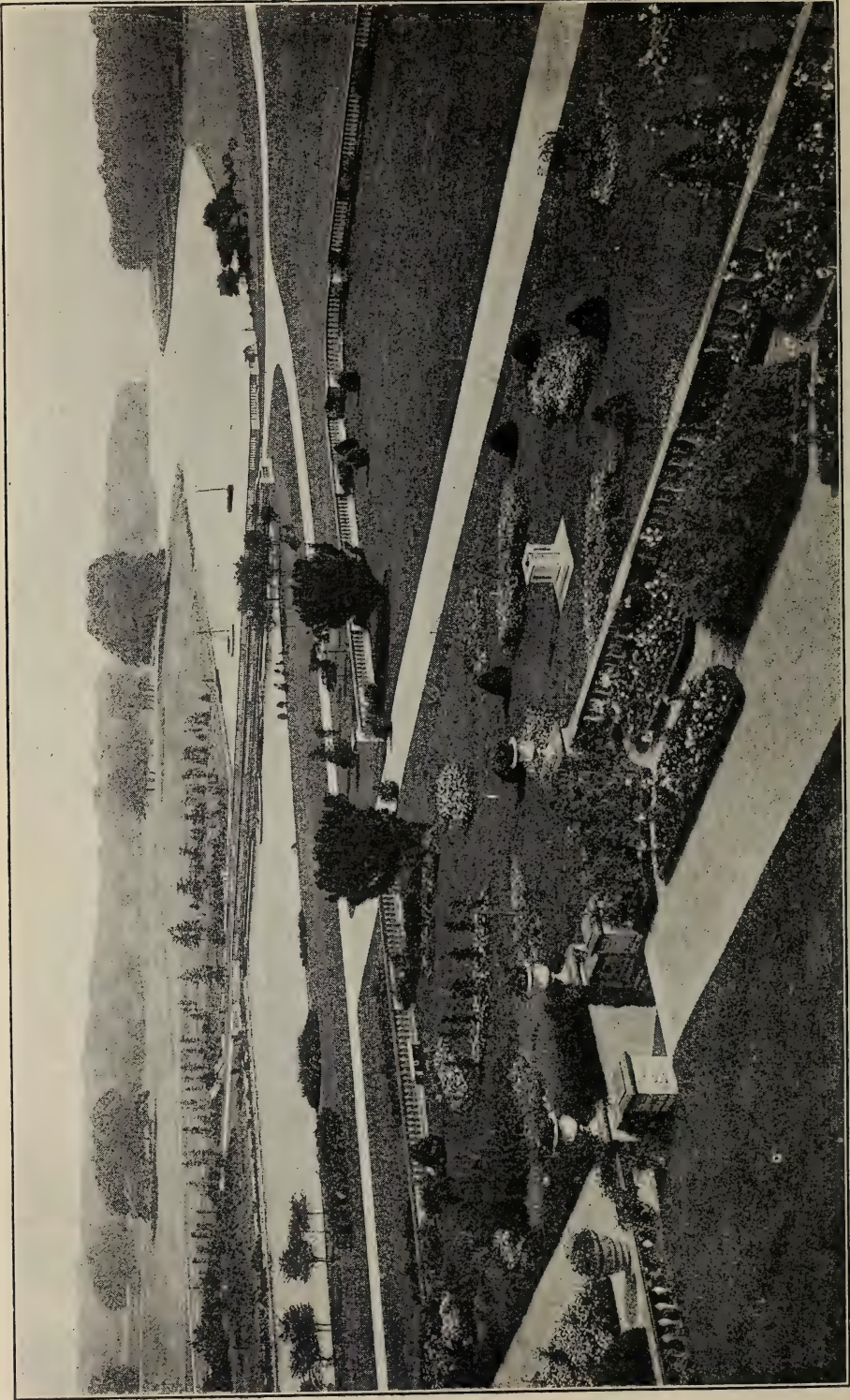
The Gilt Room has a secret chamber, which was used as a prison for that Lord Holland who was beheaded in 1649. This gentleman, so runs the legend, still walks these rooms with his head under his arm.

It was this Lord of whom Clarendon said that "he was a very well-bred man, and a fine gentleman in good times."

The stately library at Holland House is hung with Cordova leather, and lined with shelves of rare books.

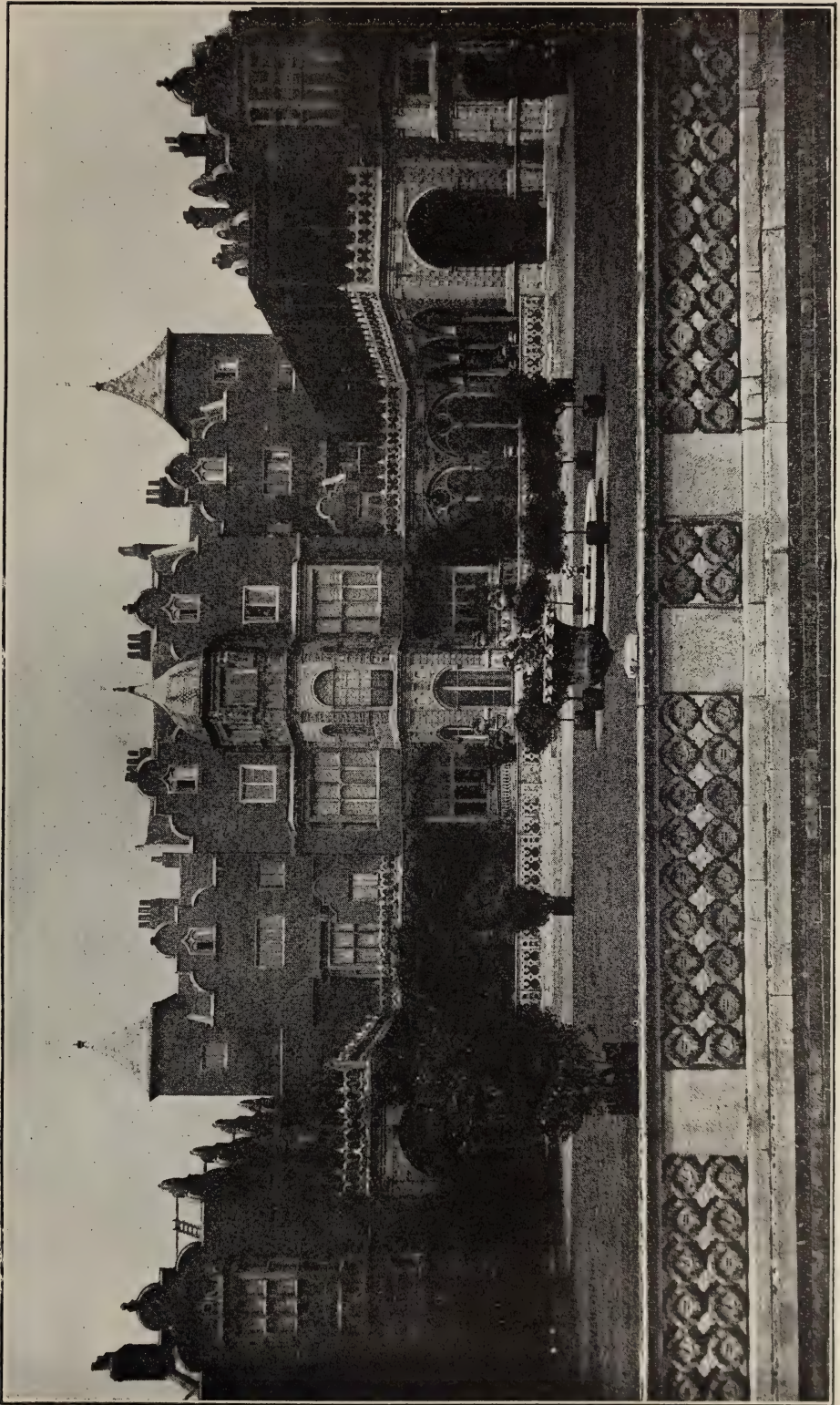
Here is preserved Addison's writing-table,





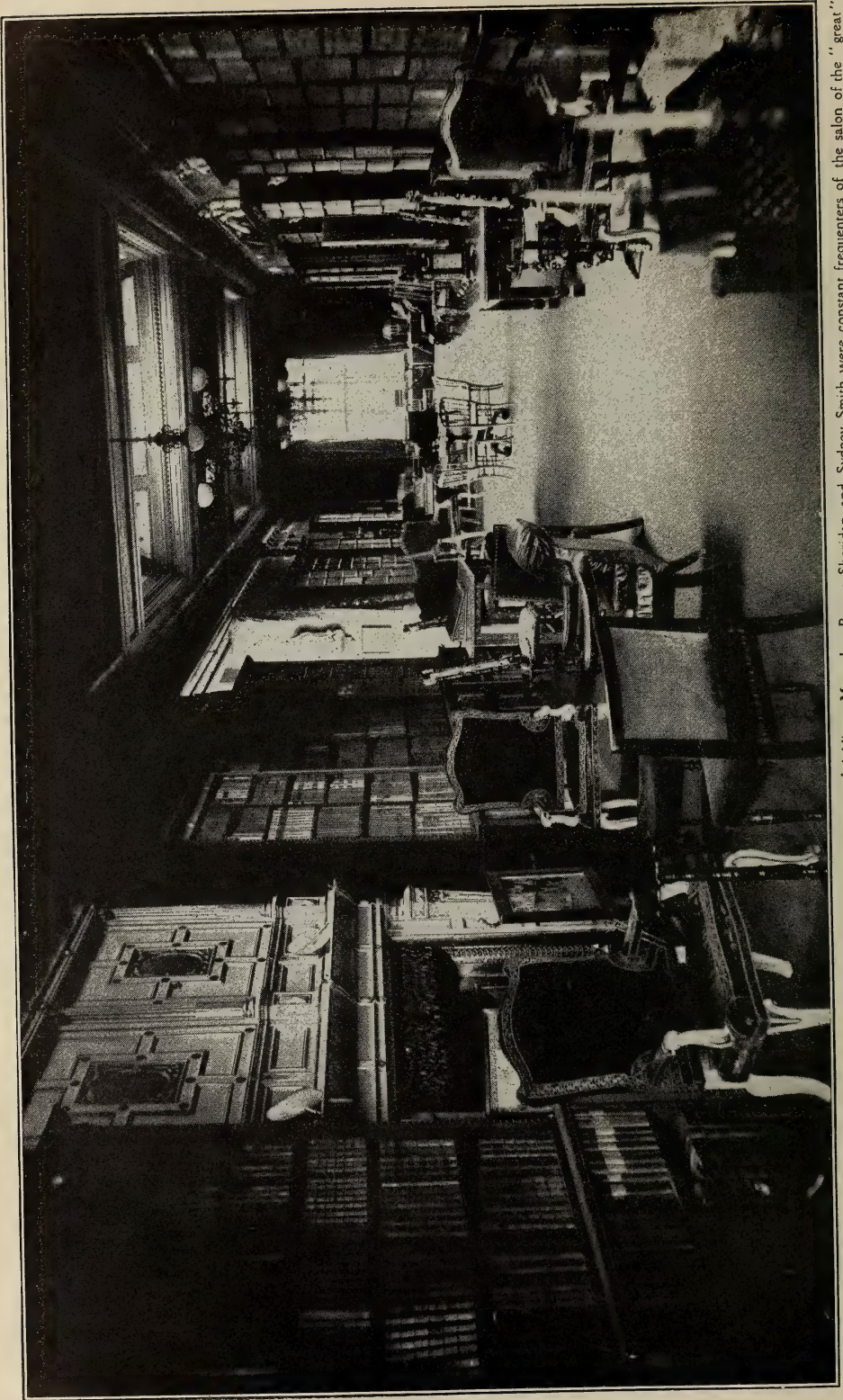
The grounds of Welbeck Abbey, as seen from the Royal apartments. These famous and beautiful gardens cover more than fifty acres in extent  
*Photo, Dr. Knight's Wiltshire*





The south front of Holland House, Kensington, the residence of Lord and Lady Ilchester. This stately mansion was at one time called Cope's Castle, and dates back to the reign of James I.  
*Photo, H. N. King*





The library, Holland House, is rich in literary associations. Such well-known writers as Addison, Macaulay, Rogers, Sheridan, and Sydney Smith were constant frequenters of the salon of the "great,"  
*Photo, H. N. King*  
 Lady Holland



for the famous essayist lived at Holland House during the time he was married to the widow of the third Lord Holland.

A very charming room is the White Parlour, with its oak wainscot painted in white and gold.

Some beautiful Genoese velvet and tapestries, representing the "Triumph of Bacchus" and "Love and the Arts," are to be seen in the great breakfast-room.

But perhaps one of the finest rooms in the house is the new ballroom built by the present Lord Ilchester, which is known to fame as the "Swannery."

This title is taken from the painting by Goddard, which hangs over the mantelpiece, depicting the swannery at the Ilchester's country home, Abbotsbury Castle.

The social history of Holland House is well known, and may be said to have started from 1749, when Lord Holland, second son of Lord Ilchester, and father of Charles James Fox, became owner. Many relics of the latter, including his crutch-handled walking-stick, are preserved at the house.

But the height of its social glory was reached under the reign of that Lady Holland known as the "great" Lady Holland.

She it was who gathered round her all the great men of the day in literature, art, and politics.

Those were great days, when such men as Macaulay, Rogers, Sydney Smith, Lord

Brougham, and Sheridan were frequently entertained, and sometimes, if report be true, were heartily snubbed when their hostess was displeased, as when she stopped Macaulay in the full flow of an elegant speech with some such words as, "That will do, Macaulay; we have had enough."

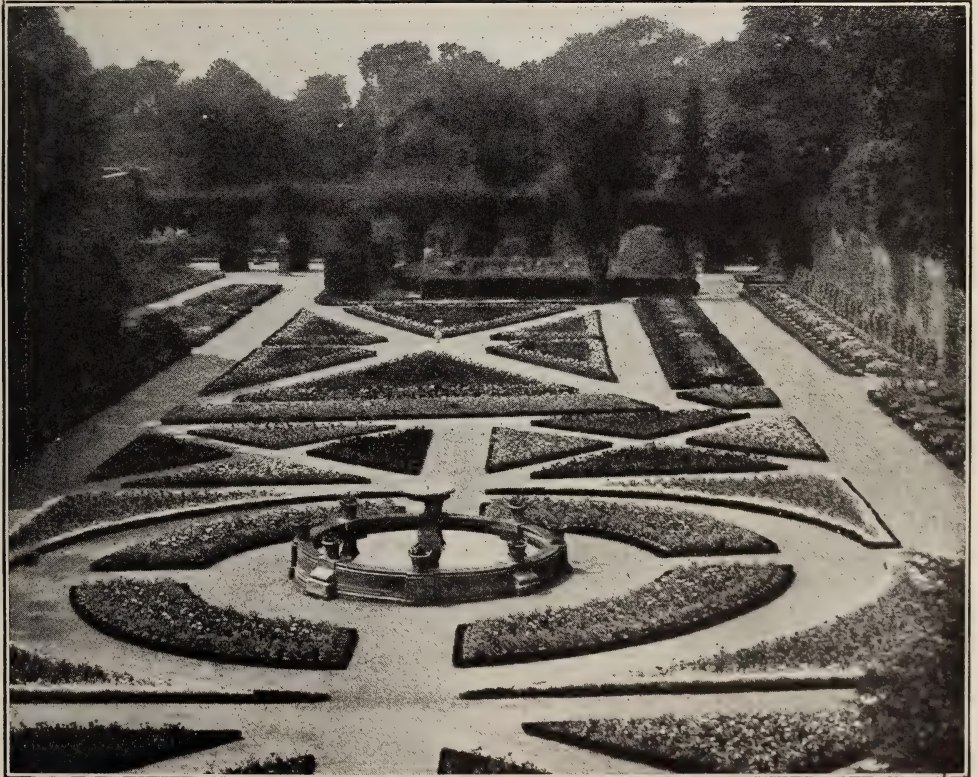
Although so near the busy high street, the gardens of Holland House are beautiful and extensive, and there is an orangery and Japanese garden, besides a charming Dutch garden, where is placed a summer-house, in which Rogers used to sit, and on which Lord Holland placed an inscription as follows: "Here Rogers sat, and here forever dwell with me those pleasures that he sings so well. V L L H D 1818."

When the moon comes out over the gardens, and the hum of London has quieted a little, legend says that a little ghost steals out, that of Lady Diana Rich, daughter of one of the Lord Hollands, who, so the story runs, was one day walking in the garden when she was confronted with her own apparition.

Two months later she died of smallpox, and at intervals, it is said, she glides about, haunting the fatal spot.

The ghosts at Holland House were at one time so believed in that every night a gun used to be fired to exorcise the spirit visitors to the grounds.

Nowadays the little lady, if she walks at all, walks in peace.



The Italian Garden, Holland House. The grounds of this mansion are both extensive and beautiful. They include a Japanese and a Dutch garden as well as an orangery





The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of **EVERY WOMAN'S ENCYCLOPÆDIA**, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

#### Professions

*Doctor  
Civil Servant  
Nurse  
Dressmaker  
Actress  
Musician  
Secretary  
Governess  
Dancing Mistress, etc.*

#### Woman's Work in the Colonies

*Canada  
Australia  
South Africa  
New Zealand  
Colonial Nurses  
Colonial Teachers  
Training for Colonies  
Colonial Outfits  
Farming, etc.*

#### Little Ways of Making Pin-Money

*Photography  
Chicken Rearing  
Sweet Making  
China Painting  
Bee Keeping  
Toy Making  
Ticket Writing,  
etc., etc.*

## READING FOR A LIVING

By A. B. BARNARD, L.L.A.

How to Become a "Research Worker"—Qualification—Income to be Made—The Beginning—  
What Research Workers are Asked to Do—Research Libraries—A Road to Authorship

"FROM a child I have been fond of books and poking about in a library. Do you think it possible for me to earn a living by research work?"

Now this question, so far as it goes, is distinctly promising. It suggests the possibility of the inquirer possessing that *flair* for hunting information, or what one might call "scent for research," without which a woman cannot make a success of the work, any more than a reporter can do without a "scent for news." A woman who has done a good deal of research was told by a stranger quick at reading character, "You can tear the hearts out of books!" The remark, suggestive of a destructive propensity as it was, is worth consideration, since liking for hunting—of a literary kind—is emphatically what no research worker should be without. It arises from a keen and sure instinct, which goes straight to the thing sought and, by merely casting the eye down page after page, seizes on the desired information, rejecting all superfluous details and extraneous matter.

#### Qualifications

That a research worker should be a woman of liberal education, well read, well informed, and familiar with at least French, German, and Latin, is evident. A really cultured

woman with a college training behind her, and possessed of industry, steady application, reliability, patience, accuracy, quick and good sight, legible handwriting, and a real liking for ferreting out facts and elucidating moot points, should soon be at home among researchers. And if she happens to have pursued some unusual branch of study, or to be expert in one particular line of work, she may well think of turning her knowledge to good account in this direction.

#### Rate of Payment

There are few women who might be attracted to Egyptology; yet one woman, at least, has made this her speciality, and the knowledge accumulated during many years is at the service of Egyptologists glad to retain her in their employment. But knowledge of Chinese, Ancient Greek, Old French, Anglo-Saxon, any language, in fact, belonging to a race with a historic or literary past worth attention, is a valuable asset to the research worker.

There are plenty of people ready to undertake commissions for ordinary research work. Those who can do something more abstruse command higher fees than the rest, and are rarely unemployed.

The usual rate of pay is 2s. 6d. an hour; that, indeed, is the recognised fee for



ordinary research at the British Museum, where also manuscripts in English are transcribed at from 2d. to 4d. the folio of 72 words, the rate being dependent on the difficulty of reading the manuscript. Transcription from Old French or Latin is usually paid at 6d. the folio, with an increase of 2d. or 4d. more when abbreviated Latin has to be written out at length. A knowledge of Latin, Early English, and Anglo-Saxon are specially valuable for researchers at the Record Office, where a common fee for research is 3s. 6d. an hour.

#### How to Train

Sometimes an author, or a publisher on his behalf, living in a provincial town, engages a research worker in London for some special work, and offers her a retaining fee; while other busy people engage the whole working hours of a woman for research at a yearly salary of anything from £80 or £100 to £150. Sometimes, also, research work is combined with secretarial work or collaboration with an author. It may fall to the lot of an author's or editor's secretary to be sent off on an errand of research. Then it is useful to her to have visited previously the researcher's hunting grounds and to know her way among catalogues and books of reference. Indeed, some initiation into research work is usually part of the training of a girl in a good school of journalism.

Apart from such preparation, an intending research worker is recommended to attach herself to one of the big libraries, such as the British Museum Reading Room. She might, if not a resident in London, board at one of the many boarding-houses close to the Museum and her base of operations.

She would avail herself of the occasional lectures there given on the use of the reading-room, and as soon as possible make known to the officials at the central desk her desire to undertake research work.

#### Research Libraries

To obtain a reader's ticket, she must not be under twenty-one years of age, or, if so, must obtain a special order for admission, and in her written application to the director she must state her place of residence, occupation, and the purpose for which she intends to use the reading-room. The form is accompanied by a recommendation of the applicant from a householder whose word has weight. Another step she may like to take is to attend the lectures on investigation, statistics, and sources available for historical research, given under the auspices of the London School of Economics and Political Science, Clare Market, Kingsway, W.C., which possesses a valuable library of economic and political works, and awards research scholarships valued at from £25 to £100 a year, for which a competitive examination is held.

Another advantage the intending research worker gains at the school is initiation into the deciphering of Latin, Early English, and Old French documents.

The British Museum reader's ticket is the passport to the large reading-room, the print, manuscript, and newspaper rooms, and opens up to the worker miles of books, the key to which is found on the shelves of catalogues. The attendants and officials obligingly give a newcomer all necessary information about the filling up of tickets and the way to get books reserved; while among the habitual research workers, who practically spend their lives in the room, some obliging individual will usually come forward to assist the novice through the maze of catalogues and reference books.

The reading-room is open daily from 9 a.m. to 7 p.m., the print-room from 10 a.m. to 5 p.m., except Good Friday and Christmas Day and certain days for cleaning.

When the officials are desired to find a research worker for a special piece of work, they naturally offer it first to one of the *habitués* of the reading-room; but if the beginner bides her time, and is constantly in evidence, it is probable something will come her way before long. Research workers are sent off on the most peculiar commissions—perhaps to transcribe the text of a precious original edition of a famous work out of print, to collect from poems quotations about dogs, to find references to an historical personage from mediæval German books, or portraits of literary frauds, to quote a few.

#### How to Find Work

Authors all over the world need research done for them, so that to collect and put into concise, usable form what has been gathered during the day and perhaps type it afterwards is a service they welcome. Americans innumerable are curious about their genealogies, and pay good fees to an expert researcher for the coveted "tree." In time she accumulates an extraordinary knowledge of old families and their newer branches in the States. Such research takes her also to parish registers in many parts of the country.

Heraldry is an allied branch of work offering opportunities, and history is a field in which many women are at work.

Another method of finding work is through an introduction to an author or journalist, a most satisfactory way, but dependent on one's influence in literary, scientific, and educational circles. In literary papers and reviews there are occasional advertisements for research workers, and in answering these the applicant will find the possession of a University degree or diploma an advantage.

Though the British Museum is the chief place of research, at the Public Record Office, Chancery Lane, London, where the national records since the year 1100 are stored, the woman engaged on historical work finds her material. The hours during which the search-rooms are open are 10 to 4.30 p.m., and on Saturdays 10 to 2, while certain treasures in the museum are only available from 2 to 4 p.m. on Mondays and Fridays. Research workers in London also wend their way for topographical books and



directories to the Guildhall Library (10 a.m. to 8 p.m.) and to the Imperial Institute, in whose reference library and reading-rooms the principal newspapers and official publications of India and the Imperial Dominions may be consulted. Others bent on scientific research receive kindly assistance at the Natural History Museum, Cromwell Road, South Kensington, where, among other collections, an interesting botanical gallery is available. The Geological Museum, Jermyn Street, offers facilities for collecting other scientific information; while the Parkes Museum, 90, Buckingham Palace Road, possesses a library of sanitary literature; and the Patent Office, Southampton Buildings, Chancery Lane, the record of patents. Works on art may be consulted at the Victoria and Albert Museum, South Kensington. But for an account of available London libraries the reader is referred to "The Libraries of London" (6d. net), by R. A. Rye.

#### Sources of Information

London is the chief centre for work, but in the provinces, in Scotland, and in Ireland, libraries which, like the British Museum, claim a copy of every book published in the country, and to which, therefore, access is desired, are the Cambridge University Library, the Bodleian, Oxford, the Faculty

of Advocates, Edinburgh, and Trinity College, Dublin.

Often for a special subject resort is had to the library owned by a learned society. For instance, the writer has found on occasion access courteously granted to libraries of the Royal Geographical Society, the London Missionary Society, and the Church Missionary Society. Local archives may be consulted in the libraries of provincial towns.

But from whatever source the research worker gathers information, collects statistics, or verifies facts, she must know the boundaries which hedge her about from trespassing on the rights of others as established by the laws of copyright, justly more contracted in the new Copyright Act, and early in her work she will have to distinguish authentic sources of information from unreliable ones.

Another feature of her work is the necessity for effacing her share in it, for others will get the credit for the labour she has performed. If she possesses originality and initiative she is on the high-road to authorship, and is undergoing a very good apprenticeship for it, though she may do only what is called hack-work at first. Even if she continues all her life at research work, a capable woman should be able to make a fair living out of it.

## CHOOSING A CAREER

*Continued from page 5440, Part 45*

**An Association which Helps Girls to Choose Careers—Employment and Loan Societies—Labour Exchanges and Emigration Societies—Some Useful Handbooks—How Health Affects the Choice of a Career**

**T**HE Students' Careers Association, of which the Principal of Newnham is president, also works in affiliation with the Central Bureau.

It exists to help schools to co-operate with the various employment bureaux and training colleges for the benefit of every girl who will have to take up a career after she has finished her education.

Twice a year a committee representing both sides meets to discuss all the latest developments both in education and in the labour market. There is a long roll of "technical referees"—women who are experts in some particular profession and will advise about it—and its object is:

"By constant communication between the educational world and the employment bureaux to prevent the drifting of women and girls into unsuitable or overstocked professions."

At present it is often complained that too many girls enter the teaching profession because their enthusiasm for it is aroused by their class mistresses, who naturally influence them, even unconsciously, and who probably know little about the other professions open to girls. There is no excuse for such ignorance on the part of any teacher belonging to the association, which can be joined at the cost of six penny stamps.

Girls can join while still at school, in the certainty that it will bring them the best advice when they leave to earn their own living.

#### Other Helpful Societies

But there are many other societies which help the woman worker.

The Society for Promoting the Employment of Women, 23, Berners Street, Oxford Street, W., gives gratis advice, loans without interest, and has a free registry for skilled workers.

The Educated Women Workers' Loan Training Fund, St. Stephen's Chambers, Telegraph Street, E.C., makes grants towards boarding expenses, as well as fees, to suitable cases.

The Gentlewoman's Employment Club, 155, Victoria Street, S.W., has an inquiry department, and supplies a link between women who want shopping, mending, sewing done, and the many women only too eager to do such work.

The Girls' Friendly Society and the Young Women's Christian Association are useful to girls who have not received a costly education, and must take more homely positions than the highly skilled worker. It is particularly useful to girls going abroad or to the Colonies to have the address of the nearest



hostel belonging to one of these societies to which they can always turn in time of need.

Still another channel for girls to secure employment, and one which is only just beginning to get known, is through the Government Labour Exchanges.

There are twenty-seven Labour Exchanges in London, including two for women only, while up and down the country are another 260. Each of these has a separate door for women to go in by, and a woman official in charge of that section. Being supported by the rates, there are no fees to pay either by employee or employer.

Hitherto, people have supposed that these exchanges were only for working men. But they deal with every class of labour, often placing secretaries and sometimes governesses. They are especially good at finding openings for girls in some of the large shops, to which girls with an instinct for dress-making or for business generally, but who belong to the professional classes, often find it so difficult to gain an entrance.

The system on which the Exchanges are run is an excellent one, and as they are all connected up by telephone they meet a wider field than any private agency can do. With every day they become better known and more efficient, and therefore are well worth trying.

These exchanges, being under Government management, possess also one invaluable qualification, which is not necessarily the case with all employment agencies—they are "safe" places to which to apply, from a social and moral point of view.

#### Emigration Societies

A good many girls who would like to try their fortune in a new land hesitate because they know that the Governments of the Colonies will only lend a helping hand to servants or farm labourers, and the middle-class girl does not quite know how to set about the journey. She has also a vague idea that it will be terribly expensive, and that she may find herself stranded in a strange land at the end of it.

This fear is quite unnecessary, because, besides the Y.W.C.A. and the G.F.S., three splendid societies exist to help the educated girl to emigrate.

There is the Colonial Intelligence League (for educated women), 36, Tavistock Square, W.C. President, the Hon. Mrs. Norman Grosvenor.

There is the British Women's Emigration Association (patron, H.M. the Queen), the Imperial Institute, London, S.W.

And there is the South African Colonisation Society, 115, Victoria Street, Westminster, of which Princess Christian is president.

These three societies will help girls with advice, and if they consider them suitable for emigration will give them introductions, perhaps find them posts, and either tell them precisely what the journey will cost; or assist them to a passage.

Besides the general societies I have mentioned, there are many others—such as the

Teachers' Associations, the Society of Women Journalists, the International Council of Nurses, etc.—which exist to help women in particular professions.

#### Some Useful Books

The "Englishwoman's Year Book," (2s. 6d.) which can be seen at any free library, contains a full list of such societies, brought up to date year by year, together with lists of teachers, colleges, and concise account of eighty professions.

By applying to three or four places for prospectuses, and comparing terms and statements as to any profession, one is able to ask more intelligent questions of any society whose advice one seeks later.

Another most useful book is "The Fingerpost" (1s. 3d., post free), published by the Central Bureau for the Employment of Women. This gives a concise description of eighty professions, and a footnote to each, showing the length of training, its cost, and the probable initial salary.

Even the "Post Office Directory," which may be consulted at any large London post-office, is a mine of information. In the Trades Section all sorts of facts which the average woman has no means of getting at can be studied. Suppose she wishes to start a boarding-house, to become a toilet specialist, or run tea-rooms. In the "Directory" she can obtain a rough idea as to how many prospective rivals she has in any particular district, and can then visit their establishments and decide whether she is likely to be able to beat them from the field or should seek another opening elsewhere.

#### Health and the Career

There is one point which parents are only just beginning to learn to bear in mind when "choosing a career." And that is the question of physical suitability.

This is forced upon parents of sons by the medical examinations now insisted upon for the various services. But it is not sufficiently considered with girls.

Delicate girls are often allowed to become hospital nurses, and to take up probationerships at well-known London hospitals, where the *régime* is trying to the most robust.

Girls whose sight is slightly weak are allowed to go in for shorthand, for research work, or fine embroidery. Girls who are all nervous force and no muscular strength become medical masseuses. This is a splendid profession for the very strong. A really clever masseuse, who has had two or three years' training and understands anatomy, who knows every nerve and muscle in the body, can command splendid fees. But she will break down and be useless if she is not physically robust.

When choosing a profession for any girl, her physical disabilities should never be left out of the reckoning; they are the first things which should be mentioned when writing for advice if the society applied to is to be really helpful.



# DAIRYING FOR WOMEN

By J. W. HURST

*Agricultural Editor of Nelson's Encyclopedia Library, Bibliography of Standard Books, etc., etc.*

*Continued from page 5437, Part 45*

## THE SELECTION AND MANAGEMENT OF STOCK

Considerations which Influence the Purchase of Stock—Some Breeds and Their Characteristics—The Value of Cross-bred Cows—Milk Records and Their Value—How to Secure a Good Milking Strain

THE selection of suitable stock involves several important considerations, in view of the economic necessity for purchasing only the best for the purpose.

In the first place, there is the broad division of type, as between cattle best suited for beef or for milk production, the latter being the converse of the former.

Subject to distinctive breed characteristics, the milking type approximates to the following general appearance: Head, lean, long, and feminine-looking; eye, full and bright; horns, small; neck, slim; withers, distinct; ribs, long, and good barrel capacity; back line, straight; body, long; skin and hair, soft; flank, thin; generally wedge-shaped, narrow on shoulders, and broadening to wide hips. The udder should be long and extend well forward, rounded behind, flat beneath, and generally full; the four teats, uniform in size and squarely placed.

According to an old-established theory, the escutcheon—or reversed hairs on thighs and over the udder—indicate milking powers. If the escutcheon is wide at the base the cow is said to milk easily and heavily; and if wide throughout, she is thought to maintain a good yield all through the season. The "milk veins" on either side of the belly suggest heavy milking if large and well developed.

In temperament the cow should be placid and gentle.

### The Choice of a Breed

If the points to be considered in selection are narrowed still further, the breed must be chosen in accordance with its general suitability, as regards the situation and character of the holding, and the particular object of production—viz., milk, butter, or cheese—and the ultimate end of the cattle.

Thus, whilst *Kerries* would thrive in exposed situations, *Shorthorns* or *Jerseys* would be more suitable on rich land; and whilst *Jerseys* would be desirable for butter-making, *Dairy-Shorthorns* would be preferable for the milkseller and the cheese-maker.

Further, where the character of the calf is of importance, and an ability to put on flesh is required, the *Dairy-Shorthorn* answers the general purpose, being among the best as a milk producer.

Certain advantages attach to the use of cross-bred cows if the sire is selected on a pedigree of performance and comes from the best milking side, among the benefits

being an increased milk yield and improved health and hardiness.

Perhaps the best cross for general purposes is the *Jersey-Shorthorn*, the cows being free milkers and making a heavy carcass at the end of their dairy career.

To obtain success, the cows must be the progeny of sires and dams showing a first-class milking record, and the level of the herd must be maintained by keeping records of the weight of milk produced by each cow in it in order to ascertain the quantity yielded in the year, thus proving the worth of the individual.

### Securing a Milking Strain

Continuity is, as far as may be, assured by mating the best milking cows to a bull of a good milking strain, and retaining the progeny for renewal of stock.

Although individual cows have produced some remarkably large milk averages, the general production of probably less than 600 gallons per annum per cow may be considerably increased by attention to milk records and the maintenance of milking strains. By careful selection, an approximation to 800 gallons is not very difficult to attain and maintain.

The age at which heifers should be mated is preferably at from twenty to about twenty-four months, earlier breeding being likely to check growth and development; whilst later breeding tends to lessen the milk yield.

The period of gestation is about 280 to 283 days, and during that time, when the season is favourable, no feeding addition to pasture is required. In winter, however, a plentiful supply of hay is needed with pulped roots when the herbage is short. An experienced "hand" should be available to render any necessary assistance at calving time; but this is by no means always essential, although in any case skilful management at and after calving is required, and this is gained by experience rather than from description.

The proper feeding of dairy cows is a matter that requires careful and constant study, involving as it does the quality and quantity of the milk, and the general health and thrift of the producing animal. The selection of the food must depend upon its character and suitability relative to the season of the year, and the fact whether the cow is in milk or not.

*To be continued.*





## WOMAN'S MEDICAL BOOK

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

*Home Nursing*  
*Infants' Diseases*  
*Adults' Diseases*  
*Homely Cures*

*Consumption*  
*Health Hints*  
*Hospitals*  
*Health Resorts*

*First Aid*  
*Common Medical Blunders*  
*The Medicine Chest*  
*Simple Remedies, etc., etc.*

## WOMEN AND EUGENICS

### THE SCIENCE THAT HOPES TO PURIFY THE RACE

*Continued from page 5448, Part 45*

#### SUPERMAN AND THE GOLDEN AGE

The Evolution of the Superman—Nietzsche and His Theory—A Problem to be Solved—Work for the Eugenists—The "Dawn" of the Golden Age—The Laws of Heredity—Mendel's Experiments

THE eugenists believe that it is possible to evolve a race of supermen out of the far from perfect material world of to-day.

They say that not only can disease and vice be made to disappear, and poverty and misery be eliminated from the world, but that we can ensure in the future the birth of splendid men and women by the application of the principles of eugenics. The dreams of poets and prophets are to be realised. Our descendants are to be supermen and superwomen.

What do the eugenists mean by the term "superman"? Is he to be a new species? Or is he to be imperfect man, as we know him to-day, improved, ennobled, purified almost out of recognition? Is he to be the accumulated worth of past ages personified, the human expression of the heroes and great men of other times, perfect in body, sound in mind, steady in character, pure and brave, tender and strong?

#### The Idea of the Superman

A German philosopher, Nietzsche, some thirty years ago formulated the idea of the superman, but since the beginning of time a racial ideal was ever before man's eyes. Long before what we know as modern civilisation was born, the eugenic instinct existed in savage tribes where man had scarcely evolved beyond the animal. Marriage by capture was eugenic, in the sense that the strongest and bravest man had the best chance of marriage. And thus children were born from the physically fit and healthy. At all times and in all peoples the idea of physical improvement or race betterment has found expression. Study the customs, the history of different races hundreds

of years back, and you will find that this instinct existed, and that eugenic science and eugenic religion to-day are its modern expression!

But man is still very young. "This fine old world of ours is but a child yet in the go-cart." We have much to learn and much to unlearn. It is said that the race is deteriorating, that civilisation has destroyed natural selection to such an extent that the halt, the lame, the blind, the feeble-minded, the criminal, the *under-man*, are in danger of dominating the earth. But the eugenists say that this can be checked, and that we can, in a few generations, alter men and women to such an extent that the quality of the race will be improved fifty per cent.

#### A Problem to Solve

If the dream of a superman is to be realised, we must substitute what one writer has called "deliberate purposive birth-rate" for the present haphazard system of marriage.

"Romantic love," say the eugenists, "may be selfish, criminal, unpardonable if it demands marriage between two people who are unfit for parenthood." The welfare of the race must be taken into consideration. The eugenist demands that all young people should be taught the laws of heredity, the importance of preserving a high standard of family life, of realising their duty to their descendants.

One of the problems the eugenists have to solve is that of persuading the right people to be parents, and excluding those who by common consent are deemed unfit for parenthood. Love is the most important factor in marriage, but it should not be the only one. The eugenic religion



will demand from its disciples a higher ideal of responsibility in marriage and parenthood than has ever been taught before.

#### Work for the Eugenist

Meantime, a great deal of experimental work has to be done. Statistical observations must be carried out; we have to decide what qualities are the most valuable to hand on to future generations; we have to educate the fathers, and even more necessarily the mothers, in subjects to which the average man and woman never give a moment's thought at the present time.

We have to collect material and statistics, to study and research and think—each one of us—if the science of eugenics is to progress as it should. Everyone can become a eugenist, and the men and women who are needed for the work are not so much those who have brains, social power, and influence, but those with a high standard of conduct, with ideals, with "conscientiousness," because such qualities, such characteristics, such faculties, must go to the making of superman.

Another aspect of the question is concerned with social welfare work and legislation to improve the homes.

One of the best signs of the times is the development of a public conscience. People of all classes and creeds are being drawn into social welfare work. The idea is growing that it is the duty of every man to contribute some small measure of public work for the common good. Women are coming forward and taking their share of public service. They are helping to organise babies' clubs, Boy Scouts, Girl Guides. We have workers in prison reform; we have women who are giving time and energy, as well as money, to the great movements for the betterment of the people. Legislation follows public opinion, and it is the people who are working at such questions who are making public opinion and furthering the eugenic ideal of good nurture and improved environment for the race.

The superman cannot be born in slums. Housing reform, town planning, the provision of clean homes for the poor, are all subjects with which the eugenist will have to concern himself. Plato's idea of a "perfect state" was that marriages were to be arranged by State officials between superior persons of each sex, and the offspring of these were to be "children of the State," to be reared on set lines by their foster-parent.

But improvement of the race will only be brought about by a levelling up of the people, who at the present time have no chance of self-development owing to the misery, poverty, and insanitary conditions of their environment. It is right that the unfit should be prevented from becoming parents, but the poor are not necessarily unfit. The best parents, from the eugenic standpoint, are not invariably found amongst the cultured, the wealthy, the well-born and well-fed. Dukes may be unfit, the "best families" wholly undesirable from the eugenic standpoint.

#### What Men May Become

Then the eugenists say that the growth of a eugenic religion is essential. The superman must be spiritually, as well as mentally and physically, something far beyond our highest expectations. The claims of the spirit must be recognised, if the eugenists' hope that the earth will be ruled and possessed by a race of supermen and superwomen is to be attained. The superman will be

as far removed from modern mankind as we are from man at his very beginning. Contrast the poor wretch you see lurking from the eyes of his fellow-men, the feeble-minded wastrel, the chronic inebriate, with the finest men and women of this generation. When superman rules the world, the best to-day will be then far below the average spiritually, intellectually, and, of course, physically.

#### What Race Regeneration Means

It will be, at least, the *dawn* of the golden age. By race regeneration we can ensure that no child will be born to hunger and want, nor will men and women be stunted, ill-developed, diseased before they reach their prime. Mothers will be protected, and children will be born into an atmosphere of love and parental responsibility. Step by step, men and women will rise into a radiance of health which is the outcome of knowledge and its application. Man will be lord of the earth, captain of his soul, and woman will be, not subject to him, but complementary, the twain co-workers, striving and attaining to the best.

Meantime, we have to improve social conditions and regulate parenthood. We have to fight disease and vice by public health campaigns and segregation of the unfit. We have to weed out the racial poisons, the diseases which are responsible for hindering progress towards superman.

The questions of marriage and parenthood are fundamentally bound up with eugenics. If we are to be forefathers of the superman we must fight against everything that is dragging the human race downwards. We must be on the side of progress and evolution. The eugenists say that we have been tinkering with the great questions of race improvement because our attention has been concentrated on improving the *environment* of the people.

And what, they ask, have we done for the stock? We have not taken any steps to ensure that the men and women of the next generation will be healthier, cleverer, worthier, than we are.

#### The Laws of Heredity

It is found by experimenting with plants and animals that there exists a broad, hereditary principle that "like begets like." Parents who are healthy, worthy, who possess character, intelligence, and strength, do not necessarily have children of the same stamp, but they have a *tendency* to do so. The law of heredity is subject to exceptions, like every other law that exists, but in the *average*, desirable children are born of superior parents, and *vice versa*.

By experiments with sweet-peas and other plants, the great scientist Mendel worked out definite laws of heredity upon a mathematical basis. In the monastery garden where he was a priest, he cultivated, some fifty years ago, white and purple flowering peas. These he crossed artificially, and found, not as one would expect, that the hybrid peas produced were a pinkish blend of the original colours, but that the first generation were invariably all purple. These seeds were planted, and in the second generation, both purple and white peas appeared, whilst in all future generations the white peas produced only white peas, but the purple flowering peas "divided themselves through their seed into white and purple flowering peas exactly in the proportion of one to three respectively."

Thus we can see that a mathematical exactness is displayed in the laws of heredity. In this



case the experiments were conducted in connection with one characteristic—colour. But from the simple truths evolved, it is possible to apply hereditary laws in the cultivation of plants, in the breeding of animals, and the race culture of men and women. We know that if we allow drunkards and feeble-minded men and women to become parents, according to hereditary laws we shall have these qualities appearing in future generations. One mentally defective chronic

inebriate may produce, in a very few generations, a couple of thousand unfit descendants, who have to be supported by decent, worthy, hard-working people through the rates.

A race of supermen can only be accomplished by weeding out the unfit, and, at the same time, by increasing the numbers of men and women of the highest type. This is "positive eugenics," and it will be considered in the next article. It is concerned with the making of the superman.

## WHAT TO DO TILL THE DOCTOR COMES

*Continued from page 5449, Part 45*

### Injuries to the Eye

ONE of the commonest minor accidents of everyday life is associated with "something in the eye." Particles of dust or dirt, flies, splinters of wood or metal very frequently find their way on to the surface of the eyeball, causing acute pain and distress.

When the foreign body can be seen, it should be removed after the method already described on Page 625, Vol. I. But even the removal of the offending particle does not relieve the pain and discomfort it has caused, and it is often necessary to bathe the eye carefully with hot boracic lotion to check inflammation and soothe the pain. In every household a small "eye-cup" should be kept, as it is often more efficacious for the purpose. By filling it with warm boracic lotion and holding it firmly in place over the eye for some time, the eyeball receives a veritable bath, which cleanses and soothes the whole surface.

When the foreign particle cannot be removed easily, the patient should be taken to a doctor at once, after a cold water dressing and bandage have been applied to the eye.

If the eye is injured by metal, a burning accident, or a wound, it should be covered with a pad of lint and a bandage tied in the following way:

First, clean olive oil may be poured over the eye and used on the dressing. Fold a handkerchief first in a triangle, and then bring the point to the border and double the bandage once more to form a "narrow bandage." Place the centre of this over the pad on the eye, cross the two ends just above the nape of the neck behind, after carrying one downwards round the ear and the other upwards over the forehead. Then bring the ends forward and tie over the pad.

### Cuts on the Chin, or Injuries to the Jaw

These offer some difficulty to the amateur when it comes to "dressing" them. The ordinary roller or triangular bandage, even when it is at hand, is almost impossible to apply, or at least to keep in position without the dressings slipping. In the case of a fracture or dislocation of the jaw, it is very important to maintain the part at rest, and even cuts on the chin must be kept covered up to the best of one's ability. Thus what is called a "four-tailed" bandage must be used, and this can be made easily from a piece of cotton or linen by cutting a strip three inches wide and one and a half yards long. Then slit the two ends of this to within six inches of the centre.

Thus you have a bandage with four tails. Make a slit three inches long in the centre piece, into which the chin will fit. Apply the bandage so that the chin lies in this centre slit. Then carry the two lower ends

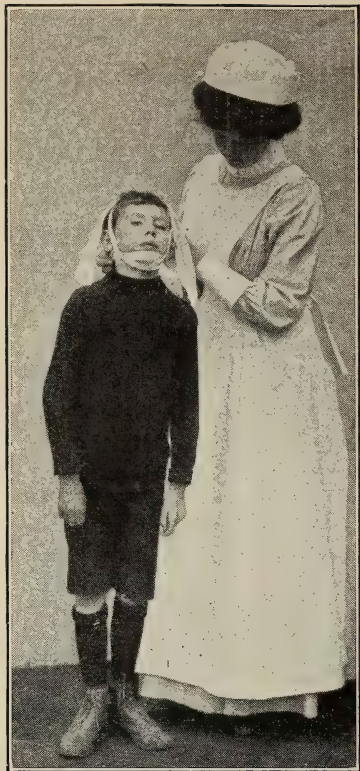


Applying an eye-bath. These glass cups can be bought from any chemist, and are excellent for bathing the eye surface



When the eye is injured place a pad of lint soaked in olive oil over the eye. Keep the pad in position by tying a folded handkerchief round the head as directed





A four-tailed bandage for the chin. (1) The two lower ends are tied on the top of the head, and the two upper ends behind the neck



A four-tailed bandage for the chin. (2) The lower ends are tied to the upper ends at the back of the head, and thus the bandage cannot slip

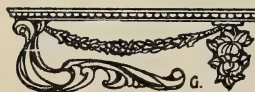
in front of the ears to the top of the head and tie them in place.

Take the two upper ends round beneath the ears and tie them behind the neck. The two lower ends are now tied to the two upper ends at the back of the head, and the bandage cannot possibly slip.

If this bandage is to be used for an injury to the jaw it is applied without padding, but it is useful also to keep a dressing on the top or back of the head or on the temple region in place.

A cut on the chin should first have a pad of lint laid upon it, and then the bandage will keep this from slipping.

Bandages of suitable shapes and varying in size should always be kept in the nursery emergency cupboard. A dry, clean tin, with closely fitting lid, is an excellent receptacle in which to store them.



## HOT WEATHER AILMENTS



*Continued from page 5455, Part 45*

### Food in Hot Weather—Ptomaine Poisoning—Chills and Sickness—First Symptoms not to be Neglected

A VOLUME could be written about sensible dietetics in summer, but a great deal has already been said on this question in EVERY WOMAN'S ENCYCLOPÆDIA, and we shall deal rather with the causes of what doctors call ptomaine poisoning, a very common illness at this time of year.

#### Food in Hot Weather

Ptomaines are poisons formed in the digestive canal if tainted food, even in minute quantities, is swallowed. All foods readily decompose in hot weather, more especially animal foods—meat, fish, fowl, and, above all, tinned foods and shellfish. The eating of shellfish is responsible for a great deal of ill-health, because the shellfish beds are so liable to pollution by sewers.

Even when the shellfish beds are hygienically beyond reproach, it is found that mussels and cockles, at any rate, are apt to be contaminated by the gatherers washing them near the mouths of sewers or drains on the shore, and until some better sanitary control is exercised over the sale of this food people should never forget the danger they run in purchasing and eating mussels, shrimps, and other shellfish by the seaside.

A very large number of cases of illness in summer can be traced to eating tainted food,

food that has gone bad owing to the heat, or unsound tinned food.

The responsibility of the housewife in all such matters is very great. She has to guard the food from contamination by flies, which carry microbes directly on to the food and which contribute so largely to the contamination of meat. There is no more important duty for the housewife to carry out than the wholesale destruction of flies, not only in the larders and pantries, but in every room of the house. Flies are a menace to the health of every member of the household, and many babies have lost their lives through the agency of flies alone.

In summer the milk must be carefully guarded from flies and dust. It should never be kept near a sink or drain, and the milk utensils should be covered with clean muslin if the jugs are not kept in a special place with perforated zinc doors. Ptomaine poisoning, however, is, more strictly speaking, due to tainted flesh foods, whether meat, fowl, or fish, or sour soups, or over-ripe fruit which has reached the stage of decay.

Fruit, although one of the ideal foods when it is perfectly sound or ripe, is a prolific source of illness in the nursery at this time of year. It



pays to buy good fruit, good fish, and good meat in summer time, and things should be bought in small quantities so that there is no danger of food going slightly bad.

#### Summer Sickness

If, in spite of all precautions, an attack of sickness, headache, and pain occurs, what is to be done?

Prompt treatment will cut short the symptoms and, perhaps, prevent a serious, prostrating illness. Once the ptomaines are allowed to circulate freely in the system it takes quite a long time before the patient fully recovers. Thus, at the very beginning, judicious starvation and a dose of castor oil comprise the best treatment for all stomach and liver attacks at this season of the year. Starve the patient to the extent of giving only equal parts of milk and soda-water for twenty-four hours at least. A tumblerful of this may be given every two hours or a little oftener.

In bad cases the dose of castor oil should be repeated in about eighteen hours. It is most important that a doctor should be called in as soon as possible if the temperature is high. A child especially, quickly becomes prostrated with such an attack in summer, and the sooner the case is attended to the better.

There is nothing in the idea that a person with fever should not be allowed to drink. A patient with one of these summer attacks requires a good deal of fluid, and this may be given in the form of soda-water or lemonade or a mixture of both.

Many people when recovering from summer chills have a relapse owing to the fact that, being hungry, they eat more than is advisable before the digestive organs have recovered their tone. "Begin with starvation and go slowly" should be the rule in all these cases.

There is no doubt that careful diet would prevent most hot-weather ailments. Let the housewife arrange her larder in summer so as to

provide light, easily digested fare during the hot weather. Stewed fruit, jellies, junkets, custards, bread-and-butter, cheese, fruit, eggs served in all sorts of ways, salads and fresh vegetables from the garden. Make butchers' meat almost superfluous, and very small quantities should certainly be allowed to the younger members of the family, at least, during the hot summer months.

Fatigue as a cause of indigestion must not be forgotten. In hot weather both grown-up people and children are liable to sit down at mealtimes somewhat tired and overstrained, and if they eat unwisely an attack of indigestion will certainly follow. So that children should be made to rest for ten or fifteen minutes before a meal and some time afterwards as well, and not allowed to run about and get overheated in the hot sun under any circumstances.

These simple precautions prevent, far more than people realise, hot weather ailments of all kinds. It is so easy to get "out of sorts" with the heat; so simple a matter to neglect the brief rest which would make all the difference, that people slip into a state of always feeling seedy without any apparent reason. But the reason is there all the same. It is simply the accumulation of little habits of forgetfulness, little omissions with regard to preserving the health that make us ill. We eat something that disagrees, and because we are tired and out of sorts we have a serious illness. If we had kept ourselves up to the mark and retained our vitality as we should by taking reasonable care about diet, fresh air, rest and exercise, we would have escaped the troublesome illness and been able to go through the hot weather unscathed.

So the moral is—never neglect the smallest sign that you are not quite well. Regard the first symptoms of seediness as a warning that you should diet for a day, take the rest you need, and keep out of the sun if possible. Thus you will avoid hot-weather ailments.

## CHILDREN AT THE SCHOOL AGE

*Continued from page 5450, Part 45*

### 4. THE HEALTH OF THE YOUNG GIRL

**Seeds of After Weakness Sown at the Ages of Ten or Twelve—Care of the Schoolgirl—Suitable Exercises—Health Points for Young Girls—Diet—Rest**

IT is during the school age that many young girls get run down in health. Seeds of anæmia and dyspepsia, which bear such un-

desirable fruit at eighteen or twenty, are sown at ten or twelve when the schoolgirl's health is neglected. The foundation of health, good and

bad, depends upon the management and care of the schoolgirl. Unfortunately, in many homes, whilst the younger children get their full share of attention, the schoolgirl is apt to be neglected. Not perhaps until the girl's health is seriously damaged, and she has become anæmic and round-shouldered, listless and thin, does she receive any attention at all. And then it may take months of treatment and many bottles of tonics to put her right.



To teach poise and balance. 1. Extend the arms level with the shoulders and sink down on the heels. Rise slowly to original position





2. Mutual balance can be practised if two children place a hand on each other's shoulder, raising their arms outwards while lifting the left foot forwards and outwards

The wise mother, recognising the importance of preserving health, watches carefully the growing girl, and keeps her health up to a certain standard. She guards against over study and excessive nerve strain. She pays attention to the child's diet and sees that she gets sufficient physical exercise of the right sort.

Already in *EVERY WOMAN'S ENCYCLOPÆDIA* various exercises suitable for both boys and girls have been described, and a selection of these may be practised day by day for perhaps ten minutes at a time.

The following exercises are particularly suitable for young girls, in that they teach poise and balance. The young girl of ten or twelve is just approaching the "gawky" stage, and her natural awkwardness can be counteracted to a great

extent by some such exercises as these:

Whilst standing with the heels together and the arms hanging, raise the arms level with the shoulders and crouch down Japanese fashion on the heels. Rise slowly to the original position.

The children will find this almost impossible at first, owing to the stiffness of the knees as well as lack of balance power. But gradually, after a few days' practice of the exercises perhaps six times a day, the movement can be made easily and gracefully.

Mutual balance is practised if two little girls support each other by placing a hand on the shoulder, as in Fig. 2, raising their other arms outwards at the same time and lifting their left foot forwards and outwards.

The movement of arm and foot simultaneously should be practised



3. An exercise which gives suppleness to the waist and back is to raise both arms above the head, and while moving the left foot slowly forward bend arms and shoulders to the left



4. A useful crouching exercise for poise and balance is to place the hands on the hips and crouch downwards, moving the left foot well forward

six times in succession, until the children can work in co-operation without any awkwardness. Although these movements look simple, they are very difficult indeed until the exercise has been acquired by practice.

Raise the two arms above the head, and while moving the left foot slowly forwards bend the arms and shoulders over to the left. Return to the original position and repeat to the right.

Whilst standing with hands on hips, crouch downwards, moving the left foot



well forward, as in Fig. 4. Rise and repeat this exercise with the right foot.

A great many graceful exercises for children can be practised with a wand or walking-stick. The stick can be stretched above the head and held in this position whilst the girls step forward at the word of command.

Then there are bending exercises in which the wand is held above the head, and the children bend to the right and left. When a girl is inclined to hold her head too far forward, a useful exercise consists in pushing the stick down behind the shoulders and holding it in that position with the hands whilst walking.

These exercises are quite sufficient for the purpose, and even ten or fifteen minutes allotted to practice will markedly improve the child's carriage in a few weeks' time.

#### Health Points for Young Girls

There are various points which are particularly important in dealing with the health of the young girl.

Guard against overwork. The young girl whose lessons are too hard, and who is having physical training in addition, cannot stand the strain. Teach relaxation. A short time off tension is rest of the right sort, and the art of resting cannot be acquired too young. When signs of listlessness and fatigue appear, order one hour's complete rest on a couch during the day. Teach deep breathing through the nostrils from the beginning.

Encourage children to concentrate their minds on their exercises. Practise them at definite times every day. Regular exercise is twice as beneficial as haphazard physical culture.

#### The Young Girl's Diet

Loss of appetite is one of the first signs of over-strain, and every care should be taken to provide girls with enough food of good quality.

The body is growing rapidly in height at this time, and unless the child is well nourished she will grow weedy and thin. It is essential to keep the young girl as robust as possible. Plenty of nourishing diet is necessary. A good deal of fat, in the form of cream and butter, should be given, and, if necessary, cod-liver oil. Give three good meals a day and a tumblerful of milk and a little bread-and-butter for supper. Make half-past seven the routine bedtime for girls of ten or twelve.

If these health rules are followed, the young



5. Walking-sticks can be utilised for various graceful exercises. Hold the stick stretched above the head and walk forward in this position

girl will be strong enough for the somewhat heavy lessons she has to tackle at this period. She is protected against many illnesses because her general health is good. She grows properly and does not contract round shoulders, or spinal weakness, both of which are fairly prevalent between ten and fifteen years of age.

Her exercises make her graceful and straight. She has more command over her muscles, and escapes much of the awkwardness of her age.

## THE SEASIDE HOLIDAY

The Effect of "Bracing" Sea Air on the Tired, Exhausted Worker—Benefit of a Seaside Holiday, and How to Make the Most of It—Sea Bathing—Swimming

THE conviction that a holiday by the sea is preferable to any other is true with a few reservations. Sea air is healthy, cool, and clean, but the idea that a seaside holiday is the best remedy for all weak states of health is full of error.

The very fact that the air is "bracing" is its danger. The business man or woman who goes straight from sedentary occupation, when nervously and physically exhausted, to the sea is not fit to cope with the exciting stimulus of the sea air.

Many people will acknowledge that a few days at the seaside makes them feel more exhausted than ever, because their systems have been goaded beyond their capacity by the bracing effect of the place. Others complain of bilious attacks, headache, giddiness, and general disturbance of digestion, because the different systems of the body have been pushed, and braced into a hyper-sensitive condition which is followed by a general disturbance.

But these facts do not mean that the seaside holiday is not desirable. Even the people who are temporarily upset at the sea would enjoy and benefit from a seaside holiday if, first of all, they could have a few days or a week in the country or a complete rest even at home, so that they are thoroughly rested before the "bracing up" begins. The fact is that, when we are "run down," we only make matters worse by plunging straight into a tonic, invigorating seaside atmosphere which exhausts us still further.

The people who live in a relaxing neighbourhood will find a seaside holiday best for them, because it provides a real change and the bracing they require. Sea air, by increasing the rate of circulation and respiration, by adding to the number of red corpuscles in the blood, provides a sort of iron tonic which is just what many people need.

Then the seaside holiday has many special



attractions—fishing, sailing, bathing, and water sports. For the people who live a quiet life in the country or in a country town, these give the mental stimulus, interest, and amusement which are so important from the holiday point of view, and they ought to be approached in the holiday spirit.

The wise woman, whether bachelor business girl or responsible mother of a family, should make up her mind before ever she leaves home that she is going to derive all the good and the happiness she can from her seaside holiday. She will have plenty of opportunities if she likes to take them, and this does not mean continual movement and excitement and constant participation in seaside games that may possess no particular interest for her.

At the beginning of a holiday a good deal of rest and loafing is advisable. Long, quiet hours on the sands are just what the average woman needs, especially if she leads a busy, fully occupied, responsible life at home. In a day or two energy has accumulated, one feels ready to do more, and gradually one can participate with advantage in the attractions of seaside existence. Boating is restful. Fishing appeals to the sportswoman, and if one or two energetic people will take the trouble to organise water sports the tonic effects of interest and competition add to the health benefits of the holiday.

Bathing should be an invariable part of the seaside holiday, unless the doctor has advised that it should not be indulged in. But the average healthy person need not consider such a contingency. The woman who goes to the sea without taking advantage of the tonic effect of sea water baths is losing a part of the value of her holiday.

#### Sea Bathing

So much can be said in favour of sea bathing for grown-ups and children alike that we can more briefly state a few of the dangers which should be avoided:

Do not go into the water when you are cold or tired.

Never remain in the water if your teeth begin to chatter or you feel depressed and chilled.

Do not stay in the water more than five minutes the first time you enter, and never under any circumstances stay longer than half an hour, even when you become accustomed to bathing and swim well enough to keep yourself warm.

Never bathe on a cold, raw day, or you will break the spell of enjoyment, and probably feel disinclined to bathe the day after.

Do not venture into the water for at least an hour and a half after breakfast, if you wish to derive health and enjoyment from your bathe.

Do not bathe in a heavy, clinging bathing dress or wear anything tight round the waist. Many cases of cramp are due to the fact that some women wear tight belts or modified corsets, which constrict the breathing and the circulation.

Do not be content to bathe without acquiring the art of swimming at the earliest possible moment. Every woman should learn to swim, and should teach her children, as soon as they are big enough to bathe at all, this most useful and necessary art.

Do not venture into deep water until you have learned to swim.

#### Why Women Should Learn to Swim

For many years swimming was neglected so far as women were concerned. Indeed, there was a good deal of prejudice when women first

took up swimming as an exercise; but this has quite died away, and healthy public opinion is all on the side of girls learning to swim.

The art can be learned in a few days, and it adds much to the pleasures of bathing, apart altogether from its health benefits for women.

Most beginners are afraid that they will sink, but the real truth is that it is difficult not to keep afloat, owing to the fact that the body is lighter, bulk for bulk, than water. Once a beginner learns to lie on the back without moving and realises that she will float, confidence is very quickly gained.

It is a good plan before trying to swim in the water to practise the movements at home. This can be done by lying face downwards on a small stool or table, and placing a chair in front and one behind which can be touched by stretching the limbs at full length. First, the leg stroke should be practised whilst the beginner steadies herself by placing her hands on the chair in front. The proper swimming kick is frog-like, whilst the arm movements begin with the wrists pressed against the upper part of the chest, the four fingers together. The arms are then shot forwards and upwards in a wide sweep with the palms pointing outwards. When each arm has completed a half circle the hands are brought back to the original position.

Medically speaking, swimming is an ideal exercise. The muscular movements it entails increase the capacity of the chest, stimulate the breathing, and counteract any tendency to round shoulders by reason of the wide sweep of the arms backwards. Then, in swimming, nearly every muscle is exercised. The four limbs work in unison, the back muscles come into play, the head and neck are held up; and ten minutes exercise of this sort is of the greatest health value. Most experts say that in swimming the head should not be held too far out of the water, as the effort to do so uses up energy; and so long as the mouth is kept shut, only the nose need be held above water. Each stroke should be made slowly, rhythmically, quietly, so that in the breast stroke described the shoulders are thrown back, the head is raised, and the back arched. The chest, of course, is immediately thrown forward, and the whole exercise is graceful and must necessarily improve the physical deportment and carriage. The leg movements also develop the muscles, not only of the lower limbs, but of the parts surrounding the vital organs, which tend to become flaccid owing to the heavy clothes and corsets which women wear.

#### Swimming and the Complexion

The fact that swimming improves the health is fairly evident in the complexion. The exercise increases the action of the skin, and gets rid of all clogged materials about the ducts and glands. The blood flows rapidly through the skin, the pores are open and active, and the water carries away the impurities at once. Thus swimming is one of the best remedies for sallow skins and blotchy complexions.

A little brisk exercise after coming out of the water adds to the good effects of swimming. First, the body should be rubbed down with as much friction as possible, and, after drying, a walk of twenty minutes will ensure the glow and reaction being maintained. For those whose circulation is not very good, and who feel a little chilly after coming out of the water, a cup of hot milk or weak tea is advisable, but food should not be taken for quite an hour afterwards.





In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

*Woman's Who's Who*  
*The Queens of the World*  
*Famous Women of the Past*  
*Women's Societies*

*Great Writers, Artists, and*  
*Actresses*  
*Women of Wealth*  
*Women's Clubs*

*Wives of Great Men*  
*Mothers of Great Men,*  
*etc., etc.*

## WOMAN'S WHO'S WHO

### Mlle. JANOTHA

"THE greatest of all arts is music. It is the highest and best, and it expresses more than words can ever tell, and more beautifully." Thus Mlle. Janotha, the great pianist and composer, who has not only won and been awarded



Mlle. Janotha  
*Russell*

many honours, but also for a number of years has held the position of Court pianist to the German Emperor. Educated first of all privately, Mlle. Janotha subsequently studied music under Professor Rudorff, Dr. Joachim, Brahms, and Mme. Schumann. Among honours which have since been awarded her might be mentioned the highest honorary diploma from the St. Cecilia Royal Academy in Rome, the great Gold Medal from the Wagner Festival in 1903, the Gold Medal for Art and Science, the Diamond Jubilee Medal, and the Victorian Badge. Mlle. Janotha possesses other talents besides that of music. She paints and draws, and is a caricaturist of ability. She gives as a list of recreations—visiting the Chapel of Our Blessed Lady at Czestochowa, playing the organ, and the care of Prince White Heather, her famous cat. The latter is Mlle. Janotha's inseparable companion, and always travels with her.

### PRINCESS TEANO

OF late years ballooning has become one of the favourite recreations of society, and among the most enthusiastic of airwomen is the Princess Teano. The Princess, who is as well known in the metropolis as on the Continent, was born in London, and has many friends in this country, although she lives for the greater part of her time in Italy. The Princess is

devoted to ballooning, and has made a number of long expeditions in the air. Of her adventures she tells many stories. One concerns an ascent she made one summer morning to see the sun rise. This fell rather short of her expectations because she could not keep awake to watch the dawn as seen from a great height. On another occasion, she made a flight with Mrs. Assheton-Harbord from this country to the Continent, alighting unexpectedly in Holland. So unexpectedly, in fact, that they were both thrown out of the car. As Mrs. Assheton-Harbord declared: "I believe we are the only two ladies who have landed in Holland on their heads." Princess Teano is among the cleverest of amateur artists. She shows the artistic tastes of her maternal grandmother's family—the Lockes—and has inherited the literary talents of her famous ancestress, Vittoria Colonna.



Princess Teano  
*Esme Collings*

### THE COUNTESS OF STRADBROKE

AUTHORESS and playwright, the Countess of Stradbroke is one of the most popular and gifted ladies in society. She is a daughter of the late General Keith-Fraser and granddaughter of Mme. de Falbe, who was a great friend of Queen Victoria. The Countess is a woman of many interests, and, apart from her literary and dramatic work, is a member of the Women's Tariff Reform League, Red Cross Society, the Soldiers' and Sailors' Families Association, and president of the Suffolk Victoria League. The Countess married the Earl in 1898, Queen Alexandra being among the wedding guests. Her Majesty was also godmother to the Countess's eldest



Lady Stradbroke  
*Russell*



son, Viscount Dunwich, who was born in 1903. He has two brothers and three sisters, and takes his title from the once important borough of Dunwich, in Suffolk, the county in which the beautiful family seat, Henham Hall, is situate. Here the Countess and her husband spend the greater part of each year, though they also entertain a good deal at their town house in Lexham Gardens. Needlework, hunting, gardening, dancing, and fishing are among the Countess's recreations.



Madame de Thebes  
Maison V. L. Harlingue

### MME. DE THEBES

ONE of the celebrities in modern Paris is Mme. de Thebes, the palmistry oracle of the

French capital. People of all classes and position flock to Mme. de Thebes, and her *salon* is frequently visited by Russian Grand Dukes, members of English aristocratic families, diplomats, Army celebrities, and Royalty. It is said that King Edward himself once paid her a visit while staying in Paris, for Mme. de Thebes is no ordinary palmist. By birth and education, as well as culture, she is a remarkable woman, who goes everywhere, and is distinctly popular. Mme. de Thebes is said to have foretold that King Edward's Coronation would be postponed by illness, to have prophesied the death of President Faure, and also to have predicted the Boer and Russo-Japanese wars, the Serbian massacre, the great Charity Bazaar fire in Paris, and the discovery of radium. Mme. de Thebes believes that if everyone studied palmistry there would be more happiness in the world. "For one thing," she says, "there would be fewer unhappy and ill-assorted marriages. People would not marry without knowing each other's real character."

### MRS. FRANCES HODGSON BURNETT

THE author of "Little Lord Fauntleroy," which, when dramatised, brought her over £20,000, is not an American, although she lived in the States for many years, and married an American doctor. Mrs. Burnett was born in Manchester, and her first story was published at the early age of twelve. She makes the



Mrs. Hodgson Burnett  
Paul Thompson

amusing confession that when she sent her first manuscript to a magazine publisher, she slipped a bit of paper into the envelope bearing the stern, young warning: "My object is remuneration." The manuscript was accepted, and thus the famous author was launched on a literary career. Reverses of fortune led her parents to settle at Knoxville,

Tennessee. Mrs. Burnett's fame began with the publication of "That Lass o' Lowrie's," in 1877, a story which placed her in the front rank among novelists. Prior to the production of "Little Lord Fauntleroy," its author had scored a stage success with "Esmeralda" in America.

For some years Mrs. Burnett has made her home in England—at Maytham Hall, Rolvendon, Kent—where she resides with her second husband, Mr. Stephen Townesend, an author and lecturer of considerable repute, who has collaborated with Mrs. Burnett in some of her later work.

### MISS MARGERY MAUDE

OF clever young actresses none have achieved popularity so quickly as Miss Margery Maude, the beautiful daughter of Cyril Maude and Winifred Emery. On several occasions she has acted with her father at the Playhouse. But, she says, "While it is awfully nice to play with papa, it is better to find your feet with an outside manager, who has no special reason for believing in you beyond what he sees you can do. I think mamma is splendid, and I only hope I shall be as good as she is one day, but not by copying her. It is very bad for one's individuality to imitate anyone, and it is so easy. If one hopes to do any good, it must be by cultivating all one's own powers, and learning as much as one can from others, but never by slavishly imitating anyone else." Miss Maude, who was born in 1889, made her first appearance on the stage at the Playhouse in 1910, as "Hesta" in "The Toymaker of Nuremberg." In the following year she joined Sir Herbert Tree's company at His Majesty's Theatre, appearing there as *Titania*. In addition to being a clever actress, Miss Maude is a talented singer.



Miss Margery Maude  
Esmé Collings

### LADY BANCROFT

MOST old playgoers, when asked to name the cleverest comedy actress of modern times, will unhesitatingly mention Lady Bancroft, the brilliant Marie Wilton of the sixties and seventies. As a child, Lady Bancroft acted with Macready, Charles Dillon, and other stars. It was with the latter that she made her first appearance in London at the Lyceum Theatre, in 1856. After playing at the Adelphi, Strand, and St. James's theatres, she, with H. J. Byron, entered on the management of the old Prince of Wales's Theatre in London. It was a momentous undertaking. Lady Bancroft had but £1,000, out of which she had to remake an old and discredited theatre. But success came from the outset, and the receipts of the first night staggered her. There was a talented young actor in the company who became, two years later, 1867, the husband of the brilliant little lady, and is to-day Sir Squire Bancroft. Some years later, they entered upon the management of the Haymarket Theatre, Lady Bancroft is the author of three plays, and joint author with her husband of two books of reminiscences, and has written a novel.



Lady Bancroft  
Ellis & Watery



# SOCIETIES THAT HELP WOMEN AND CHILDREN

## HER MAJESTY QUEEN ALEXANDRA'S SANDRINGHAM SCHOOLS

By FLORENCE BOHUN

No woman in Great Britain has cared more for the good of the people than her Majesty Queen Alexandra.

While for many years past she has done much of a public character to improve the condition of the poorer and less fortunate classes, it is perfectly true to say that she has done even more in a private or semi-private capacity to relieve suffering and to brighten dull homes.

Of all forms of private philanthropy, I know of hardly any which is more likely to fulfil its hopes and make its recipients happier without in any way demoralising them, than that of which Queen Alexandra's Sandringham schools are an example.

When the Home Arts and Industries Association was formed twenty-six years ago and her patronage was asked, she at once gave it, and, a very few years after, started an industry on her own estate at Sandringham. Here, among the heather-covered moors of beautiful Norfolk, where the late King Edward formed one of the finest farms in the world, the Queen (at that time Princess of Wales) determined to help the boys and girls, particularly the crippled and delicate.

This part of Norfolk is almost entirely agricultural, and farm labourers' wages are never very high. At times the villagers have known the deepest poverty, and it is owing almost entirely to King Edward and Queen Alexandra that the little village now shows signs of such prosperity.

Queen Alexandra believed that there were latent talents in the young village boys and girls, which, if turned in proper directions, could be made of great advantage to themselves and to

the world. It was the girls and boys that the Queen especially wanted to help; the growing impressionable generation, that, with too much time on its hands, loafed at the corners of the village street, and often got into mischief. And those, delicate and crippled, whose lives were so often sad and dreary, the Queen was most anxious to assist, that they might be able to say they were no longer a drag on the family income, but breadwinners like the rest.

With Miss Noedel as teacher for the girls and boys, a lady who most unselfishly and for many years gave all her time and energies to the work, Queen Alexandra started the school. Wood-carving, furniture making, metal repoussé work, embossed leather-work, painting, plain sewing, and cooking, weaving, and spinning were to be taught to the pupils of both sexes.



A loom and its girl weaver at the Sandringham schools. Many of the articles made at the schools are purchased for Royal use



In many districts there have existed cottage industries for centuries. Some of them have managed to survive till now, such as the Honiton lace-making industry; but many others have disappeared with the changes of taste and social conditions, and with the spread of factories. Quite a number of these have been successfully revived by the Home Arts and Industries Association, and have restored prosperity and healthy independence to the district. But there was not found to be any specific village industry to revive in this part of England, so new work of a profitable kind was arranged, and teachers were employed.

It was soon discovered that the boys and girls took quickly to the work, finding very great pleasure in it, and it was evident that they would soon be able to make the

same exquisite work as did their mothers of many years ago, and as the peasantry of other countries of Europe are so skilled in at the present day.

As the school was small at the beginning, a single building was large enough to hold the classes; boys worked in one room and girls in the other. But after a time, the number of would-be carpenters and embroiderers grew, and the boys were given a new separate building, with modern fittings, at the end of the village near King Edward's Model Dairy. The ivy-covered cottage near the fine Gothic church, among the grand Scotch pines, became the girls' class-room.

The chief work of the boys was furniture-making, and members of our own and other Royal Families, on visits to the Norfolk estate, eagerly bought or ordered pieces of

the work. The wood used was of the finest quality, and great care was taken in the design and finish. The boys' first teacher, Mr. Swan, was a skilled workman, and took a deep interest in his pupils. His successor, Mr. Burnop, was no less skilful and thoughtful, and the school prospered under these painstaking masters.

Miss Noedel was succeeded by two indefatigable, capable ladies, Miss Edith Lyne Wolfe, and her sister, Miss Mabel Wolfe, who introduced and taught many new forms of work—underlinen-making, embroidery, lace-making, Hardanger work, Danish Hedebo work, Norwegian tapestry, the hitherto unknown raffia work, basket-work, and drawn-thread work.

It is only since these interesting and beautiful forms of work were introduced to the Sandringham schools from Scandinavia that they have been known and appreciated in this country.

Many of the articles used at



A pupil of Queen Alexandra's schools, Sandringham. Here instruction in various handicrafts is given by expert teachers to the village girls and boys. The undertaking owes its inception to Queen Alexandra when Princess of Wales





A beautiful piece of needlecraft from Queen Alexandra's School of Needlework, Sandringham



Buckingham Palace, in Sandringham, and at her Majesty's villa at Hodvor, Denmark, are the results of the girls' industry. Naturally, the output of work is not large, as the girls are taken as early as thirteen or fourteen and trained for one year. If Miss Edith Wolfe, the girls' present teacher, sees that they are likely to become apt workwomen, or if the girls are delicate and it is impossible for them to go to service, she can ask them to stay on till they are twenty-three or even longer than that. But in most cases the girls leave at the age of seventeen and become lady's-maids, nurses, and so on, or enter a firm of embroiderers or laceworkers.

This industry, unlike so many others, is not a spare-time industry, it is a properly arranged technical school for young people, with work every day from nine till four o'clock, except Saturday.

A form of work which is becoming extremely popular and which for long periods of time keeps the girls busy, is the raffia-work. The raffia rushes and stems, obtained from an African palm, are woven and plaited in many effective ways to make baskets, mats, and coverings for furniture. The soft rushes take the dyes well, and as the raffia is dyed in the schools by Miss Mabel Wolfe, any possible shade or combination of shades can be achieved. The furniture ornamented in this way is charming as well as uncommon, and lends itself to many delightful harmonies. Though this work was one of the last to be started in the schools, it is so attractive that there is already a very large demand for it.

That the work of the schools is well above the average is proved by the fact that they

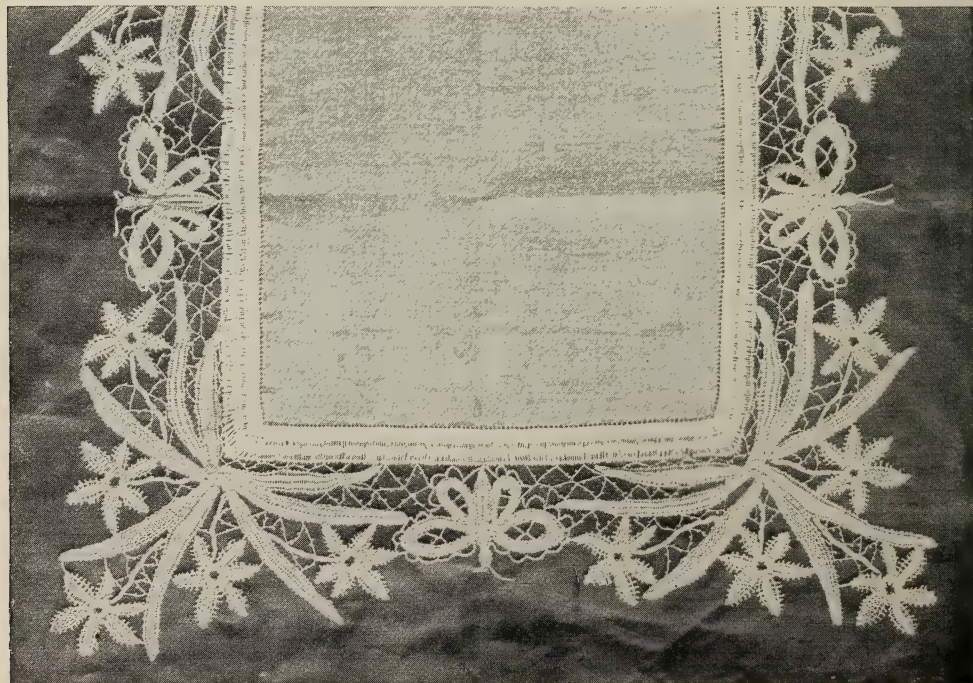
have taken two gold crosses at the Annual Exhibition of the Home Arts and Industries Association, as well as numerous stars.

It is at this exhibition that the best examples of the schools' various forms of work may most easily be examined, as indeed may those of the other local industries which the association fosters. The work of the Sandringham schools is also exhibited each year at the Ideal Home Exhibition organised by the "Daily Mail" at Olympia.

In 1910, when the work was shown for competition for the first time, the Needlework Schools gained the Diploma at the Japan-British Exhibition, and the gold, silver, and bronze medals at the Manchester Ideal Home Exhibition.

Queen Alexandra's interest in the schools never fails, and, often, when she is at Sandringham, she spends a great deal of her time looking at the boys' and girls' work, helping them on by her words of praise and encouragement. In this way, she sets a great example to the very many influential women of the country who are anxious to give work and not charity to their poorer fellow citizens.

And it is not surprising that so many British people should have observed Alexandra Day on June 26 by wearing in their buttonhole a wild rose. Even by this tiny tribute a little charitable action could be performed by wearing an artificial wild rose made wonderfully true to life by the Crippled Girl's Flower Guild—another splendid work in which Queen Alexandra takes a keen interest.



An exquisite specimen of lacework from the Sandringham School of Needlework. This school has gained diplomas, also gold, silver, and bronze medals for its work



# HOW TO START A PLAY-CENTRE

By DORA D'ESPAIGNE CHAPMAN

So many people do not know what a "play-centre" is that one may quote the words of Mrs. Humphry Ward's annual report, in which it is described as:

"A counter attraction to the life and loafing of the streets for the children of elementary schools."

In country districts, bar the ever-growing peril of the motor-car, the village street, which is the children's playground, is not such a bad place, after all.

But the town child's only playground is very different—dirty, ugly, stony, with nowhere to sit but the damp, cold curb, and nothing on earth to do.

## How Children are Taught to Play

It was for such children that, fourteen years ago, the famous Passmore Edwards Settlement in Tavistock Place started some evening games and classes. They began with a weekly attendance of about 250 children from the near-by slums. Seven years later, a fund and a committee, of which Mrs. Humphry Ward, the well-known novelist, is chairman and hon. sec., extended the movement over London, and there are now fifteen centres at work, with an average attendance of 34,000 a week between them, under the Evening Play-centres Committee. In addition to these there is the Children's Recreation School at the Settlement, and play-centres at the Jews' Free School, Whitechapel, and at the People's Palace, Mile End.

Each of the fifteen centres under the committee has a roll of from 800 to 1,500 children, for the majority are not expected to attend more than three nights a week. Where a child has a bad home—drunken or invalid parents, and so on—or where the parents' work keeps them out till seven or eight, they are given a special yellow badge, which admits them the whole six days—five evenings and Saturday morning.

In 1909 Mrs. Humphry Ward was appealing for funds to open a centre in Deptford, where, out of 100 cases investigated, 67 were found to be locked out every evening because their mothers were at work. Some, but not all, had "tea" at a neighbour's, but would promptly be turned out "to play" again, no matter what the weather or the state of their boots.

The play-centre offers such children a quiet, safe place where for two hours they may play, not the rough and sometimes degrading games of the street, but real games such as happier children know.

In the big hall there is drill and dancing; in the smaller rooms books and quiet games, and useful crafts, such as sewing, knitting, basket-making, and cobbling. The boys crowd this last. One small boy taught his father: The whole family was shortly after emigrated to Canada by the Poplar Distress Committee,

and in a letter received soon after the father wrote: "Whatever happens to us in this big, lonely country, we shall never forget the play-centre. Even on board we were able to earn a little by patching the passengers' boots, and they said the repairs were most 'shoppy.'"

Besides such teaching, which is of obvious money value, the children get teaching of priceless importance to their character.

When they come to the centre they are often rough, mannerless, restless, trying perhaps half a dozen new games in the hour each "session" lasts (for at half-time they all change over to another room). They squabble with each other, try to steal the toys, and never dream of saying "Good-night" to the superintendent.

## A Happy Change

Gradually all this is changed. They learn to be gentle, share and share alike, to come with clean faces and hands, and stick to one job for the whole of the session.

And to their parents and guardians the centre comes as a godsend. To know the children are safe and warm and happy! "It is a great load off my mind," says one poor widow, who works till eight to support her children. In another case a boy of seventeen and a girl of fifteen work to support their little sister, who is allowed to attend the centre every night, for the three have only one poor room between them. Their father is dead, and their mother has run away. The report adds the superintendent's comment:

"G.'s face attracted me when I first came by its pathos and sadness—a most unnatural expression for a child. She is very shy and nervous, but is gradually gaining confidence."

Columns could be filled with similar stories, and, hearing them, it seems hard indeed to think of the millions of poor children in our England who have no opportunity to join a centre.

There must be many people all over the country who, if they had only once been privileged to walk through a centre in full swing, to see the happy, intent faces in the warm, bright rooms, and then contrast them with the little knots of weary, cross, aimless children lounging about the mean streets in any place where centres are not, would gladly undertake to help to start one.

## Counting the Cost

Full information as to the organisation of the centres will be given in reply to a letter addressed to the visiting secretary for the play-centres at the Passmore Edwards Institute, Tavistock Place, W.C., but before writing it is important to count the cost, for a centre will swallow up a certain amount of money and a great deal of energy and time.



The big London centres cost about £250 a year. They are open forty-two weeks in the year, but in a country place, where a good deal of voluntary assistance can be guaranteed *and relied on*, one might be started for considerably less. A London centre starts with a roll of about 600 to 700 children, who are chosen, to begin with, by the teachers in the elementary schools.

The London play-centres are, to a certain extent, under the *egis* of the London County Council. That is to say, the Council lend their day-schools for the children's use, provide light and firing, and also compensate the caretaker for his extra work.

The schools are so much better suited to the needs of a centre than any private house or other building could be that the first step in forming a centre should be to interest the local authorities, and induce them to promise the loan of the building if sufficient funds are got together to guarantee the working for a year.

Failing a school, whatever building is secured must possess a hall large enough for half the children to drill in, and at least two rooms.

It is not sufficient, however, to secure a home and funds. One must be sure the centre does not clash with existing institutions. If there is an excellent and efficient Band of Hope or similar organisation in the neighbourhood, it will be necessary to convince its supporters that the centre is also needed and will not clash with it, or it will not progress. The local clergy, the local philanthropic societies, and, above all, the school teachers, must all be persuaded to take an interest in the scheme.

A superintendent must then be secured, and it is essential that he or she shall be paid. The salary is £45 to £50 a year—not sufficient to live upon, of course, but the work is comparatively light, and many people with a small income of their own are glad to take it up for its own sake.

The whole success of the scheme hangs on the superintendent, however, so that he or she must be chosen for fitness only; no other consideration must be allowed to weigh.

The committee will generally undertake the training of superintendents, allowing them to work at a centre and watch how everything is done, etc., without fee, and will report on the aspirant's success. About three months should be allowed for training, though, if the aspirant has had good experience with children and can keep order this might, of course, be dispensed with.

Besides the superintendent, the London centres have trained instructors, who receive varying payments, from the gymnastic and country-dance teachers, the manual and carpentry instructors—who naturally head the scale—down to the games assistants. Advice as to the salaries which should be paid will always be given by the committee. They naturally vary according to localities and what is required. The committee prefer to have a sufficient paid staff to run the

centre, and use their unpaid helpers to eke it out or fill up gaps.

Voluntary work can very, very rarely be relied on for real regularity, as people who have to do with Sunday-schools, etc., know to their cost, and if the children cannot count on the centre working night after night they will lose their faith in it. A large amount of voluntary work is being done at the centre held at Leo Street School, Deptford, London, and the committee are watching it with great interest. Voluntary help is most valuable to split up the classes or supply extra subjects. Knitting and plain sewing are two favourite subjects for girls which most women can teach, and even inexperienced helpers can take charge of the library, while several instructors can find work at once in the quiet games-room, where draughts, chess, halma, and the like open new vistas to children who have never played anything but pitch-and-toss. The babies, too—for the children are admitted from five to fourteen—want somebody to help them play. And anyone who can "tell stories" will be sure of a rapt audience. Painting is a very favourite occupation.

#### How to Help

While people who cannot do any of these things can at least beg for the raw material of the centre, the cast-off dolls and toys and picture-books, the discarded football boots and cricket bats,

A certain amount of money must, of course, be expended on such raw material as the leather for repairs, the wool for knitting, and so forth; but the children largely repay the cost of material. When they wish to take home their finished baskets, for example, they must pay the few pence that the cane has cost, and it is found that this is usually done without much trouble. The writer saw at the settlement some beautiful basket-work trays which cost but fourpence for raw material, and were far more solid than the sixpenny-halfpenny tin trays which poor people generally buy.

The superintendent does a good deal of visiting among the parents of the children, and has also to keep a sharp eye on many things besides the games. When epidemics are rife, for instance, every child must be asked, "Have you been to school to-day?" as, if they are not allowed at school, they must not be permitted to attend the centre. The other children will tell fast enough if the reply is not true.

At first, too, a sharp eye must be kept, or toys will mysteriously disappear. In fact, all toys, etc., must be checked over before the children leave the room.

As the centre grows, the children who have been longest in attendance set a "tone" of manners which does credit to them and their teachers alike; but in the early days of each centre teacup storms and small troubles must be looked for, and it is for this reason that a competent and permanent paid superintendent is essential.





HEROINES OF HISTORY: FLORENCE NIGHTINGALE

*From a drawing by Paul Hardy*



## HEROINES IN HISTORY

## FLORENCE NIGHTINGALE

By PEARL ADAM

FLORENCE NIGHTINGALE, the shining figure of womanly heroism, was born in an age when women were supposed to be capable only of cookery and needlework.

She showed in her earliest youth a soft sympathy with every kind of suffering.

**Her First Case**

Her first living patient was a small dog with a broken leg. The eloquent patience in the eyes of this dumb sufferer turned her thoughts towards regular nursing, and she looked after the old age of many an animal in her neighbourhood.

Two severe illnesses in her own home, a stately English country house, developed her bent for nursing, and she turned to the serious consideration of the subject. She herself said, "Qualify yourselves for any particular vocation as a man does for his work. Three-fourths of the whole mischief in women's lives arises from their excepting themselves from the rules of training considered necessary for men."

For the first time she made of nursing a profession. In England when she started the nurses were of the type of Mrs. Gamp, ignorant, drunken, and untrained.

Florence Nightingale studied nursing in England, France, and Germany. She stayed for some time at the admirable institute at Kaiserswerth on Rhine. After completing her education she returned to England, and in 1853 she received the mission which was to make her for ever famous.

After the battle of Alma the nation was stirred to its depths by the stories of muddle and mismanagement told by Sir William Howard Russell in the "Times." There was practically no medical organisation. The wounded were left to the well-intentioned but fearful care of rough-handed if good-hearted comrades, or to the incompetence of a few officers' wives. Sir William Howard Russell in the "Times" cried out, "Are there no devoted women amongst us able and willing to go forth to minister to the sick and suffering soldiers of the East in the hospitals at Scutari? Are none of the daughters of England at this extreme hour of need ready for such a work of mercy?"

It was Sidney Herbert, Minister for War in Lord Aberdeen's Government, who asked Florence Nightingale to respond to this appeal. She was to choose her own helpers and have undisputed authority.

She went out with a band of thirty-eight trained nurses, and received a pathetic welcome from the poor wounded soldiers, many of whom burst into tears at the sight of the ladies who had come out to the area of war to ease their suffering. The hospitals of Scutari were in a dreadful condition, and it is not to be imagined that the miracles of

reform effected by Florence Nightingale were performed solely by a display of intense sympathy and kindness.

Florence Nightingale was remarkable for her combination of the human with the business side of nursing. None gained more surely the affection and respect of the army by her gracious tenderness, and none exacted their respect so fully by the organisation and brain behind her work. She instituted a kitchen for the hospitals, established order where there was chaos, cleanliness where there was filth. In less than two months' time she had swept the crying scandals of Scutari clean.

**The Lady with the Lamp**

In addition to all her administrative labour she passed down the wards at night with her lamp, seeing to the individual comfort of the wounded, and easing the last moments of the dying. As one appreciative fellow wrote home, "To see her pass is happiness. She would speak to one or another, and nod and smile to many more, but she could not do it to all, you know, for we lay there by hundreds. But we could kiss her shadow as it fell, and lay our heads upon the pillow again content."

By the end of April, 1855, muddle had given way to method, and Florence Nightingale turned to the front for fresh Augean stables to be swept.

At Balaclava she fell ill, and the army was plunged into anxiety until she was again about amongst the troops.

On her return to England she was a national hero. She was summoned to Balmoral to receive the thanks of Queen Victoria and the Nightingale jewel, specially designed by the Prince Consort. It consisted of a St. George's cross in ruby red enamel on a white field, with "V. R." in diamonds, surmounted by a diamond crown. Three brilliant diamond stars "shed the light of heaven upon the labours of mercy, peace, and charity."

She devoted all her energies on her return to enforcing the moral that nurses are not born but made, and at last succeeded in making nursing a profession for gentlewomen of intellect instead of an occupation for charwomen out of work. She carried the lamp of mercy through the horrors of the Scutari hospital wards. She flashed the lamp of knowledge and training into one of the darkest corners of ignorance in England. In the words of Longfellow—

A lady with a lamp shall stand  
In the great history of the land,  
A noble type of good,  
Heroic womanhood.

The women of England have no better representative than Florence Nightingale.





## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

### Woman's Work in Religion

*Missionaries*  
*Zenana Missions*  
*Home Missions, etc.*

**Great Leaders of Religious Thought**

### Charities

*How to Work for Great Charities*

*Great Charity Organisations*  
*Local Charities, etc.*

**The Women of the Bible**

### Bazaars

*How to Manage a Church Bazaar*

*What to Make for Bazaars*  
*Garden Bazaars, etc.*

**How to Manage a Sunday-School**

## WOMEN OF THE BIBLE

### LYDIA, THE FIRST CHRISTIAN CONVERT IN EUROPE

By SARAH A. TOOLEY

THE story of Lydia carries us away from Palestine and the atmosphere of Judaism in which Dorcas lived, and brings us to the period when St. Paul began his great mission to the Gentiles in Europe.

The great conference had taken place at Antioch touching the policy of the Church, which now for the first time was called "Christian." There had been dissension regarding the necessity of the rite of circumcision for the heathen converts. Peter had been a stickler for the Jewish formulæ. At one time, indeed, he deemed the Gentile world outside the pale of Christianity. It was at Joppa, shortly after the raising of Dorcas, that Peter received the vision which taught him to call none unclean, or outside the scheme of redemption.

#### The Apostle of the Gentiles

To Paul, however, fell the first missionary journey to the Gentile world. At Antioch he had been engaged in the discussion regarding the attitude of the Church to the converts outside Judaism. He had had a sharp contention also with his old colleague, Barnabas, as to the taking with them of John, whose surname was Mark, on their further travels. That disciple had left the apostles at Pamphylia, and Paul was not inclined to trust him again. The difference became so keen that the apostles parted asunder; Barnabas, taking Mark, sailed to Cyprus, and Paul chose Silas for his companion, and went through Syria and Cilicia, visiting the cities where Christianity had

been preached, and confirming the churches. At Derbe, in Lystra, Paul discovered his son in the faith, Timothy, the son of a Jewess who had been converted to the new faith. She had not, apparently, had her son circumcised, but Paul, fresh from the controversy at Antioch, deemed it expedient that Timothy should be circumcised, fearing the Jew Christians, who regarded the young man outside the fold because his father was a Greek, and therefore a Gentile.

#### A Vision

So Paul, still yearning to carry the Gospel into the Gentile world, planned to go into Bithynia, but the "spirit suffered them not," and so the apostolic missionaries passed to Troas. At that place Paul received in a vision the call from "a man of Macedonia," "Come over into Macedonia and help us!"

At length it seemed clear to the apostle that the Lord had called him to preach the gospel to the Gentiles. He set out from Troas, with a straight course to Neapolis, on the coast of Italy, and proceeded to Philippi, the chief city of Macedonia.

Now Lydia enters upon the scene as the first Christian convert in Europe.

Lydia was an opulent tradeswoman, or merchant. She was a "seller of purple," or a dyer, and belonged to Thyatira, a noted seat of the purple dying industry. Business presumably had brought Lydia to Philippi, or she might have removed there from her original home. From her independent position and attitude, it is generally assumed



that Lydia was a widow. It is also assumed that she was a convert from paganism to Judaism, as we are told that she "worshipped God." But though at the time when the story opens she was a devout and religious woman, she belonged to the Gentile world, which had not yet received Christianity.

We are introduced to Lydia on the river-bank, outside the city of Philippi, upon the Sabbath day. The cares of business have been put aside, and the "seller of purple" is engaged with other devout people, chiefly women, we infer from the narrative, in holding a service of prayer.

#### A Notable Conversion

In the midst of their meditations they are joined by two strange evangelists. It is Paul and Silas, who see in this riverside meeting a favourable opportunity for beginning their ministry to the Gentiles.

The heart of Lydia was arrested, and "she attended to the things which were spoken of by Paul."

Lydia's attitude was prompt and decisive; business-like, we may perhaps call it, for not only did she attend to the teaching of the apostles, but she embraced the Christian faith whole-heartedly, and there, by the river bank, on that Sabbath morn, Lydia was baptised into the new faith, and her household with her.

It was a man from Macedonia who first summoned Paul to preach Christ to the Gentiles, but a woman was the apostle's first convert.

Lydia, after publicly professing her faith, desired to entertain Paul and Silas at her house, and that they should "abide" there

and make it their home in Philippi. This leads to the conclusion that she was a person of means and position.

However, in the midst of her hospitalities, Lydia was placed in much consternation. Her guests were arrested in the market place at Philippi, the magistrates of the city having commanded that these new teachers should be beaten and cast into prison because of their strange doctrines. Paul had raised the ire of the authorities by casting an unclean spirit out of a damsel, who brought her masters much gain by soothsaying.

We cannot surmise whether Lydia knew of what took place in the prison on that fateful night when, as Paul and Silas prayed as they sat in that dismal "inner prison with their feet in the stocks," the foundations were shaken by an earthquake, and all the prisoners' bonds were loosened. She would certainly hear later of the conversion of the keeper of the prison, and rejoice in his baptism, and that of his household.

#### A Brave Woman

But the fine trait in Lydia's character which the climax of the story brings out is her faithfulness to her friends in distress. She did not fear for her own reputation amongst her customers at Philippi when the men whom she had received into her house came under the lash of the law. When Paul and Silas left prison, "they entered into the house of Lydia," we are told. The hospitable door of the first European convert stood open to receive the apostles to the Gentiles. No further mention is made in the scriptures of Lydia, but, like Dorcas, she continued to minister to the needs of the Apostolic Church.

## WOMEN SAINTS

By FLORENCE BOHUN

THOSE holy men and women whom we now call "saints" appeal to us most by their great and wondrous humility. And humblest and most lowly of all were the women.

They thought their lives of so little account that they sought out the poorest and most ungrateful to work amongst, and even though some were the daughters of kings, and some became abbesses, they shrank from public notice and meekly welcomed the most brutal death.

The most exhaustive "Saints' Calendar" records far fewer women saints than men, for only those of high position, or royal birth or extraordinary martyrdom, ever received canonisation. Yet the roll of women saints canonised and revered is not by any means a short one, and our own British Isles supply a goodly number of "maids and matrons" who gladly underwent cruellest torture and agonising martyrdom for their faith.

The term "saint" was once used rather loosely, often implying a man or a woman who was not a fighter, and in the Middle Ages all monks and nuns were called "saints" in the same way as the French now call them "religieuses." In Saxon times, the majority of king's wives were canonised after their death, and as very many of them were the most ardent workers and staunchest adherents of the "new faith" of Christianity, they quite deserved this mark of respect.

#### Canonisation

The making of saints practically ceased with the introduction of printed books, for before then there were no means, except the uncertain one of tradition, by which a hero or heroine of the faith could be remembered. So they were canonised, and a day in the year was set apart when the memory of their selfless devotion might be recalled and offered as an example.



It is very probable that all records of St. Brigit's, or Bridget's, beautiful life would have vanished long ago, had she not been named a saint and February 1 set apart as her day. But she is still a vivid picture in the minds of almost all Irish people, and she is still remembered as a pattern of practical good sense, kind humour, and straight, severe, unswerving conduct.

#### The Saint of the Irish

It was in the middle of the fifth century that she received the veil from St. Mel, and from then valiantly carried on the work of the conversion of Ireland which St. Patrick had begun. She built herself a cell beneath an oak-tree—in Erse this was called "Kill-dara," the cell of the oak—and in later years the town built on the site received the hallowed name. So far did her fame and goodness spread through Ulster that many other women, rich and high born, as well as poor and lowly, came to her to learn the beautiful lessons of Christianity. Together they formed a nunnery, with St. Brigit at the head. With the first shrill note of the lark—the story tells—every morning she rose and attended Mass; so, fortunately, in Ireland, this sweet singer is not killed by thousands to tempt the appetite of some epicure, for the lark has remained sacred to the holy woman. In time, she ranked equal with the Archbishop, and her position was higher than that of any other abbess in Ireland or Scotland. She ministered to the sick, and built many churches. One of the charms for the "evil eye," which she is supposed to have written down in a dream from the lips of the Blessed Virgin herself, is still implicitly believed in and used by the peasants of Ulster.

The old Royal palace of Bridewell, which stood by the side of the Thames, received its name from a well, like the famous one in County Cork (Tober Breda) dedicated to St. Brigit. The church (St. Bride) standing on the west side of the well (within a few yards of what is now Ludgate Circus) also took the name of Ireland's great woman saint. The palace has long gone, but the well remains as a pump, and many streets in the neighbourhood commemorate the palace and the saint. It is a cherished belief in Ireland that St. Brigit, on becoming a nun, adopted this name from the pagan goddess of the smiths, that she might more thoroughly destroy pagan beliefs, and transfer any lingering worship of the old gods to the Church of Christ.

#### A Royal Saint

What St. Brigit did for Ulster, St. Itha did for Munster in a lesser degree. She was the daughter of Christian parents who were related to the Royal reigning family, and when quite young she was urged by her father—evidently somewhat a half-hearted Christian—to marry a Royal heathen prince. She refused, and went to live alone as a nun, near Limerick. Here she worked nobly for the

faith, and brought up many adopted children, who afterwards carried on her work. An old Irish poet sums up her work and character :

My Itha, much beloved of fosterage,  
Firmly rooted in humility, but never base.

One of her charges was St. Brendan, of Cornwall, and the fact that she is well known in this county as St. Ide or St. Syth proves he must often have talked of his holy foster mother.

One of the earliest of England's virgin martyrs is St. Ia, of Cornwall. Very little is known of her life and work, but she must once have been held in high esteem, for two towns—St. Ives in Cornwall and Huntingdonshire—commemorate her. In the English Church Pageant of 1909 she was represented as one of the Founder Saints of the Church. The words she spoke might very aptly be taken as the motto of all the women saints :

Ia is here to speak for womanhood ;  
For women dare when men forsake and flee,  
And work when men have rest.

Non, or Nonnita, the mother of St. David, Wales's patron saint, was, as we might suppose, also a saint. She was taken away from her home by a Celtic prince, Sandde, and forced to live with him as his mistress. But after a time she escaped to a lonely part of Wales, and lived there as a recluse until her son was born. A few days previous to his birth she knelt during a thunderstorm before one of the ancient menhirs, or cromlechs, outside her cell, and, pressing her hands against it, prayed to God that her child might be holy. She brought up her boy in the quiet mountain solitude, imbuing him with her noble nature, and when he grew to be a man he became a missionary of the true faith. Little more is known of St. Nonnita except that she always accompanied her son on all his journeys into Cornwall and Wales, and probably was no little help in the conversion of the people. After her death, a chapel was put over the menhir, and the ruins of it are still standing.

#### The Finder of the Cross

Of very great distinction and piety is St. Helena, for she was the mother of Constantine the Great, and is always supposed to have found the true Cross among the ruins outside Jerusalem. The more or less mythical "Old King Cole," of Colchester, was her father, and her husband was Constantine Chlorus, the Roman general who held the command of this "camp" in the third century. But it was not until after her son had seen the flaming sign of the Cross in the sky, and heard the words : "In this sign, conquer!" before one of his battles with Maxentius, Emperor of Italy, that she became a Christian. But such an ardent, whole-hearted Christian was she, and her son as well, that the faith grew and spread rapidly during this period. A great part of her money was spent on building churches, adorning them with great magnificence, and



excavating the Holy City. Probably, because of her connection with the Cross, she is generally one of the best-known woman saints to-day, and hardly a town but has her as patron of one of its churches.

St. Osyth is another East Saxon saint, and a little village near Brightlingsea, Essex, commemorates her name. The story is that Sighere, King of the East Saxons, gave the manor of Chich to his wife, Osyth, who immediately founded a nunnery, with herself as abbess. Very soon the lawless pirates, the Danes, landed on the neighbouring sea-coast, pillaged the priory and killed the saintly abbess. But St. Osyth, in the miraculous way of early ages, lifted up her head and carried it into the church, laying it on the altar.

#### Royal Nuns

St. Ethelwitha, Alfred's queen, founded with her husband a nunnery at Winchester, and after his death lived there as abbess, and St. Ethelgiva, one of the King's daughters, built a monastery for women at Shaftesbury, and became the first abbess; they are both saints. Bertha, the Christian princess from Normandy who received St. Augustine on his landing in Kent as the missionary of St. Gregory, gladly allowing him the opportunity to preach the new faith, is also canonised.

A Royal maiden consecrated all her life to the Christian Church was St. Editha, daughter of King Edgar and Wulfrida. King Edgar had taken Wulfrida by force from her home, and even though she soon escaped from him to the monastery of Wilton, in Yorkshire, he always took a deep interest in the welfare of his daughter, whom Wulfrida brought up there. When the girl was fifteen, Edgar, very possibly from conceit, asked her to be abbess of three monasteries. This she refused, saying she preferred to live in obedience to her mother and the nuns. But she built a church at Wilton, dedicating it to St. Dunstan, and after a life of arduous work of nursing the poor and those suffering from terrible diseases, died at the early age of twenty-three.

#### Builders of Churches

When England was split up into different kingdoms, the daughters of some tribal prince were very useful as means of acquiring further territory. So it was that when Etheldreda, daughter of King Anna of the East Angles, wished to dedicate her life to God, King Anna took no heed of her desire, but ruthlessly married her to the Prince of Northumbria. But at his death, three years later, Etheldreda was able to satisfy her longing, and retired to the Isle of Ely, which her husband had left her, living there as a recluse.

For some reason or other, about which histories are vague, she married, again, another Prince of Northumbria, but after twelve years of married life she left him and went to the monastery of St. Ebba

at Coldingham. Afterwards she went back to Ely and built a church there; this was the site of the magnificent cathedral which now rises up nobly from among the Fens.

Her sister, St. Withburga, is more interesting in death than in life. She founded an abbey at East Dereham, in Norfolk, and after a saintly life was buried in the churchyard. When, later, her body was removed to the nunnery church, it was said that it showed no signs of corruption. This may have been true, because of the preserving power of the embalming spices, or it may have been, unfortunately, the adoption of a legend then very common, so that her tomb should become famous and money and pilgrims pour into this town of miracles. For this was exactly what did happen, and for three hundred years East Dereham flourished. Then the monks of Ely, on the pretence that St. Withburga would rest more content near her sister at Ely, stole the body and placed it in the cathedral church. But the pecuniary loss to East Dereham was fully compensated by a clear spring of water gushing out from the saint's grave, possessing miraculous healing properties.

#### A Double Monastery

Well known, too, is St. Hilda, of Yorkshire, who ruled thirty years as abbess in her monastery at Whitby. Not only did this abbess rule holy women, but holy men, for this was what was called a "double monastery," in which men lived in one building and women in another, but they both attended the same church, though a high wall divided their seats. "All who knew her called her mother," says the Venerable Bede of this saint, "on account of her piety and grace."

It was largely through her assistance that the shepherd Caedmon developed his poetic powers, for when she heard him reciting the wonderful poem he had received in a dream from an angel, she knew that the peasants would more readily learn Christianity in this way from the lips of a man as humble as themselves, so she taught him Bible stories and simple lessons, which he soon turned into verse.

St. Margaret, of Scotland, the wife of Malcolm, was a noble-hearted woman of amazing humility. She made her rough husband gentle and God-fearing and brought up her six children, not only to lead upright lives, but to hold high positions humbly and without pride. Three of the boys became kings, and one of the daughters, Matilda, married Henry I. of England. It is said of this saint that she and her husband never sat down to table without having first fed nine orphans and twenty-four men and women.

There are a number of lesser-known saints of the British Isles, the Celtic races especially being rich in holy women who suffered martyrdom in life or death for their religion.

*To be continued.*





## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

### The Baby

*Clothes*  
*How to Engage a Nurse*  
*Preparing for Baby*  
*Motherhood*  
*What Every Mother Should Know, etc.*

### Education

*How to Engage a Private Governess*  
*English Schools for Girls*  
*Foreign Schools and Convents*  
*Exchange with Foreign Families for Learning Languages, etc.*

### Physical Training

*Use of Clubs*  
*Dumb-bells*  
*Developers*  
*Chest Expanders*  
*Exercises Without Apparatus*  
*Breathing Exercises*  
*Skipping, etc.*

### Amusements

*How to Arrange a Children's Party*  
*Outdoor Games*  
*Indoor Games*  
*How to Choose Toys for Children*  
*The Selection of Story Books, etc.*

## THE COST OF A GIRL'S EDUCATION FINISHING SCHOOLS AND CLASSES IN PARIS

By GLADYS BEATTIE CROZIER

Where English Girls May Learn French in Paris—A Pension for Girls and their Governesses—A Famous and Aristocratic School—How to Gain the French B.A.—Fees and Subjects of Examination—The Valuable Assistance of the Y.W.C.A.

PARENTS who can afford to do so, often send their daughters, at the age of sixteen or seventeen, to France, Germany, Italy, or Switzerland, to complete their education, take finishing lessons in music and painting, and gain that intimate acquaintance with a foreign tongue which actual residence in the country alone can give.

There are a variety of ways in which this may be accomplished. Members of the wealthier classes in England often engage a highly educated French, German, or Swiss governess, with practical experience of life, both in England and abroad, to accompany their daughters for a year's sojourn abroad. Rooms are engaged at a good *pension*—where there is the pleasant company of other young English girls of similar social position accompanied by their respective governesses—and the young English

girl and her governess attend classes and lectures and visit picture galleries, churches, and museums, often accompanied by a



The Villa Dieudonné, 34, Avenue Mozart, Paris, from the garden. This famous finishing school is renowned for its blending of graceful French and English customs, and its encouragement of what is best in both British and French educational systems



private lecturer or guide, who points out and explains the more important exhibits.

The girl and her governess usually have a private sitting-room. Here individual lessons in the language and literature of the country from a visiting master or mistress form part of her daily work, and here they have *petit déjeuner* and tea.

#### A Pleasant Arrangement

Both *déjeuner* and *dîner* are partaken of, however, in the general large *salle à manger*, where general conversation in French or German is the rule; and thus the young student quickly gains an ease and fluency in conversation which is an invaluable asset in after life.

In Paris, the *pension* of Madame Collard—a very charming and highly cultivated woman, at whose table much interesting talk of current events, art, music, and literature is always to be heard—is to be recommended. It is situated at No. 1, Rue du Dôme, Près de l'Etoile, Paris, one of the highest and healthiest parts of Paris, close to the Bois de Boulogne, the Champs Elysées, and the two Salons. Girls with their governesses often spend a year or more here.

In the evenings amusing impromptu charades—carried on entirely in French—are sometimes arranged by madame's young granddaughters and the young girl *pensionnaires* and their governesses.

There are both single rooms and small suites of *appartements*, and charges vary according to the accommodation required. The *pension* for a room situated in the *entresol* is from 11 francs a day (three guineas a week); a small sitting-room in addition is extra; while a suite of *appartements*, including two or more bedrooms and a *salon* on the *premier étage*, with board, amounts to from about £40 to £50 a month, according to the number of people occupying it. There are a few trifling extras.

For six weeks in the summer—from the middle of July to the beginning of September

—Madame Collard receives two or three *pensionnaires*, in addition to her own family party, to live the "simple life" at a delightful spot on the sea coast of Brittany, bordered by innumerable islands.

Here every seaside pleasure may be enjoyed—bathing, fishing, boating, and country walks; and a delightful opportunity is thus provided for young people who want to take advantage of their holidays to talk French and at the same time enjoy themselves.

The *pension* fees here amount to from £15 to £16 a month.

#### Exchanging Daughters

A more economical plan for gaining a knowledge of foreign languages is to arrange an exchange of daughters between two families of similar social position in their respective countries, after a thorough exchange of references on both sides. It is highly desirable that, when all preliminaries have been arranged, the English parents should themselves escort their young daughter abroad, to assure themselves that she will be happy in her new surroundings, and will settle down contentedly to the life of the family of which she is to become a member for a year or so, before returning home bringing the young foreign girl, for whom they have exchanged their own daughter, with them.

This plan of exchanging daughters is exceedingly popular in both Germany and Switzerland. The young English girl can not only avail herself of the opportunity of getting excellent instruction in music or art at exceedingly low fees—if the family chosen live in a town—but can also gain practical knowledge of all branches of housekeeping, including cooking, without which no German or Swiss girl's education would be deemed complete.

Where six months or a year only are to be spent abroad, Paris is the city most often chosen, and excellent finishing schools and



The pupils of Villa Dieudonné playing at basket-ball in the beautiful Bois de Boulogne, which lies quite near the school



classes for young English and American girls abound.

One of the best known of these is "Dieudonné," the famous school conducted for so many years by the Marquise de San Carlos de Pedroso at the Château de Dieudonné, near Bornel. This school has lately moved to Paris, to be carried on in exactly the same way, but on a smaller scale, by the Marquise's three charming and highly accomplished daughters.

The famous "Dieudonné spirit," with its blending of many graceful French and English

customs, and its encouragement of girlish gaiety and innocent fun, which have rendered it so attractive to Anglo-Saxon girls, is maintained intact amidst the new surroundings. Many of the trusted governesses from the château have been retained, the Marquise's daughters still watch over the girls under their charge with the affectionate sympathy of elder sisters rather than the stiff, cold chaperonage found in so many schools.

The Marquise herself, who spends the winters in a charming flat close by, is very often present at Villa Dieudonné to support her daughters with her gracious, dignified presence and wise counsel. She takes a part in the life of the young girls entrusted to their charge, who are privileged to join in the famous weekly *causeries* still held by the Marquise. These form a treasured memory with all those educated at Château de Dieudonné, and have done much to



The drawing-room, Villa Dieudonné. The house is modern and full of air and sunshine

shape the characters and influence the future lives of her young hearers during their most impressionable years.

The number of girls at Villa Dieudonné is strictly limited. From twenty to twenty-five only are received. The pleasantest home atmosphere prevails throughout the house, and it is hardly a matter for surprise that all "Dieudonnées" unconsciously acquire the pretty, graceful courtesy and natural charm of manner which constantly surrounds them, and which, if not innate, can be taught only by example.

Villa Dieudonné is delightfully situated at 34, Avenue Mozart, near the Avenue Henri-Martin, in one of the prettiest and highest parts of Paris, close to the Bois de Boulogne, where the girls spend a couple of hours daily in taking exercise and playing basketball and other English games.

The house is a modern one, full of air and sunshine. It has a beautiful garden and a tennis-court, and, being surrounded by other pretty gardens with big trees, has a pleasant country aspect, and provides a delightful out-of-door retreat for the girls during their leisure time.

The course of study at Villa Dieudonné is very varied. Some girls follow regular French studies, in order to pass French examinations;



A painting class in the pretty gardens of the Villa Dieudonné. Art is a subject which receives special attention at this school



others pursue special programmes, and work in literature, music, or art, under the best masters, according to their tastes and requirements.

Piano, singing, violin and guitar, drawing and painting, are all special subjects of study, and the girls have a charming studio of their own.

An English professor attends at the school, more especially for the instruction of the French girls, and every week there are lectures by eminent French professors on French history and literature and on "The History of Art," with lantern illustrations of the pictures, statues, sculptures, which form the subject of the lectures.

#### Lectures and Classes

Classes are also held for French declamation by M. Albert Lambert, père of the Odéon Théâtre, and one of the best actors on the French stage, who has now retired; and for deportment—a very charming,

verse or prose, and to repeat or read it aloud to one of the French instructresses until the correct intonation is acquired. Thus girls make rapid strides, and acquire an excellent accent in a surprisingly short space of time.

The girls range in age from fifteen to eighteen, but a part of No. 32, Avenue Mozart, which is also owned by Mlle. Marie de San Carlos de Pedroso, has been devoted to a few younger pupils of from twelve to fourteen years old, who are thus in a separate home from the elder girls, having their own school-room, dining-room, governess, nurse, etc.

Systematic sightseeing is a special feature of life, for the elder girls, at Villa Dieudonné. Regularly twice a week the girls go in little parties of four or five, under the care of a competent chaperon, to visit picture galleries, museums, and famous churches, and to one or other of the many places of historic interest with which Paris abounds.

Delightful expeditions are also made

to Sèvres, St. Cloud, Versailles, Fontainebleau, Chantilly; and in the summer term picnic parties are organised, while the girls whose parents wish it often go to classical matinées, operas, and concerts.

The fees at Villa Dieudonné are as follows: For board, French, German, deportment, and general chaperonage, £40 for three months' term; or for former pupils £16 for one month.

When a student enters for the

whole school year, a reduction of £20 is made, bringing the fees to £100 per annum.

For special lessons in music, piano, singing, violin, cello, drawing and painting *cours*, fancy dances, riding, fencing, Latin, and Italian, lectures on art, etc., terms vary according to the professors. Visits to theatres, operas, and concerts are also extras.

#### Holidays

Once or twice during each term the girls from Villa Dieudonné spend the day at the Château de Dieudonné, which stands in charming grounds at Bornel, one of the most beautiful parts of the French countryside. In holiday times girls whose parents are abroad often accompany Mlle. Marie de San Carlos de Pedroso to spend a couple of months at the château, to lead the most delightful outdoor life imaginable during the long summer holidays.

For the specially clever girl who desires to continue her serious studies, and at the



The pupils of Dieudonné have a charming studio of their own

amusing, and useful class this—by M. Willemot. There is besides a regular "Cours de Danse" for minuet, bolero, etc., and ball-room dancing. Weekly concerts are held *en famille*, and more important ones with invitations at the end of each term.

Girls are accompanied to their own church on Sunday. There are always a few old Dieudonnées who come for a month or two at a time for painting, French, or Spanish, or to study literature, or to do some special sightseeing under suitable chaperonage.

The care of the girls' health is a matter which receives the utmost attention, and in case of illness an English nurse is in attendance.

The study of French is naturally a highly important feature, and French conversation only is the rule throughout the term. Each girl has a special daily lesson in French pronunciation, the method employed being to learn by heart a long piece of French



same time spend some time abroad gaining an exhaustive knowledge of the French language and literature, it is an excellent plan to take a degree in Paris, and to study for the B.A. (Bachelière-ès-Lettres) of the University of Paris. This degree, though seldom taken by women, has already been awarded to one Englishwoman, at least—a girl of nineteen, with whom the present writer is personally acquainted.

The English girl of sixteen or seventeen who has already received a thorough grounding at home, and has passed the Senior Oxford Local Examination, or other examination of the same standard, and has an ordinary knowledge of French, is ready to begin her studies in France.

At the Institut Normal, 39, Rue Jacob, Paris, which is run by a Roman Catholic Sisterhood for the daughters of gentlepeople, students are prepared for the Baccalauréat, and English girls of good social position are received and are made most comfortable, while the teaching is of the very best.

The terms at the Institut Normal for a private room, with board, are 150 francs (£6) a month, fire and light in bedroom, and laundry being extra.

The tuition fees for the Baccalauréat are most moderate. They amount to 25 francs (£1) a month for the special Baccalauréat



A lantern lecture on the history of art. Eminent French professors deliver interesting lectures weekly on history and literature to the pupils, who are chiefly English and American girls

*cours*, and 15 francs a month for two classes a week in each foreign language which the student may require to take up: German, Italian, or Latin.

The English girl will probably need also at first a certain amount of extra private tuition, on account of the difficulties of preparing her work entirely in a foreign language. The fees for such help are very small, and £100 a year would probably cover the whole school expenses.

Music, drawing, solfeggi, etc., are extras. The holidays consist of two months (August and September) in the Summer, ten days at Easter, and a week at the New Year.

There are two examinations to be passed in order to take the Bachelière-ès-Lettres degree. The subjects for the first examination, taken at the end of two years' course of study, include physics, chemistry, two foreign languages (the English girl

will probably take English and German, as French is thus excluded), including the literature of each tongue; geography, history, geometry, a little algebra, and a little trigonometry.

French literature, and an essay on a subject chosen by the examiners are included.

The second examination, for which a year's further study will be required, is divided into three parts, and the student is given a



A fencing lesson at the Villa Dieudonné. A graceful carriage is a matter which receives the utmost care and consideration in every high-class French school for girls



choice of either philosophy, higher mathematics, or history.

The philosophy examination, for instance, consists of a written dissertation or essay on some philosophical subject (a choice of these being given), besides an oral examination on botany, history, and literature. For the latter it is necessary to be well up in the French translations of the masterpieces of Latin and Greek literature.

After the Baccalauréat comes the Licence-ès-Lettres, for which specialisation in one or two subjects is compulsory, while the Doctorate is a further and easier step.

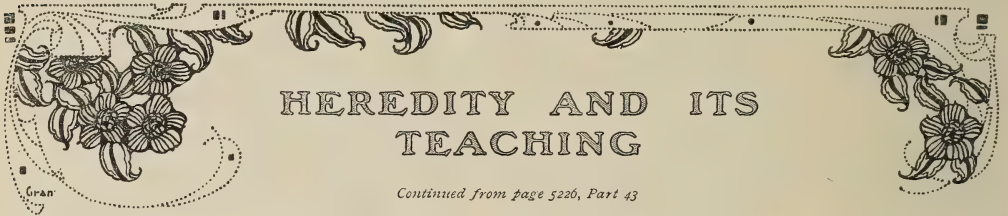
For full regulations as to the examinations, with full particulars as to subjects, fees, etc., application should be made to the Secrétaire, Faculté-ès-Lettres, La Sorbonne, Paris.

The British-American branch of the Young Women's Christian Association, 20, Rue Godot-de-Mauroi, Paris, is a most invaluable institution, and is always ready to make inquiries for parents of English or American girls, and to meet them or see them off, at a charge of from two to three francs, according to the station.

A most comfortable residential home is run in connection with it at 5, Rue de Turin, Paris, for Protestant British and American women under thirty-five years of age.

The terms for single rooms to members are from twenty-five to thirty francs (£1 to £1 4s.) a week, with board; and the same accommodation to visitors from forty francs (£1 12s.) a week. Here girls often stay whilst attending classes for music, or art, or literature. The Bureau de Renseignement, 13, bis Rue Pierre Nichole, Paris, is one to which inquiries may be safely addressed.

It is hardly possible to over emphasise the extreme importance of making the fullest possible inquiries before allowing any young English girl to enter any family or *pension* abroad, and the extreme desirability of arranging that all girls and young women travelling to either a school or *pension*, or to take up any situation abroad, should be met at the station on arrival and seen off safely on departure. The authorities at the headquarters of the Y.W.C.A., Hanover Square, London, W., will always furnish addresses of their foreign branches, if the request is accompanied by a stamped addressed envelope for reply.



Continued from page 5226, Part 43

By MARY WESTAWAY, Associate of the National Health Society

A Question of Vital Importance—The Inheritance of Our Ancestors—Variations from Type—Some Interesting Examples—The Colour of the Eyes as Showing the Law of True Inheritance—The Association of Eyes and Hair Coloration—Family Features—Composite Photography and What it Reveals—Why Fancy Dress is a Failure—The Tendency to an Average Type—Relation Between Face and Character—Why People Grow Alike—Nature's Care for the Young

A KNOWLEDGE of the laws of heredity is of more than individual, or even national, importance, since it concerns all mankind.

Sir Francis Galton formulated a theory with regard to the share of parents in the form and character of the offspring.

No law of Nature can be formulated by one example, or even by several, and it is only by examination of an almost infinite number of cases that the law has been drawn up regarding the equal contribution of each parent to the character of the offspring.

Every individual is influenced before birth by the character of his or her parents, who in their turn were each influenced by their respective parents. Ancestors of remote ages have played a part in shaping individuals of later times. Sir Francis Galton has formulated the law that each person owes :

(a) A half of his nature to his two parents ;  
(b) a quarter of his nature to his four grandparents ; (c) an eighth of his nature to his eight great-grandparents ; (d) a sixteenth

of his nature to his sixteen great-great-grandparents, and so on *ad infinitum*.

Although "like produces like" as far as species is concerned, variation characterises individuals.

Variation is greatly favoured by the mode of transmission of various characteristics, some being inherited pure and others blended.

In the colour of the skin we have a good example of blended inheritance. A child whose parents are one black and one white has a skin a shade intermediate between black and white—is, in fact, a mulatto, and not piebald or particoloured.

The offspring of a mulatto married to a white person has a skin midway in colour between the two parents, and so approaches its white more nearly than its mulatto parent. The offspring of a mulatto married to a black person is likewise midway between the two parents, and thus is more nearly black than in the former case. So on through many



generations; if the breeding is only with whites the black taint becomes fainter, but theoretically will never disappear, and the white taint will act in a precisely similar way if the breeding is confined to blacks.

The colour of the eyes exemplifies the law of true inheritance. The offspring resembles one parent only, and does not blend the two colours. All children are born with eyes of bluish tinge, and during the first few months of life the permanent colour is very gradually established. It will be found that, although the rule is for the colour of the eye to reproduce that of one parent only, there are rare cases in which a person possesses eyes of different colours, each being respectively derived from the two parents, but this, again, presumes a law which can only be learned by observation of an infinite number of cases.

### Eye Coloration

The blueness of the iris is due to the absence of colouring matter, and the presence of brown or yellow pigment accounts for other shades, such as grey, hazel, light or dark brown. Hurst has shown that blue eyes are recessive to those containing pigment. Thus, two parents with pure blue eyes have blue-eyed children, a blue-eyed person married to one with irises modified by brown or yellow pigment children with coloured irises, while two parents with coloured irises will have children with pigmented eyes, and may likewise find that a certain proportion of their children are blue-eyed.

Hair colour gives rise to a similar group of phenomena. Hurst has shown that in this matter bright red hair is recessive to dark-coloured hair, so that while two red-haired people have red-haired offspring, two black-haired people may give rise to a red-haired child.

Hair that is bright red in childhood often changes during adolescence into brown, while most golden hair, at the same period, changes to dead leaf shade or light brown.

Bleached and dyed hair do not count in the matter of inheritance.

In a few families the men are marked by conspicuous white patches on dark hair, and this characteristic is heritable for many generations.

### Feature Inheritance

Very frequently there is a correlation between the colour of the eyes and the colour of the hair, so that certain coloured eyes seem associated with hair of a certain colour. Beddoe even goes so far as to say that a relationship exists between the liability to consumption and the colour of the eye, hair, and skin.

Colouring is, however, a superficial matter, and, although it is not without interest, its inheritance is not of such supreme importance as the inheritance of form and feature, since character and intellect seem to be, in a peculiar manner, interwoven with and

dependent upon them, and to these we turn for the next step in our study of heredity.

Features and forms are reproduced with slight modifications from one generation to another, and certain characters are common to various members of the same family.

Even when a character appears to arise anew, it is merely because it has skipped one or more generations. In spite of variations in a general way, children bear a striking resemblance to each other as well as to their parents.

The way in which certain features prevail in a family has been shown by Sir Francis Galton, by means of composite photographs. He photographed several people on the same sensitive plate, one over the other, so that the poise of the head and the features coincided—*i.e.*, eye to eye, nose to nose, and with the light falling in the same way. Any feature common to many is thus photographed several times in the same place, and gives a strong, clear impression; whereas, individual characteristics, being but faintly impressed, show very little or not at all in the resulting photograph. Thus the photograph shows what may be regarded as the family type or pattern. A curious fact is that each member can see others of the family, but fails to recognise himself.

In the same way, persons unknown to each other, but suffering from certain diseases—such as consumption—give a clear composite photograph, which brings into prominence the special characteristics of persons suffering from the disease.

### The Type of an Age

There is a type of features peculiar not only to the family and the nation but to the age. This is clearly brought out by a study of any collection of national portraits. Each age seems to have its own standard or type. The portraits of beautiful women of the reign of Charles II. are quite different from a collection of present-day feminine portraits. Even if modern women were dressed in the garb of the portraits on the walls of Hampton Court Palace, they would never be mistaken for their originals.

It is important to realise the existence of a type or standard, for it explains many otherwise curious facts. Thus it is often noticed that beautiful women often have plain daughters, tall men short sons, and that the offspring of a genius is less brilliant than the parent.

The law of heredity proves that there is a tendency to revert to type—in other words, to go back to the normal or average. In the matter of features we have a standard which is often described as “passing in a crowd”—that is, neither attractively beautiful nor peculiarly ugly. In this matter, two strikingly handsome parents have children more beautiful than when one parent is handsome and the one normal; and these, again, have better favoured offspring than when a handsome parent is united to one who is repulsively ugly.



It must not be assumed that no beautiful woman can have a beautiful daughter, or that a tall man may not have a son even taller than himself. The law stands for the mass and not for individual cases, and is true of the average. Thus of all the sons of a tall father, the average is nearer the normal than to the height of the father; and among all the daughters of a beautiful woman, the average share of good looks approaches the type of the age.

It is very curious to note the co-relation between physiognomy and character. Most people, but particularly women and children, who judge by instinct rather than reason, are repelled by the appearance of some people and attracted by others, and the first impression in such cases usually proves the correct one.

#### The Ugliness of Crime

Crime sets its mark on the physiognomy. Writing in 1850, Hepworth Dixon says, "A handsome face is a thing rarely seen in a prison, and never in a person who has been a law-breaker from childhood. Well-formed heads, round and massive, denoting intellectual power, may be seen occasionally, but a pleasing, well-formed face, never."

That change of physiognomy does occur during the course of years is evidenced in such a simple matter as the shape of the mouth. In childhood, it would not be possible to distinguish between a German child and an English one by the form of the mouth. Later there are differences. The mouth of a middle-aged English woman is drawn down at the corners, because that is its normal position in uttering most sounds that make up the English speech, while the lips of a German woman of similar age project outward in a prominent fashion for a like reason.

A general change of features and expression is a matter of common observation.

#### A Curious Tendency

It is noticed that people who live together tend to become alike. In such cases the reason is that there is a similarity of character which increases by mutual reaction during years of intercourse, and is made further evident by unconsciously acquired mannerisms and little tricks of speech and gesture. With husband and wife it is only found among the happily married, and for the same reason.

With regard to resemblance between husband and wife, the popular idea of the union of unlikes is erroneous. Statistics prove that the majority of marriages are well assorted with regard to physical characteristics. It is when the law is not followed that the incongruity arrests attention. The few striking instances stand forth and form the basis of the popular opinion, while those that conform to the standard of like to like pass unnoticed.

Twins afford an interesting study, since, while some are so alike in every way as to

seem duplicates, others are as dissimilar as strangers, even though the environment is alike for both. This subject will be noticed more fully when the power of environment is treated.

#### Nature Does Not Haudicap

Over ninety per cent. of children are born sound and healthy. There is no class distinction as far as health is concerned, for the children of rich and poor alike are born into the world with a full chance of normal physical life.

Yet one out of every five children dies during the first year of life, and a greater proportion grow up afflicted with disease or ill-health. In most cases infant mortality and ill-health are caused by neglect and improper feeding, but the cause in other cases must be traced in the terrible power of heredity.

Certain diseases are handed down from parent to child or from grandparent to grandchild; while others, seemingly inherited, may be traced to other causes.

Heredity as a factor in connection with disease is of vital importance, for while the one class of disease may be made to end with the individual, the other class may be arrested by means of extra care.

#### Heritable Diseases

Among directly inherited diseases due to physical peculiarity of structure are colour-blindness, hæmophilia, and the deafness of deaf mutes.

Hæmophilia resembles colour-blindness in the mode of its inheritance. It may be described as a sex-limited disease, because it affects the sexes in different ways. Women never suffer from it, but may pass it on to their sons, who thus inherit it from their grandfather. The disease shows itself in a remarkable tendency of the sufferer to bleed with little or no provocation. Even such a simple operation as the extraction of a tooth causes bleeding which may result in death, and the slightest blow produces a bruise out of all proportion to the extent of the injury. It is curious that blood and blood-vessels appear as in the ordinary person, and there is nothing in the outward appearance of the sufferer to denote the existence of the disease. Clearly, marriage is ill-advised in such cases of heritable disease.

Deafness may be inborn, or be caused by fever (notably scarlet fever), severe blows, or chronic colds.

Accidental deafness is not transmissible; but inborn deafness, which is accompanied by dumbness, is inherited in a marked degree. Statistics show that where there are two or more deaf mutes in a family, either father, mother, or both are similarly affected.

Certain other diseases are due to infection, and should the germ which attacks the parent have a chance of reaching the unborn child, the latter will be affected. Such cases are rare, for Nature makes a special effort to protect a new life.

*To be continued.*





# KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in **EVERY WOMAN'S ENCYCLOPÆDIA**. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

## *Ranges*

*Gas Stoves*

*Utensils*

*The Theory of Cooking*

*The Cook's Time-table*

*Weights and Measures, etc.*

## **Recipes for**

*Soups*

*Entrées*

*Pastry*

*Puddings*

*Salads*

*Preserves, etc.*

*Cookery for Invalids*

*Cookery for Children*

*Vegetarian Cookery*

*Preparing Game and Poultry*

*The Art of Making Coffee*

*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

## MEAT RECIPES

Quenelles of Rabbit—Sausage Rolls—Bouchées of Veal à la San Remo—Surprise Sausages—Fried Sausages and Mashed Potatoes—Tripe au Gratin—Croquettes of Kidneys and Bacon—Kidneys and Macaroni

### QUENELLES OF RABBIT

*Required :* One ounce of butter.

Two ounces of flour.

One gill of stock, milk, or water.

One pound of the flesh of a rabbit.

Two eggs.

A little nutmeg.

Salt and pepper.

Melt the butter in a pan, stir in the flour, add the stock, and mix well. Stir the whole over the fire till the "panada" will roll in a ball without sticking to the pan, and then turn it out on a plate to cool.

Put the rabbit flesh through a mincing machine, then put the meat, egg, and "panada" into a mortar, and pound them well. After about five minutes add another egg, a little nutmeg, and plenty of seasoning. Pound it in a cool place, or it is apt to curdle, and rub all through a wire sieve.

Next well butter a saucepan or a clean frying-pan. Dip a dessertspoon into boiling water, and fill it with the quenelle mixture. Make it egg shaped, smoothing it with a knife, then scoop it out with another spoon, lay the

quenelles in the pan, half fill it with water, cover with greased paper, and cook them over a slow fire for about fifteen minutes; then drain them on a sieve.

Dish them in a circle on a bed of mashed potato or spinach. Pour a good white sauce over all, and put some nicely cooked vegetables in the centre. Cost, 1s. 9d.

### SAUSAGE ROLLS

*Required :* Half a pound of clarified dripping.

One pound of flour.

Half a teaspoonful of baking-powder.

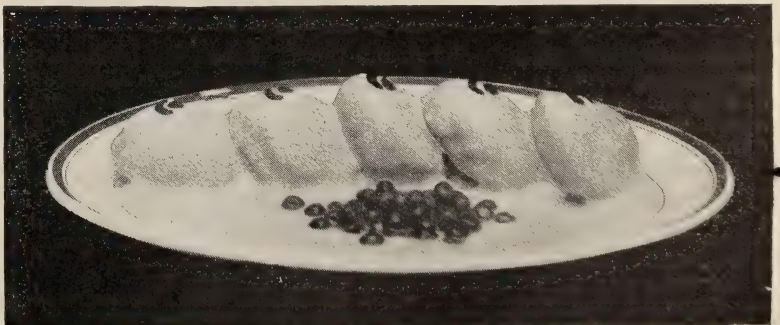
A quarter of a teaspoonful of salt.

One egg.

Pepper.

Half a pound of sausages.

Mix together the flour, salt, and baking-powder; shred the dripping and rub it



**Quenelles of Rabbit.** As a change from ordinary stewed rabbit these quenelles will be found worth trying by the home cook



into the flour. Next add gradually enough cold water to make it into a stiff paste, turn it out on a floured board, and roll it out till it is an eighth of an inch thick; then cut it into pieces half an inch longer than the sausage and three times the width.

Cut the sausages in halves lengthways, and skin them. Put a half on each piece of pastry, pepper it, wet the edges, then fold the paste over, pressing the edges together. Flake the edges with the back of a knife, as this helps the pastry to rise.

Put the rolls on a greased baking-tin, brush each over with beaten egg, and bake them in a moderate oven for about half an hour. Cost, 10d.

### BOUCHÉES OF VEAL À LA SAN REMO

*Required:* One pound of lean veal.

Two ounces of flour.

One ounce of butter.

One gill of white stock or milk.

Two eggs.

Salt and pepper.

About three-quarters of a pint of white sauce.

*For the inside mixture:*

Two ounces of chopped cooked ham or tongue.

Two tablespoonfuls of chopped mushroom or green peas.

*(Sufficient for about four.)*

Melt the butter, stir in the flour smoothly, add the stock, and cook the mixture over a slow fire until it will leave the sides of the pan without sticking to it. Pass the veal through a mincing machine, then put it in a

boiling water, lay a piece of buttered paper across the top, and poach the bouchées gently for about a quarter of an hour. Lift them carefully out of the pan and dry them lightly with a clean cloth.

Arrange a neat bed of mashed potatoes down the centre of a hot dish, place the bouchées on this. Heat the white sauce and strain it over and round them. Garnish the dish with heaps of neatly cut cooked vegetables, and, if liked, small, rocky heaps of mashed potato which have been nicely browned in the oven. Cost, 2s. 6d.

### SURPRISE SAUSAGES

*Required:* One pound of sausages.

One pound of mashed potatoes.

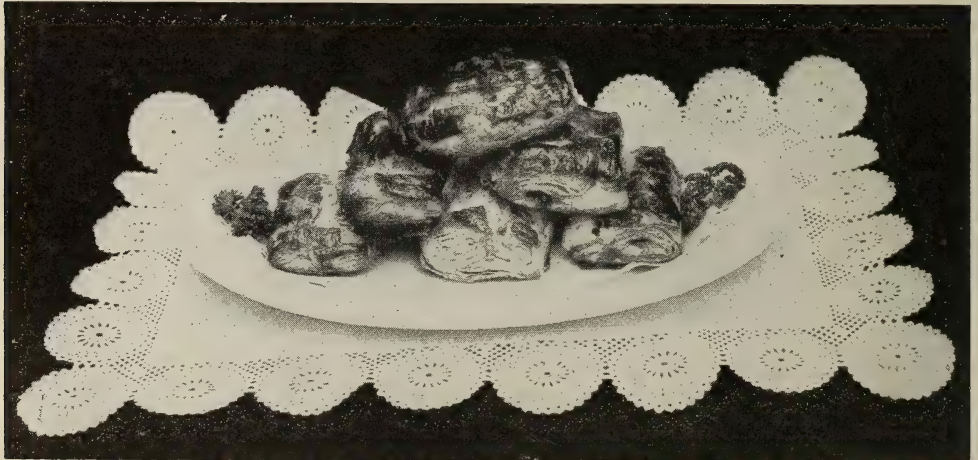
One egg.

Parsley.

Breadcrumbs.

Parboil the sausages, and then remove the skins. Roll or flatten out a small portion of the potato, roll up one sausage in it, shaping it as neatly as possible and taking care to see that all the meat is hidden. Next beat up one egg, brush each potato-coated sausage over with it, and roll it in the crumbs. Press these on lightly so as to give a smooth surface.

Have ready some frying fat, enough to cover the sausages, and when a faint bluish smoke rises from the pan, put in a few at a time. After the first minute draw the pan off the fire, and let the sausages fry more slowly, or the outside will be too dark



Sausage Rolls are always popular for picnics, as they are easily carried and generally liked

mortar with the flour, etc., and pound them well together. Add one egg, pound it well in, add the second and pound that also. Season the mixture very carefully, then rub it through a wire sieve.

• Mix together the chopped ham or tongue and the mushrooms or peas, then add enough of the white sauce to moisten them slightly. Take a spoonful of the mixture, make a hole in the middle, put into it a small teaspoonful of the ham and mushroom, cover it over, and shape the veal into rather a flat cake.

Butter a shallow stewpan, lay in the shapes of veal, fill the pan three parts full of

before the inside is cooked. They will take four or five minutes to cook. Lift them out, drain them on paper, and serve them, very hot, on a fancy paper. Garnish the dish with fried parsley. Cost, 1s. 1d.

### FRIED SAUSAGES AND MASHED POTATOES

*Required:* One pound of sausages.

About half a pound of potatoes (cooked).

One ounce of butter.

One egg.

Two teaspoonfuls of grated cheese.

A little milk.

Pepper and salt.

A little dripping for frying.



First of all, prick the sausages with a fork to prevent their bursting, then put them into a pan of hot water, slowly bring to the boil, and allow the sausages to cook gently for about six minutes. After this they have to be lifted out of the water, well drained, and fried slowly in a little good dripping till nicely browned. They need rolling over so as to get coloured all round.

Rub the cold potatoes through a wire sieve, and then mix them in a saucepan over the fire with the butter, the raw yolk of the egg, the grated cheese, a little milk

## CROQUETTES OF KIDNEYS AND BACON

*Required:* Three sheep's kidneys.

Three ounces of streaky bacon.

Half an ounce of flour.

One ounce of butter.

Half a pint of stock.

Salt and pepper.

One raw egg.

Frying fat. Breadcrumbs.

Skin and core the kidneys. Fry the bacon lightly, and then fry the kidneys in the bacon fat, letting them be rather undercooked. Chop both bacon and kidneys fine.

Melt the butter, stir in the flour smoothly, add the stock, and stir till it boils. Add the



**Bouchées of Veal à la San Remo.** As an entrée veal bouchées should be acceptable to many housewives, as they are not beyond the skill of the average cook

if necessary, and a good seasoning of salt and pepper. When the potato is very hot divide it into pieces—one piece for each sausage. Shape these neatly into flat ovals rather longer and broader than the sausage, and put them on a greased baking-tin in the oven until very hot.

Place them on a hot dish, lay a sausage on each, and serve them at once.

Cost, 1s. 3d.

## TRIPE AU GRATIN

*Required:* One pound of cooked tripe.

One pint of white sauce.

Two teaspoonfuls of curry-powder.

Two eggs.

An ounce of butter.

Browned breadcrumbs.

Cut the tripe into eight or ten pieces. Put it into a stewpan with the sauce, and add the curry-powder, which has been mixed smoothly with a little cold water. Heat this slowly, then add the beaten yolks of the eggs, and stir this mixture over the fire for a few minutes.

Well butter a pie-dish, or, better still, an "au gratin" dish, put the mixture into it, cover the top with a layer of crumbs, and put the rest of the butter in little bits here and there on the top. Place it in the oven for about ten minutes, and serve it very hot.

Cost, 1s. 4d.

bacon and kidneys, mix these ingredients, and season the mixture well. Turn it out on a plate, and leave it till cold.

Next shape it like small corks, egg and crumb these, and fry them a golden brown. Drain them on paper, and serve with fried parsley and tomato sauce (if liked), or quite plain. Cost, 1s. 2d.

## KIDNEYS AND MACARONI

*Required:* A quarter of a pound of macaroni.

Four sheeps' kidneys.

A teaspoonful of chopped parsley and herbs.

Two ounces of butter.

Half a pint of tomato sauce.

Two hard-boiled eggs.

A dessertspoonful of grated cheese.

Salt and pepper.

Break the macaroni in pieces an inch long. Throw it into plenty of boiling salted water, and let it boil till it is quite tender; it will take from thirty to forty-five minutes. Skin and halve the kidneys, and sprinkle them with salt, pepper, and herbs.

Melt the butter in a frying-pan, put in the kidneys, and fry them a nice brown on both sides. Pour a little of the butter out of the frying-pan, and add the tomato sauce to the gravy in it.

Lay the kidneys in a hot dish, drain the macaroni well, arrange it in a border round the kidneys, and on each kidney place a quarter of a hard-boiled egg. Dust grated cheese over all, and serve at once.

Cost, 1s. 10d.



# SWEET RECIPES

Suprême d'Abricots—Gelée à la Créole—Gâteau à la Riviera—Meringued Apples with Cream—  
Pouding à la Chantilly—Meringue à la Royale

## SUPRÊME D'ABRICOTS

*Required:* A sponge-cake ring.  
Quarter of a bottle of marsala.  
Tinned apricots.  
Three-quarters of a pint of cream.

and so on, until it is nicely piled up above the ring. Each layer of fruit should be dusted with castor sugar.

Put the rest of the cream in a forcing-bag with a "rose" pipe, force some of the cream over and round the apricots, and in some pretty design on the cake.

Decorate it with angelica cut in fancy shapes, and chopped pistachios, and arrange a few nicely shaped pieces of apricot round the edge of the cake.

If liked, brush round the base of the cake with a little heated red-currant jelly or sieved apricot jam, and sprinkle it thickly with chopped pistachios.

Cost, from 3s.

## GELÉE À LA CRÉOLE

*Required:* One pound of prunes or French plums.  
One pint of water.  
Three ounces of sugar.  
Three-quarters of an ounce of leaf gelatine.  
A little cochineal.  
A lemon.  
A glass of marsala.

A pint of clear wine or lemon jelly.  
Whipped and flavoured cream.  
(Sufficient for six to eight.)

Wash the prunes, then put them in a basin with the water, and let them stand overnight. Put them in a pan with the sugar and gelatine, and let them cook until soft; then take out the stones, crack them, and save the kernels. Put the prunes,



**Suprême d'Abricots.** For an uncommon sweet this can be recommended, especially when fresh apricots are obtainable. Tinned apricots can, however, be substituted without any detriment

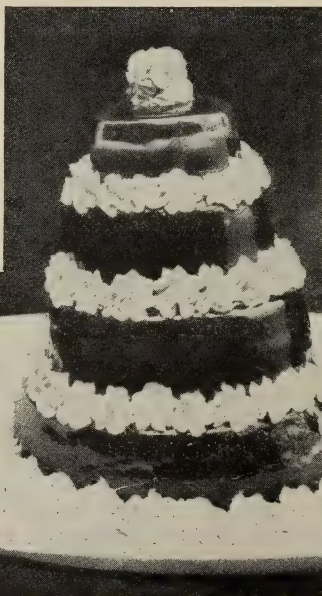
Vanilla and castor sugar to taste.  
Angelica and pistachio nuts.  
(Sufficient for eight to ten.)

Have ready a sponge-cake made in a mould with a space in the centre, or, if more convenient, they may be bought for a shilling.

Place it on a dish and pour over it a teacupful of apricot syrup and the wine; it should be well soaked.

Whip the cream until it is stiff, then flavour it to taste with vanilla and castor sugar.

Put a layer of halves of apricots in the centre of the ring, then a little cream, next more fruit,

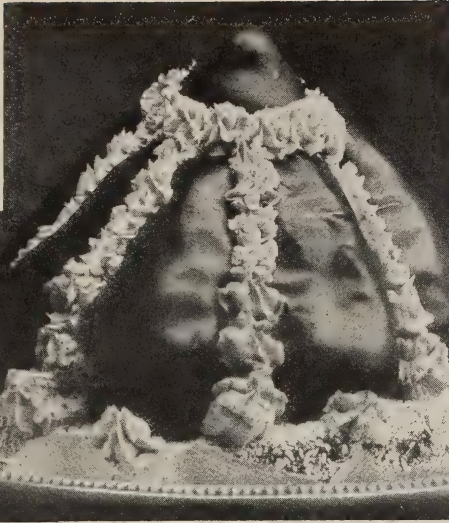


**Gelée à la Créole.** Prunes or French plums are the principal ingredients in this delicious sweet



kernels, the rind and juice of the lemon, the marsala, and a few drops of cochineal, in a saucepan, and let them boil from fifteen to twenty minutes.

If possible, use a step



in position with a little whipped cream or chocolate icing.

Next ice the éclairs carefully with the chocolate icing, taking care that as little as possible goes on the

**Gâteau à la Riviera.** A somewhat elaborate, but very delicious sweet

mould (see illustration). If this is not convenient, set alternate layers of jelly and prunes in any mould, though it will not be so effective as if a step-mould were used. Melt the clear jelly, fill up the first step, let it set; fill the next with the prune mixture, let that set also, and so on, until the mould is full.

When set, dip the mould into tepid water, and turn the contents carefully on to a pretty dish. Pipe some whipped and flavoured cream round the base of each step.

Cost, 2s. 6d.

### GÂTEAU À LA RIVIERA

*Required:* A border of sponge-cake or Genoese pastry.

Eclair cases.

Half a pint of cream.

Quarter of a pound of tinned pineapple.

Chocolate icing.

Apricot jam.

Two ounces of almonds.

Royal icing.

Fruit syrup or liqueur.

Castor sugar and vanilla.

(Sufficient for eight.)

Procure a border mould of sponge-cake or Genoese pastry. Soak it slightly with

some of the pineapple syrup, or, if preferred, with liqueurs. Have ready some pear-shaped éclair cases. Whip the cream until it will just hang on the whisk, sweeten and flavour it to taste, and stir into it half of the pineapple, cut into large dice. Fill in the éclair cases, arrange them in an upright position on the border of the cake, keeping them



**Meringued Apples.** Care should be taken to use somewhat sharp apples, or the distinctive quality of the sweet will be lost

cake border. Spread a little sieved apricot jam on the cake and sprinkle it with finely chopped almonds. Decorate the gâteau in any pretty design with Royal icing.

Cost, from 3s.

### ROYAL ICING

See EVERY WOMAN'S ENCYCLOPÆDIA, Vol. I., page 395.

### CHOCOLATE ICING

*Required:* Half a pound of sieved icing sugar.

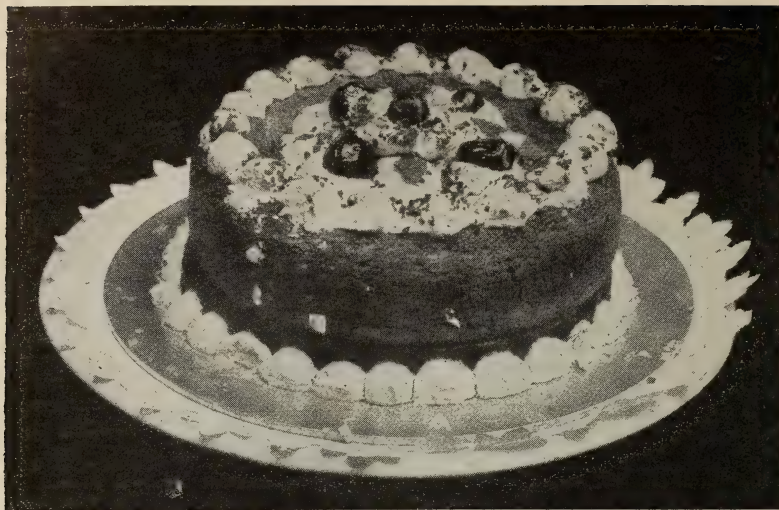
Three ounces of good plain chocolate.

About four tablespoonfuls of water.

A few drops of vanilla.

Chop the chocolate small, put it into a pan with the water, and stir until it is smoothly melted and hot; let it cool slightly, then add the vanilla, stir the sugar in gradually, and let it dissolve. Do not heat the icing after adding the sugar, or it will crack and lose its glossy appearance. It should be thick enough to coat the back of the spoon.





**Pouding à la Chantilly.** Another sweet in which a cake border is used as the case. Fresh summer fruits are delicious served in this manner

### MERINGUED APPLES WITH CREAM

*Required:* About one and a half pounds of sharp apples.

Three whites of eggs.  
Six tablespoonfuls of castor sugar.  
One lemon.  
Four cloves.  
Half an inch of cinnamon.  
Four ounces of loaf sugar.  
Quarter of a pint of water.  
Quarter of a pint of cream.  
Eight glacé cherries.  
A small strip of angelica.

(Sufficient for four.)

Choose four even-sized apples, peel them, and remove the cores without breaking the fruit. Boil the water, sugar, cloves, cinnamon, and the thinly pared lemon-rind for five minutes. Then strain this syrup into a deep baking-tin, put in the apples, cover them with a piece of buttered paper, and bake them in a moderately hot oven until they are tender, but not broken. Lift out the apples, drain them well, and put them on a buttered baking-tin.

Whip the whites of the eggs to a very stiff froth, stir the castor sugar lightly into them, put the meringue into a forcing-bag, and pipe it all over the apples; if more convenient, put it on roughly with a fork. Dust a little sugar over each apple, put the tin in a cool oven until the meringue feels crisp, and is of a pale biscuit tint. Whip the cream, flavour it nicely with sugar and vanilla, and pipe some prettily on the top of each apple, decorating it with two cherries and a strip or two of angelica.

Cost, about 1s. 8d.

### POUDING À LA CHANTILLY

*Required:* A sponge-cake border.

Quarter of a pint of any fruit syrup.  
Quarter of a bottle of sherry.  
One pint of cream.

Castor sugar and vanilla to taste.  
About a pound of any kind of fresh fruit.

A few pistachio nuts.

(Sufficient for eight to ten.)

Put the sponge cake on a dish and soak it with the wine and fruit syrup.

Whip the cream until it will just hang on the whisk, then flavour it with sugar and vanilla, or any other flavour.

Pick over the fruit carefully; strawberries or raspberries or cherries are excel-

lent; in fact, any kind of fruit may be used. Put a layer of fruit in the centre of the



**Meringue à la Royale.** Sponge cake with tinned apricots are the two principal ingredients for this meringue



cake, sprinkle it with sugar, then put in a layer of cream, and so on. Arrange a few of the best strawberries, or whatever fruit it is, on the top layer of cream, and sprinkle over a little chopped pistachio.

Put the rest of the cream in a forcing-bag with a large "rose" pipe, and force a border of cream round the top of the cake, and also round the base.

Cost, from 3s.

### MERINGUE À LA ROYALE

*Required:* Six whites of eggs.

Half a pound of castor sugar.

A stale round sponge or Genoese cake.

One pound of tinned apricots.

Three-quarters of a pint of cream.

Quarter of a pint of apricot syrup.

Half a pint of apricot purée.

One ounce of leaf gelatine.

Angelica.

Cochineal.

A little lemon-juice.

An ounce of glacé cherries.

(Sufficient for a dozen or more.)

Scoop out the cake so as to leave a hollow shell. Put the whites, with a pinch of salt, into a basin, and whisk them to a very stiff froth, then add the sugar very lightly. Shape the mixture into a number of small, round meringues, using a forcing-bag and pipe. Pipe them on to a prepared meringue board. See Vol. I, page 770.

Bake them very carefully in a very slow oven until they are crisp and delicately tinted. Do not press in the centre, as is usually done, as the cases are not wanted hollow.

Mask the case of the cake neatly over with the rest of the meringue mixture, and bake it in a very slow oven until it is crisp. Fix rows of small meringues on to the large case, using a little icing sugar mixed stiffly with cold water to fix them.

Have ready an apricot cream prepared as follows:

Rub enough tinned apricots through a hair sieve to make half a pint of purée. Dissolve the gelatine in the quarter of a pint of syrup. Add the sugar and about two teaspoonfuls of lemon-juice to the purée. Whip the cream carefully, and add it, strain in the gelatine, and add a few drops of cochineal to tint it prettily.

Pour the cream into a high mould, which will just fit the top of the meringue-case. Just before serving, fill the case with layers of apricots and whipped cream.

Turn out the mould of cream, and put it into the case so that it covers the fruit and cream. Put a ring of cherries round where it joins the case, and a few on the cream, with a strip of angelica stuck into each to represent the stalk.

Cost, from 4s.

## HOW TO TELL WHEN MEAT IS UNFIT FOR FOOD

By J. T. BROWN, F.Z.S., M.R.San.I., Editor of the "Sanitary Record," etc.

Appearance of Meat When Prime—Why Meat May be Unwholesome—The Housewife Should be a Strict "Inspector"—Frozen or Chilled Meat—How to Hang Meat—The Testing of Salt Meat

**I**N order to be able to detect butcher's meat that is unfit for human food it is necessary to know its characteristic appearance in its prime.

We may roughly divide meat into red and white. The former includes beef and mutton; the latter veal, lamb, and pork.

Red meat should look bright, have a clear, cherry-red hue, be firm yet elastic, moist but not wet, and have a fresh not disagreeable odour. In well-fed cattle, the muscles are slightly interspersed with fat, so that the meat has a marbled appearance. The fat, which may vary in colour from an almost pure white to a nice yellow, should be firm and dry, be slightly greasy to the touch, and have a fresh, suety flavour. In well-fed, healthy cattle, the kidneys, heart, etc., are well covered with firm fat. In young cattle, the fat is light in colour; it darkens with age, and is also of a richer red in stall-fed cattle.

In white meat the flesh is firm and close knit, fresh looking but not wet. It is pale in colour, not marbled (though certain cuts of pork may be streaked with fat), and the fat firm and white or light yellow.

Meat may be unwholesome from various causes. The cattle or sheep may have been perfectly healthy, but the meat may have been kept too long, and decomposition may

have set in; the animals may have been out of condition, injured, or overdriven, when the meat will not be quite wholesome and soon goes bad; the animals may have been improperly slaughtered; or the beasts may have been positively diseased. The law has endeavoured to steer a clear course, safeguarding the public yet not bearing too hardly upon breeders and dealers; it therefore allows the sale of meats in certain conditions that the prudent housewife should discard. In other words, the consumer should, both for health's and economy's sake, be harder to please than the official meat inspectors.

Unsound meat may not only act as a poison, but will either be harder to digest or cause fermentation in the stomach, will give trouble in cooking, will prove less nutritious, and cause loss by suddenly going putrid.

It should be remembered that wholesome, properly prepared carcases that are carefully stored are often improved by being kept a reasonable time. This is so with well "hung" mutton and venison. Beef, veal, lamb, and pork are better eaten quite fresh. Meat darkens on being kept, the exposed parts of the cut surface having a slightly brownish hue and dried texture.



The meat of badly conditioned, injured, badly frightened, or hard-driven beasts, will have a dark, congested appearance. The meat is, in fact, full of blood and moisture, generally heavy with the result of tissue change going on in the living beast, materials which are usually eliminated during the ordinary functions in the healthy animals. The presence of these natural impurities in the blood make the meat indigestible and liable to rapid decomposition.

Dark coloured, flabby meat, wet, and wanting in firmness, should, therefore, be rejected. It should be borne in mind that the darkening and slight hardening of cut surfaces may not be a detriment in well-kept meat if the remainder is in prime condition. Pallid, dry, and hard meat usually shows disease or bad preparation. The meat is not wholesome or nutritious. Bloody or oily fat, having a disagreeable, foetid odour, is a danger signal as to the condition of the meat.

#### Nutritive Value of Frozen Meat

Frozen meat loses somewhat of its nutritive value; there is more loss in substance during the process of cooking. It, moreover, is subject to quick decomposition. It is darker in colour than fresh meat, is less firm and elastic, and apt to be somewhat watery after it is unfrozen. The fat is somewhat streaked with blood. Carefully chilled meat is better than frozen meat, but it does not keep well, and is apt to go off suddenly, either uncooked or cooked.

It is a fraud to sell frozen or chilled meat as fresh.

It would be useless to describe the various diseases of beasts and how it affects the meat, because, when properly dressed, the specific signs can only be detected by experts, and that mostly by examination of

special organs, so housewives must judge by general appearance.

It should be stated, however, that swine are subject to several diseases transmissible to man. These include tuberculosis; the infection of cysticerci, or small worms, forming tiny warts in the flesh, which gives it a "measly" appearance; and the infection by trichinæ, a small worm forming cysts in the muscle, giving the meat a speckled appearance. Badly infected meat is rarely exposed for sale, owing to strict inspection; but all pork should be very thoroughly cooked, in order to guard against the dangers from incipient cases.

#### Keeping Meat

Horseflesh has sometimes been sold as beef. The meat is coarser than beef, darker in colour, rather moist, and has a peculiarly offensive, sweet odour.

Kids are sometimes offered as lambs, or, rather more commonly, the cut joints are exposed for sale under the wrong conditions. The flesh of well-fed kid is by no means unpleasant, and is quite as nutritious as lamb. It is, however, darker in colour, and has a strange odour.

Meat when kept should be hung in a dark, cool place, ventilated, but the air filtered through gauze or cotton-wool before being allowed to enter the larder. If ice is used, this should not be placed in actual contact with the meat, but merely used to cool the atmosphere.

Salt meat has the fibres slightly hardened. It is, therefore, less digestible and nutritious than fresh meat. It should not show signs of putrefaction. A too green appearance is bad. If doubtful, stick a wooden skewer into the meat, withdraw, and smell quickly. If there is a "high" smell, reject the piece.

## FOODS IN SEASON IN SEPTEMBER

FISH			VEGETABLES		
Bream	Brill	Cod	Artichokes	Aubergines	Batavia
Crawfish	Crabs	Crayfish	(Globe)		
Dory	Eels	Flounders	Beetroot	Beans (French and scarlet runners)	
Gurnet	Hake	Halibut	Cabbage-greens	Carrots	Cabbages (spring and red)
Haddock	Herrings	LOBSTERS	Capsicums	Celery	Celeriac
Mackerel	Mullet (red)	Oysters	Cauliflowers	Chervil	Cucumbers
Plaice	Prawns	Dublin Prawns	Chillies	Cress	Endive
Salmon (till the 7th)	Salmon Grilse	Shrimps	Garlic	Horseradish	Indian Corn-cobs
Soles	Slips	Lemon Soles	Leeks	Mushrooms, cultivated and outdoor	
Smelts	Turbot	Trout (till the 7th)	Mint	Onions	Spanish onions
Whitebait	Whiting		Pickling onions	Peas	Parsley
MEAT			Potatoes	Pumpkins	Radishes
Beef	Lamb	Mutton	Shallots	Salsify	Sorrel
Pork	Veal	Buck Venison	Spinach	Turnips	Vegetable Marrows
POULTRY			FRUIT		
Chickens	Capons	Ducks	Apples	Bananas	Blackberries
Ducklings	Fowls	Geese	Bilberries	Cranberries	Damsons
Goslings	Pigeons	Rabbits (tame)		(English)	
Turkeys			Figs (green)	Grapes	Greengages
GAME			Lemons	Limes	Medlars
Black Game	Grouse	Hares	Melons	Nectarines	Oranges
Leverets	Partridges	Quails	Peaches	Pears	Pineapples
Ptarmigan	Plovers	Wild Duck	Plums	Quinces	Tomatoes
Snipe	Teal	Widgeon	Nuts		
Woodcock					





## WOMAN'S LAW BOOK

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

*Marriage*  
*Children*  
*Landlords*

*Money Matters*  
*Servants*  
*Pets*

*Employer's Liability*  
*Lodgers*  
*Sanitation*

*Taxes*  
*Wills*  
*Wife's Debts, etc., etc.*

## THEATRICAL LAW

**Theatrical Performances which Infringe the Law—Acting in Unlicensed Places—For Hire—Buildings which must be Licensed—Plays Requiring a Licence—Fees—Copyright Pieces—Copyright Performances—When a Play may be Forfeited**

As the performance of a stage play in an unlicensed building or place of public resort is an offence under the Theatres Act, and subjects the offenders to a penalty, it may be as well to consider under what circumstances these performances, whether for charity or the entertainment of friends, infringe upon the law.

### Stage Plays

The definition is a wide one, and very stupidly worded. It includes every tragedy, comedy, farce, opera, burletta, interlude, melodrama, pantomime, or other entertainment of the stage.

Burletta and interlude have passed away into the regions of obsolete words. The former, according to the dictionary, signifies a comic operetta, a musical farce; while interlude, in the Victorian days, was used to signify the interval, filled up by a song and dance, that relieved the tedium of waiting between the play of the evening and the afterpiece.

If it was the intention of those responsible for framing the Act to include a song and dance in costume under the term stage play, interlude would certainly have served their purpose. On the other hand, they may have meant by interlude merely to describe a form of English drama, usually short, merry, and farcical, which succeeded the Moralities in the transition to the Elizabethan drama.

By pantomime, no doubt, was meant not the modern entertainment given under that name, but action in dumb show, and there is a decision to the effect that a "ballet divertissement" comes under the heading of stage play.

It has also been held that a dialogue for two characters in costume is within the definition, and there is little doubt that a monologue, as distinguished from a simple recitation, and a song scena with scenic accessories are stage plays.

Tableaux without action and Mrs. Jarley's Waxworks are not stage plays, nor would a magic-lantern or a cinematograph entertainment come under the definition.

### Acting in Unlicensed Plays

Any person who, for hire, shall act, or present, or cause, permit, or suffer to be acted or presented, any part of a stage play, in any place, not duly licensed, incurs a penalty of £10 a day. Not only the actors and the manager, but the organisers of the performance may be proceeded against.

Every actor is deemed to be acting for hire when money or other reward is taken or charged, directly or indirectly, or when the purchase of any article is made a condition for admission, and in every case where the play is performed in any place in which excisable liquor is sold.

The fact that the actor is an amateur who is receiving no pecuniary consideration or reward for his services will not protect him. It is perhaps not too much to say that to act stage plays for hire anywhere where there is no licence is an offence under the Act, and this, of course, would include plays performed in the open air.

Whether actresses who are actually hired for the evening by a hostess for the entertainment of her guests come under the



definition of acting for hire is doubtful; the authorities seem inclined to think not, if the audience have not contributed towards the hire; but the question has never been decided.

#### **Building Must Be Licensed**

The house or building in which the performance takes place must be licensed for stage plays.

A person who built a private theatre, and on two occasions permitted it to be used for the performance of stage plays, the performance on each occasion being publicly advertised, but admission being by ticket only to be obtained beforehand, and priced at one guinea, in aid of the funds of a charity, was convicted of keeping a house without a licence, although he received no personal benefit from the performance.

The hostess who allows a performance for charity to take place at her residence is undoubtedly infringing the law, and is at the mercy of any common informer who chooses to give information. Those responsible for the performance of a farce or a cantata by the school children in the village school-room are also transgressors against the law. And although in all these cases the penalty which the magistrates or the justices are bound to impose is not likely to be more than one shilling, the expenses of the prosecutor must be paid by the offenders.

#### **Schools and Hospitals**

It must not be forgotten that the foregoing only applies where money is taken in some form or other, and where the performance is given for profit or for charity. There is no objection to turning the school-room into a theatre if it is done simply to amuse the parents of the scholars and not to make money.

Everyone has the right to convert their back drawing-room into a stage for the entertainment of their friends, and there is nothing illegal in the performance of a stage play at a public school or a hospital to which members of the outside public are invited.

#### **Plays Must Be Licensed**

Before a play can be performed in public, it must be licensed by the Lord Chamberlain. This is done by sending a copy of the new play, or of every new act, scene, or other part added to an old play, or of every new prologue or epilogue, to the Examiner of Plays at the Lord Chamberlain's office at least seven clear days before it is intended to be produced. It must be stated when and where it is to be produced, and who is the person responsible for its production.

A reading fee of one guinea for one or two acts, or of three guineas for three or more acts, should accompany the copy of the play. Notice will be received from the Examiner of Plays in due course if the play is passed for presentation, or the licence may be withheld until some part of the play considered objectionable is altered or deleted.

If the play is considered immoral, or lampoons public officials, or is otherwise regarded as objectionable, the licence will be refused.

Music-hall sketches, which are stage plays, must now be submitted to the Lord Chamberlain and duly licensed.

#### **Copyright Pieces**

All modern plays are copyright, and, before they can be performed publicly, certain acting fees, which for amateurs generally vary from half a guinea to five guineas, must be paid.

Payment must be made before the performance takes place; if this is not done, and proceedings are commenced for an infringement of copyright, it will be too late to urge that payment has been made since, or that the defendant always intended to pay.

Acting fees are not payable for purely private performances, and the Court of Appeal even went so far as to decide that an amateur dramatic club who gave a performance of "Our Boys" at Guy's Hospital were not liable to pay authors' fees. It would be unwise, however, to take this decision as a precedent.

#### **For Soldiers and Sailors**

Recreation-rooms managed or conducted under the authority of a Secretary of State or the Admiralty may be used for the public performance of stage plays without a licence.

#### **Copyright Performance**

The first public performance of a new play which has been duly licensed, secures its performing right throughout the British Dominions. The performance must be advertised to the public, money must be taken at the doors, and the building must be licensed.

In the present state of the law it is at least open to doubt whether the practice of giving copyright performances of plays, professing to comply with these conditions, by advertising the performance on a board placed outside the theatre, and paying one guinea for admission, while at the same time practically excluding the public by the rate of admission and the time when the performance takes place, would be upheld if the validity of the performing rights acquired by such a performance were ever challenged.

#### **When Play is Forfeited**

The production of an unlicensed play in a licensed building entails the forfeiture of the play on the part of the author, if the performance is a public one, and renders every person taking part in the performance liable to a fine. On the other hand, no forfeiture or penalty can be incurred when the production of the unlicensed play is given before an audience composed of members of a club or a literary or dramatic association and their friends.

#### **Rights of Audience**

It is no riot of the spectators in a theatre to express their feelings spontaneously by applauding or hissing the piece or the actors.





## WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

*Practical Articles on Horticulture*  
*Flower Growing for Profit*  
*Violet Farms*  
*French Gardens*

*The Vegetable Garden*  
*Nature Gardens*  
*Water Gardens*  
*The Window Garden*  
*Famous Gardens of England*

*Conservatories*  
*Frames*  
*Bell Glasses*  
*Greenhouses*  
*Vineries, etc., etc.*

## THE ROSE GARDEN

*Continued from page 5490, Part 45*

By HELEN COLT, F.R.H.S.

*Diploma of the Royal Botanic Society*

**The Pergola as a Screen for the Kitchen Garden—Informal Rose Gardens—Arbours—Trellises and Trellis-work—Roses on House-walls—The Free Use of the Rose**

A PERGOLA, or pergola-like structure, is often seen as a division between kitchen and flower gardens, and may in such a case be suitably formed of square wooden posts, with or without braces to strengthen and further ornament them. The bases of each post may be made of stone, if preferred, in which case there will be no danger of their eventually rotting. An iron dowel should be fitted through the stone and the wood, in order to fix the post firmly.

In a certain well-known garden, a large pergola is constructed in another part of the grounds, one end leading from the house, the other approaching a woodland

dell at a corner of the estate. The posts are six feet apart, there being eight posts to each walk, while two pairs of posts at a nearer distance to each other are set at the centre outside the walk, so as to form a cross-piece to the whole.

Between these posts and behind them are some twelve steps on either side, cut out in the turf to form an approach from the upper garden on one side and the terrace on the other. These banks, which flank the pergola, are almost entirely covered with free-growing roses, their shoots being pegged down over them.

A series of domed and latticed structures,



A rose hedge should not exceed three or four feet in height, and will look well with pillar roses rising at intervals along it and with standard roses planted in front of it, also at intervals

*Copyright, Messrs. Paul & Son*



ten feet high and five feet apart, forming a wind screen, and incidentally suggesting an approach to the pergola, are placed at the upper side of the path at one end. At the foot of this there is rough stonework, and shallow stone steps form an entrance to the pergola from the side of the dwelling-house.

The less formal rose-garden should, ideally, be approached and surrounded by a little wood, or informally planted trees on soft grass for a vista-like approach, and in either case the garden should not be seen at once. Care must, of course, be taken that the trees do not encroach on the nourishment or root-room of the rose-beds.

Following the slope of a small valley, the garden could be planned in terraces gradually sinking at distances of twenty to thirty feet, these terraces leading one from another

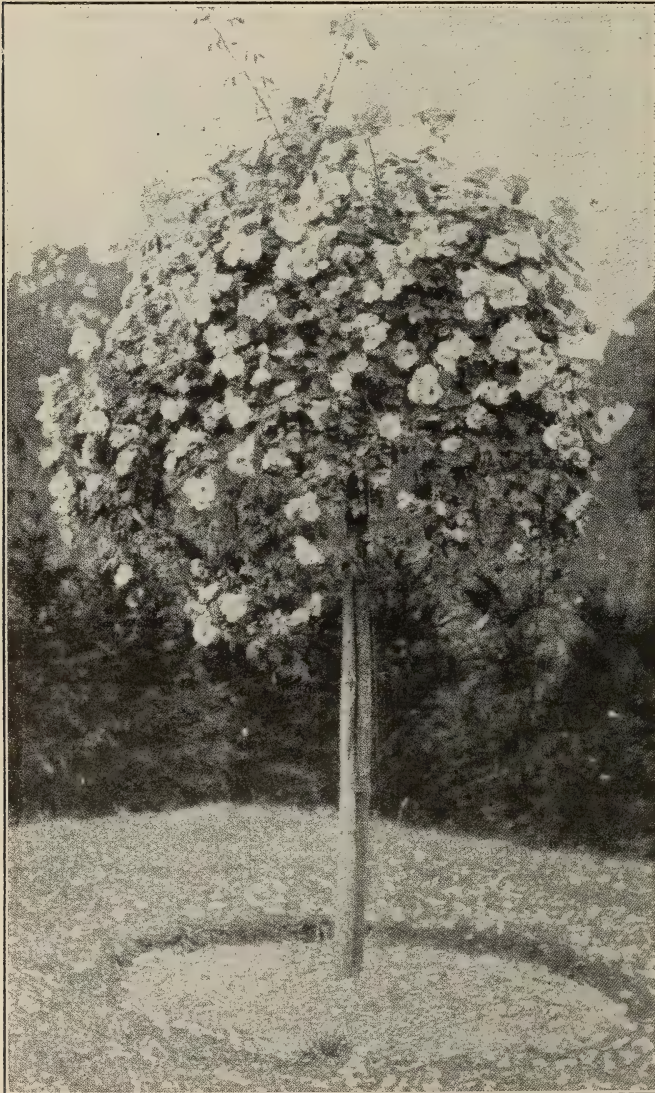
by shallow stone steps and stone walling, or in a less "architectural" garden by grass banks and steps shaped in them.

The topmost level will probably be surrounded by stone balustrading, or in informal designs it may even be enclosed by an irregularly broken hedge of roses and sweet briar, with a path beside it.

The terraces will themselves be covered with roses, planted for the most part in long, open beds. The centre of the lowest level should be of paving-stones, with a circular seat and basin at either end, crossed by a dome of roses, for shade and beauty, connected, if desirable, by flat cross-pieces to a pergola running crosswise. The outer space, forming the approach to one end of the garden, should be of soft grass.

In many rose-gardens of the more usual type, a beautiful feature can be made of the central arbour, but this should be of generous proportions, as skimping is the fault most to be avoided. The arrangement of poles and chains can be made use of according to taste, but a good type of arbour is seen where, as in the beautiful walled garden at Golder's Hill Park, an inner ring of posts is placed within the outer, and chains are stretched from the central post to the outer ring. The inner posts are connected to the centre by rough branches attached about a quarter of the way down the main trunks. Chains connect the outer row of short posts to the central pole, and rambler roses and wistaria are grown on the alternating supports, the wistaria being trained along the short branches.

For garlands of roses as in the above kind of arch or pergola, slung from post to post, chains are very suitable, as their weight causes them to hang well. This type of pergola is seen to perfection at Kew Gardens. It is best, however, to cover the chains again with tarred cord, letting the coils lie rather close together. For border-work, a low trellis can be made, and pillar roses planted on posts at intervals along it, the whole being connected by chains slung between the pillars if so desired. Such a rose-trellis will make a charming background to a rose border, or a breadth of it may be made to span the border at a distance of some twenty feet or so, dividing and connecting the groups of flowers in the colour-scheme.



A weeping rose, the third summer after planting. Such a feature can be placed in a flower border or stand alone upon a lawn

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At the back of such a border a rose-hedge may be planted, not to exceed three or four feet, with pillar roses rising at intervals along it. This arrangement will increase to an immense degree the beauties of an herbaceous pleasure-border, or a border for flower-cutting. In front of such a hedge standard roses may be planted at intervals. Some of the old-fashioned garden sorts should be used, and careful regard should be given to colour-grouping.

A decidedly pleasant change is introduced by placing the posts for rambler roses at an angle instead of upright, or by alternating straight posts with slanting. Chains of roses should often be carried across the pathway (which gives an added beauty if it is formed of soft, well-kept grass) between the flower-borders; these may be either double or single.

#### Rose Archways

An archway of roses is suitable at almost any point in a garden where two ways meet, and can be formed in this way with double or single chains stretching across, and more or fewer posts. The point where two paths cross each other at an angle, or where kitchen-garden joins flower-garden, almost always suggests a suitable place for these features.

Walls facing west or south are often much too hot for some of the roses planted on them in the South of England, though suitable for Noisette roses and for the Banksian and Mackartney groups. In the northern parts of the country, the warmer aspects should be used for tea-roses or hybrid teas.

Roses on walls require attention they often do not receive, especially in the matters of pruning and feeding. For this reason, a proper amount of space, in the form of a little alley, should be left behind the rose at the back, to facilitate working upon it. Coarse-growing ivy should not be allowed to rampage in the neighbourhood of wall-roses, and the needful feeding should never be neglected. Barren wood should be cut out assiduously, weak growths removed, and freshly formed flowering shoots trained in.

#### Pillars

The Dundee rambler makes a beautiful feature in a garden, when planted on the north side of a wall and allowed to clamber over.

The best tall sorts of pillar roses, taking, at random, such examples as Longworth Rambler, Bardou Job, Madame Bérard, Pink Rover, and the old-fashioned Reine Marie-Henriette, are specially suitable for this purpose. Pillars of roses form some of the most beautiful features in the rose-garden, and may be either quite simple and solitary, or be elaborated further so as to form a balloon or umbrella.

Such a pillar can be formed very well with

a central post and intersecting iron arches, the post being made of wood, and at least six inches thick. These features can, of course, be introduced into flower-borders or placed alone upon the lawn.

#### The Pleasures of Rose Culture

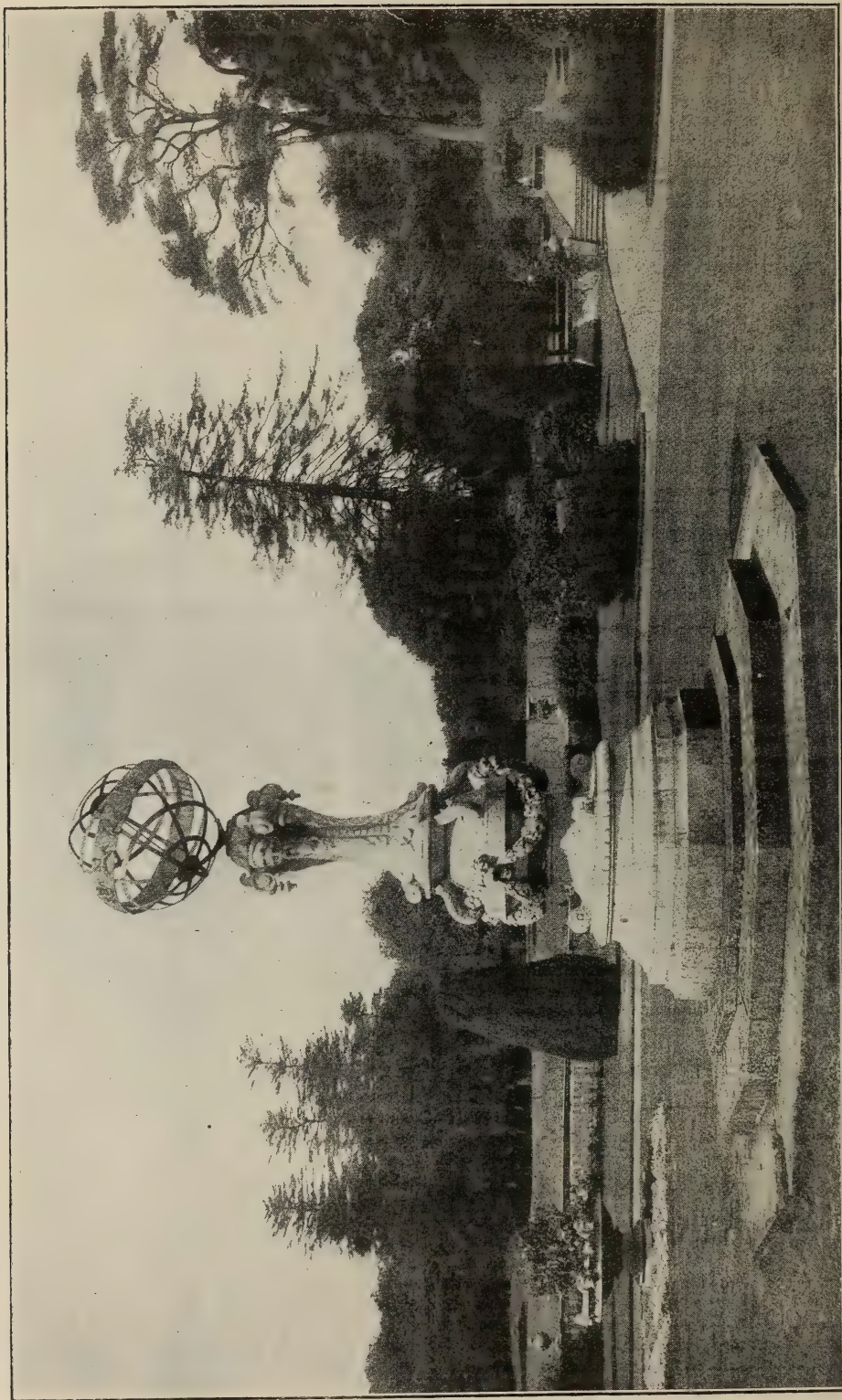
One of the chief joys of rose-growing, as will be seen, lies in the number of ways in which roses can be treated and used. There is equal joy in the long, broad rose-walk which faces Holland House, and in the arrangement of an enclosed rose-garden, such as the long, broad strip which approaches the vinery at Hampton Court, where broad borders of standard and bush roses face the person walking within, and give the sense of restful and satisfying pleasure which plentiful planting, according to a good design, always gives—as there is in the free use of Ayrshire roses planted upon broken ground, where woodland joins the garden proper, or guided among the outer branches of a dark holly or yew, or, again, in the mass of bloom with which wild roses will cover an old, gnarled apple tree or an unlovely fence.

#### Beautifying Ugliness

All kinds of boundaries and corners—whether of garden or house place—can be converted into beauty spots with the aid of roses and a little time and patience. The otherwise insufferable little wooden summer-house in which the horticultural builder takes such delight, as well as the corner of outhouse or stable, can be covered with free-growing roses, and a lean-to, used for storing garden appliances, should be allowed equally the opportunity of becoming a bower of beauty. Rough trellising may be employed for encouraging the growth of the roses, oak split across being used for this purpose, with a few uprights where required. Natural trees should be utilised as much as possible for arbours, and with slight additions for support, the veterans will be beautified where they stand, and serve the purpose of support for wild or climbing garden roses.

Perhaps one of the ugliest blots on a country landscape is a corrugated iron erection. It seems something absolutely defiant of the beautifying hand of either nature or man. Yet in one instance, if in no other, an enthusiastic rose lover determined to call his favourite flower to his aid in doing what he could to lessen the stark newness and ugliness of such a building on his ground. He fixed a trelliswork in front of each side right up to the eaves of the shed, and on this trained quick-growing roses. The trellis did not actually touch the walls of the shed, but was secured to wooden blocks fastened to the iron at each angle. A disfiguring erection thus will in time become a thing of beauty instead of an eyesore.





The stately gardens of Somerleyton Hall, Suffolk, the residence of Sir Savile Crossley, Bart.

*Photo, H. N. King*



# THE VINERY

By A. C. MARSHALL, F.R.H.S.

*Author of "Small Holdings," "Fruit Culture," "Flower Culture," etc., etc.*

Grapes Out of Doors and Under Glass—Preparing the Soil—Planting—Systems of Training and Pruning—Varieties to Grow

THERE can be little doubt but what a woman should be quite at home in a vinery. The delicate workmanship required to thin the embryo bunches of grapes, the infinite patience needed to train the shoots, and the dainty packing the fruit eventually demands all seem within the province of the lady gardener, whose nimble fingers are well fitted for the task.

Grapes on a commercial basis must necessarily mean the expenditure of considerable sums of money from the capital account. Quite apart from the initial cost of glass-houses, there is heat to be maintained during the winter months, and one must remember that it is during May and June when grapes command their best prices. Strictly speaking, grapes for profit are only to be cultivated on a large scale, but the fact remains that the average lady small-holder is ever welcome to try fresh side lines, and this is certainly a promising one.

Regarded as a side line in a garden that is conducted for profit, grapes may be grown in a vinery border out of doors in situations that are warm and sheltered with a genial southerly aspect. If the aspect is not quite due south, but is very slightly open to the east, so much the better, for in this way a larger proportion of the valuable early morning sunshine will be obtained, more so than if the border faced a south-westerly quarter.

## Vines in the Open

The height of the wall at the rear of the border must naturally be a question of actual circumstance, but the higher it is within reason, the better, though it is perfectly feasible to grow vines on a wall only seven or eight feet in height. Upon the wall, before the vines are planted, stout wires should be placed by means of which the shoots may be trained. These wires should run in a vertical direction, crossed by horizontal wires, with from twelve to fifteen inches between each wire, and are supported by means of eyelet staples and raidisseurs.

All these materials may be obtained very cheaply through any ironmonger, but the raidisseurs, though of great assistance, may be dispensed with if expense has to be very closely considered. The wires should commence about two feet above ground level, should continue to the top of the wall, and, by means of the eyelets, should be fixed a couple of inches away from the bricks.

In growing vines out of doors, situation should be the first consideration, and only in warm, sheltered, cosy spots should the proposition be entertained. Given such a position, however, there are but few summers

when fruit will not ripen if the vines are carefully attended to. The next consideration should be the soil, for the vine is fastidious in the extreme, and will only thrive in a staple that has been prepared for its reception with no small amount of care.

An undersoil that is perfectly drained is an item of great importance. Heavy clay is totally unsuitable for grape vines, for in such soils the flowers invariably fail to set, and even when the blossom sets the fruit cannot be guaranteed to ripen. The drier and lighter the soil is, within reason, the better, and yet, on the other hand, it must be a rich, feeding staple, and by no means sandy or arid.

## Soil-Making Hints

The following hints for making up soil apply equally to vine borders under glass and to those in the open, and in both cases deep drainage is essential. Broken bricks and lime rubbish make an excellent foundation for a bed, and many gardeners supply such a foundation actually from six inches to nine inches in depth, with thirty inches of soil above it.

In preparing the compost, take one half of good loam, such as is found just below the surface of old pasture land, and which is technically known as "top-spit." To this add one-eighth part of well-decayed cow manure and stable droppings, one-eighth leaf mould, preferably that formed from oak leaves, as they do not harbour insect pests to any great extent. Then take one-fourth of light, sandy loam, and well mix the whole together. Bone-meal is often liberally used with vines, but it need not be employed in the early days, and will be more effectual if brought into play when the vines are established.

In the case of vines grown under glass, a bed should be made up of the compost described above, but at the base, over the drainage of bricks and mortar rubble, some turves may well be laid, grassy side downwards; and there are some experts who place under the drainage slates or rammed chalk to prevent the roots of their vines from penetrating too deeply.

## The Planting Season

The longevity of vines is well known, but quite apart from this one must consider immediate profits, and there must be no stinting in the cost of providing the young stock. The best nurseryman in the neighbourhood should be patronised, and a good price paid for sturdy specimens. Vines are generally planted about four feet apart when they are to be trained on the popular "single rod" system, and this rule applies both to



walls and glass-houses, though in case of a small conservatory one vine would be sufficient, and it could then be trained on the "long-shoot" plan.

The planting season lasts from the autumn until April, or even May, and when the borders have been prepared carefully the plants should be turned out of their pots, care being taken that the somewhat matted roots are disturbed as little as possible. Set the canes in position, close up against the wall, just as deep as they stood in the pots, and spread out the roots fanways, so that they cover as much ground as possible. At the time of planting, a mulch consisting of the remains of a manure-heap that have been riddled through a household sieve, may with advantage be applied, and judicious watering will also be necessary.

When training on the long-shoot system, the leader, as it develops, must be trained along the wires, allowing only three shoots for the first season, the leader and two side-shoots, to remain. The two side-shoots, as they advance, should be stopped, the one at about five feet from its base, and the other at a little greater distance. The cross-shoots that appear from these side-shoots are termed "laterals," and they should be pinched out at the second leaf.

By the single-rod or spur system, one shoot is selected and allowed to reach the extremity of the wall or the top of the house without stopping, and this method is the more simple for the beginner at grape culture.

When dealing with an established vine,

November is the month selected for the work of pruning for the ensuing season, for by that time the wood will have ripened sufficiently. Assuming that the single-rod system has been adopted, the shoots are cut back to buds close to the main stem, and fresh shoots are encouraged alternately by removing two buds and leaving one, or on occasion by retaining every other bud. The buds that are not required are merely rubbed off.

Later on, when the shoots begin to push through, they must tenderly and carefully be bent in the direction they should follow—usually horizontal—and, when sufficiently developed, be tied to the wires. Opposite the fourth leaf the rudiments of a bunch of fruit will generally be found, and the young shoots should be pinched off two leaves beyond this. After this stopping, laterals will appear, and they should also be stopped at their first or second leaves or joints.

In due course, the thinning of the berries will be necessary, work that is performed with a pair of long-pointed scissors, a little at a time, according to the development of the individual bunch.

Naturally, every vine is very much a law unto itself, and even the varieties individually vary in habit.

For outdoor culture the following are two excellent varieties of grape: Royal Muscadine and Pitmaston White Cluster. Black Hamburg, Black Prince, and Gros Colman are reliable kinds for growing under glass.

As for packing, grapes usually travel in ventilated wooden boxes, the fruit encased in cotton-wool.



The great vine at Hampton Court. Grapes from this marvellous vine have supplied the Royal table for over two centuries  
*Photo, H. N. King*





## WOMAN'S PETS

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* will prove of great interest to women, containing as it does practical and authoritative articles on :

*Prize Dogs*

*Lap Dogs*

*Dogs' Points*

*Dogs' Clothes*

*Sporting Dogs*

*How to Exhibit Dogs*

*Cats: Good and Bad Points*

*Cat Fanciers*

*Small Cage Birds*

*Pigeons*

*The Diseases of Pets*

*Aviaries*

*Parrots*

*Children's Pets*

*Uncommon Pets*

*Food for Pets*

*How to Teach Tricks*

*Gold Fish, etc., etc.*

## TOY SPANIELS (ENGLISH)

By E. D. FARRAR

*Breeder and Exhibitor*

Much in a Name—The Royal Spaniel—Origin of Our Toy Spaniels—A Curious Use for a Dog—A Lost Dog of Long Ago—The Varieties of Toy Spaniels—How to Feed Suitably—The Pretty Tribute of Dean Swift

To human frailty, the exotic and far-fetched is always more attractive than that which lies at its doors.

This is as true of dogs as of other things. That is why, for a time, our own exquisite breeds of Toy spaniels languished, and saw their places usurped by their Japanese and Pekingese cousins. Now, fortunately, we are coming to our doggish sanity, and classes for home-bred spaniels fill well, and prospects are brighter.

There was a shiver of dismay in the ranks of lovers of these beautiful little spaniels when, in 1903, the Kennel Club—that august body whose slightest word is law in the world of dogs—decreed that the "King Charles Spaniel" designation should cease, and all breeds be put under the heading of Toy Spaniels. No, the fiat was too cruel, and the little dog with his long pedigree and historical traditions retained his

Royal name, as did his ducal-bred cousin the Blenheim, the cherished dog of the great House of Marlborough.



The Hon. Mrs. Lytton's Blenheim spaniel Featherweight, a lovely and typical specimen of the breed

*Photo, Sport and General*



Strange to say, all varieties of the Toy spaniel may be found in one litter—namely, the King Charles, or black and tan, the Blenheim, or white and red or white and chestnut; the Ruby, or deep red; and the Tricolour, or Prince Charles, of white, black, and tan. This is not usual—indeed, phenomenal—but in crossing two varieties puppies of two correct types are produced. Neither King Charles nor Ruby should be crossed with Blenheim or Tricolour, as in these two varieties white is a disqualification. But a cross of Ruby and King Charles is good, to intensify, in one case the tan, and in the other the deep red of the species.

As to the origin of these little spaniels, there is a diversity of opinion. Some trace them to the East, where presents of toy dogs have been an ancient courtesy from one Court to another, and it is said that the Pekingese and Japanese in the far past are responsible for our toy spaniels. Others affirm that the English small Cocker spaniel is the ancestor of the breed. The Cocker, though larger, has much the same varieties of colouring, and is often distinguished by the typical "spot" of the Blenheim on its head.

Be that as it may, and there is not space herein to discuss so weighty a matter, the fact remains that the spaniel was known and loved by Tudor and even earlier sovereigns. Queen Mary's accounts show "XVs. for a litle Spanyell." Dr. John Caius, the Elizabethan physician, deserves quoting

here. He defines thus: "The Spaniell, Gentle or the Comforter. It is also called a chamber companion, a pleasant play-fellow, a pretty worme; generally called *Canis delicatus*."

The worthy doctor gives the reason for the term "gentle or comforter." He says that these dogs were used to assuage sickness of the stomach, being worn as plasters by sickly people, and, through the intermingling of heat, the disease from which the patient suffered was communicated to the little dog, so that the human usually recovered and "the dog it was that died!" His description of them as "delicate, neate, and pretty kind of dogges . . . the smaller they be, the more pleasure they provoke," is most apt.

It is all very well to smile tolerantly at the fondness of the Stuarts and their courtiers for these delicate pets, but doubtless the dainty bit of dogflesh, with its unswerving fidelity and gracious, pretty ways, deserved the affection bestowed upon it by those whose storm-tossed lives in the midst of wily foes and calculating friends led them to value most human attachment at its true worth, and find in their dogs an innocent solace which life seldom afforded them, even when free for a space from the cares of State.

Apparently even a Stuart King did not escape the attentions of the dog-stealer. (The writer sometimes wonders when making doggy researches whether dog-stealing is not one of the earliest occupations of



Two charming examples of toy spaniels as pictured by a great artist. The little dog on the right has the typical and much prized beauty "spot"

*From the painting by Landseer*





Beauty's Bath. A portrait of little Miss Eliza Peel and her favourite spaniel. The longer nose and legs of the little dog mark the type still preserved in the strain owned by the Dukes of Marlborough

*From the picture by Landseer, formerly in the possession of Sir Robert Peel.*



unregenerate mankind.) The following advertisement appeared in the "Mercurius Publicus" for June 28, 1660: "We must call upon you again for a Black Dog, between a Greyhound and a Spaniel, no white about him, only a streak on his breast, and his Tail a little bobbed. It is His Majestie's own Dog, and doubtless was stolen, for the Dog was better known at Court than those who stole him. Will they never leave robbing His Majestie? Must he not keep a Dog? This Dog's place, though better than some imagine, is the only place which nobody offers to beg."

The Blenheim is another aristocratic variety of the Toy spaniel, having been brought originally from Spain (whence, indeed, the name spaniel is derived) by the great Duke of Marlborough. At Blenheim the breed is preserved more or less in its pristine purity, and it is interesting to trace its likeness to the dogs in the canvases of Velasquez, Lancret, Greuze, Boucher, and Watteau. It is a longer-faced, smaller-headed, and leggier animal altogether, and was used originally for serious sport, for which, indeed, it is still suitable. So distinct is the type that the term Marlborough is now used to distinguish the

very short, and well turned up, and black. In general shape the dog should be cobby, with a wide chest, broad back, and stout, strong legs; in weight from 7-10 lb.

In colour, the King Charles must be a deep, rich black and tan; the Ruby, a rich, chestnut red, entirely whole coloured; the Blenheim, pearly white, with evenly distributed patches of chestnut or ruby markings, red ears and cheeks, and a white streak or "blaze," in the centre of which, on the top of the head should be the much-prized "spot" of red, about as big as a sixpence.

The Tricolour, or Prince Charles, should in part have the tan of the King Charles, with markings like the Blenheim in black, instead of white, on a pearly white ground.

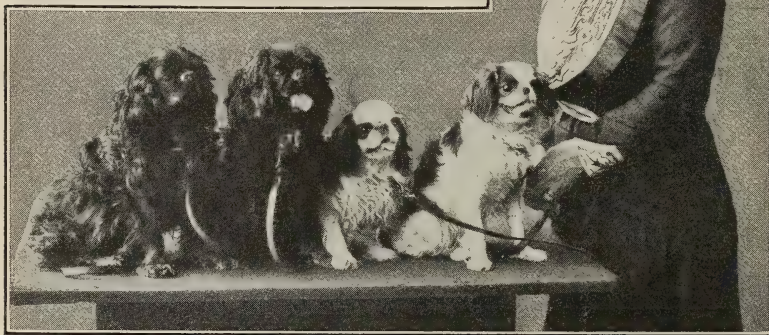
Toy spaniels mature slowly, and improve greatly with age. They are gentle, affectionate dogs, with keen noses for sport, if allowed, and are most sympathetic, intelligent house-dogs. They are healthy little people, too, and, though fond of warmth, do not need coddling. It is possible to take them out daily in almost all weathers, if on return their fringed feet and ears are most carefully dried. They should never be over-fed; ordinary table scraps will suit them, and two meals a day suffice, except for young pups, who need four small meals.

Stale brown bread, diced small, and given with a little underdone roast beef, or the like, rice or suet pudding, plain biscuits and fresh fish are excellent diet.

Happiest of the spaniel race,  
Painter, with thy colours grace:  
Draw his forehead large and high,  
Draw his blue and humid eye:  
Draw his neck so smooth and round,  
Little neck with ribands bound;  
And the mutely swelling breast  
Where the Loves and Graces rest:

\* \* \* \* \*  
And the spreading even back,  
Soft and sleek and glossy black:  
And the tail that gently twines  
Like the tendrils of the vines.  
And the silky twisted hair,  
Shadowing thick the velvet ear,  
Velvet ears, which, hanging low,  
O'er the veiny temples flow.

SWIFT.



Lady de Gex with her King Charles and Blenheim toy spaniels. The King Charles or Black and Tan spaniels are Bramham Toby and Bramham Daisy, the Benhlems are Champion St. Anthony's Feather-weight and Bramham Widy-Wee

*Photo, Sport and General*

ducal-bred dog from the ordinary specimen known to the public.

As before stated, all four, or if the Marlborough is differentiated, five varieties of Toy spaniels are practically the same, except for colouring. One description, combined with a study of the illustrations, will explain the manner of dog a pure-bred Toy spaniel should be. It is based upon the standard laid down by the Toy Spaniel Club.

The head should be extremely globular in shape, the eyes as large and dark as possible, with enormous pupils, the silky ears long enough to fall down beyond the shoulders. The coat should be long, silky, soft, and wavy, but not curly. The legs should be well fringed, and also the feet. The tail, which nowadays is docked to about four inches, should be silky. The nose should be





## THE ARTS

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* tells what woman has done and is doing in the artistic world; where she may study, and how attain success there. Authoritative writers are contributing articles on:

### Art

*Art Education in England*  
*Art Education Abroad*  
*Scholarships. Exhibitions*  
*Modern Illustration*  
*The Amateur Artist*  
*Decorative Art*  
*Applied Arts, etc.*

### Music

*Musical Education*  
*Studying Abroad*  
*Musical Scholarships*  
*Practical Notes on the Choice*  
*of Instruments*  
*The Musical Education of*  
*Children, etc.*

### Literature

*Famous Books by Women*  
*Famous Poems by Women*  
*Tales from the Classics*  
*Stories of Famous Women*  
*Writers*  
*The Lives of Women Poets,*  
*etc., etc.*

## HOW TO STUDY ART ABROAD

### ART SCHOOLS IN GERMANY

*Continued from page 5482, Part 45*

By GLADYS BEATTIE CROZIER

**Berlin Art Schools and the Foreign Student—Conditions of Admission—Pensions—Munich and its Opportunities—Schools and their Courses—Fees—Dresden Schools—Copying in the Public Art Galleries**

FOREIGN students are not, as a rule, desired by German municipal art schools, and schools of art and crafts, such as the *Königlichen Kunstschule*, at Berlin, for instance, which is chiefly intended for teachers.

However, English ladies who are sufficiently expert in drawing, painting, and modelling from life may also attend, provided that they can send satisfactory proofs of their attainments in these directions to the director before September 1 in each year. For this privilege they must pay *fivefold fees*, and are only admitted when their doing so does not encroach on the space required for German students.

The school year lasts from the middle of October to the end of June. Instruction is given daily from 8 a.m. to 4 p.m., and the fees, which are only eighty marks (about £4) a year to German students, when multiplied fivefold to foreign students, amount to about £20 a year.

At the Royal Academy and Educational Institute of the Royal Art Industries, Prinz-Albrechtstrasse 8, Berlin, applications for admission from foreigners must be made each year early in September and in March upon a special form. This form must be accompanied by specimens of their work; there is an entrance examination.

*School Fees.* Foreign students, as usual,

are required to pay five times the amount charged to German students. The fees vary according to the number of years spent at the school; for the first and second years in the day school the fees to foreign students amount to about twenty-two guineas a year; for the third year they are rather less.

The school year is divided into two terms, the winter term lasting from the middle of October to the end of March, and the summer term from the third week in April until the end of June. There is a ten days' holiday at Christmas, and a four days' holiday at Whitsuntide each year. Students are admitted only at the beginning of each term.

### Pensions

Inquiries by guardians for suitable pensions for young girl students in Berlin should be made to Frau Fk. Eschholz, Friedrichstrasse 108A, Berlin; and the secretary of the Y.W.C.A. 26, George Street, Hanover Square, London, W., will always recommend a suitable home for young girls studying art in Berlin.

At Munich, famed for its picture galleries and fine music, the *R. Kunstgewerbe Schule* (Royal Arts and Crafts School) has departments for women students. The entrance examination, which last for several days, consists of tests in freehand drawing and in



modelling. Intending students must submit specimens of work already done.

The school year, lasting from the beginning of October to the middle of July, is divided into two terms, with short holidays at Christmas and Whitsuntide, and three weeks' holiday at Easter.

#### The Curriculum

The age for admission is between sixteen and thirty, and applicants are required to produce birth certificates and certificates from former schools and other reliable sources.

There is an admission fee of 10s. to new students, who are received at the beginning of the summer term.

The term fees for foreign students (who pay double fees) amount to three guineas for the winter term and two guineas for the summer term. A course of four years is considered desirable.

Students work five and a half days a week, Saturday being a half holiday; feast days are also holidays. Working hours are 8 a.m. to noon, and 2 p.m. to 5 p.m.

During the winter months there are trade classes in the evening from 5 to 7. Students working less than full time are only granted admission under exceptional circumstances.

At Munich there are also a number of private art schools. Of these, that of Herr Groeber, Franz Josefstrasse, 38-4, may be mentioned. It includes two ateliers, one for head and figure drawing, and one for technical oil painting from the living model.

The school is open from October to June 1, and students at present number about forty ladies and thirty men.

The Damen-Akademie des Kunstlerinnen-Vereins (Ladies' Academy of the Union of Lady Artists), Barerstrasse 21, Munich, is open daily from 8.30 a.m. to 1 p.m., and from 2 to 6 in summer, and until dusk in winter. The life model poses daily from 9 a.m. to 12.30 p.m., and again from 2 to 4 on three afternoons a week. Thursday afternoon is a half holiday.

Students desiring admission must be over sixteen years of age. They must show knowledge of drawing, and bring proofs that they can draw from the round, or undergo a test for drawing from the living model.

The session is divided into two terms. The winter term lasts from October 1 to March 31, and the summer term from April 1 to July 1 or 15, according to circumstances.

Class of illustration and illumination: for whole-day course, twenty-five marks monthly for members, or thirty-five marks for non-members. For afternoons only: fifteen marks for members, or eighteen marks for non-members.

During the winter term there are evening classes for drawing from the nude figure from 5 to 7.30 p.m. and in summer classes are held from 5 to 7 p.m. for drawing from the draped model.

Every student is required to attend lectures on anatomy, perspective, history of

art, and technique of painting—one lecture a week—for which the fees are two marks monthly to members, and three marks to non-members. Only those students who have already passed through these courses, or who can prove that they already possess sufficient knowledge of the subjects, are excused from attendance.

At Munich the following hospice may be recommended for English and Colonial girls studying art: Die Vorsteherin, Ev. Hospice, Mathildenstrasse 4, München.

New students can enter on the 1st and on the 16th of each month, provided that there is room available.

Day students—except under very special circumstances and on payment of a higher fee—are required to enter the studio for not less than a three months' course.

The fees for single courses, payable by the month, are as follows:

Still life and flowers: day course, per month, members, twenty marks (£1); non-members, thirty marks (£1 10s.).

Drawing from the head: per month, day course, members twenty marks; non-members thirty marks.

Drawing from the nude: members, twenty-five marks; non-members, thirty-five marks.

Painting from the nude: members, twenty-five marks; non-members, thirty-five marks.

Modelling from the nude: members, thirty marks; non-members, forty marks.

Modelling class (afternoons only): members, fifteen marks; non-members, twenty marks.

#### Dresden

This city, with its fine picture galleries, picturesque surroundings, and large English and American colony, is an ideal one for the girl art student. Prices are moderate, and to girls living in pensions the cost of board and lodging works out at from 25s. to 30s. a week. The Y.W.C.A. recommends Die Vorsteherin, Heimat, Lütlichaustrasse 10, Dresden, as a home for young girls.

Dresden has also a preparatory school to the Royal Arts and Crafts School. Its object is to provide the artistic cultivation necessary for the various branches of art crafts and art industries, and also to prepare teachers of art.

For art students a three years' course of full day instruction is provided at fees which, for foreigners, amount to £7 10s. a year. For art teachers the course extends over two years, while the fees are £10 per annum.

The school year lasts from the beginning of October to the middle of July, with short holidays at Christmas, Easter, and Whitsuntide.

Intending students must be at least sixteen years of age, and are required to pass an entrance examination.

The young English girl artist as a rule, however, enrols herself as a pupil at some well-known master's studio, and also gets permission from the authorities to copy in the picture gallery.



## HOW TO SEND PICTURES TO AN EXHIBITION

### Rules for Exhibitors—How to Send in Pictures—Principal Exhibitions

THE exhibition rules here given, which are the same for all exhibitions, must be strictly complied with by exhibitors.

The first thing an intending exhibitor must do is to write to the agents, secretary, or curator of the exhibition in question, asking for full particulars, and enclosing a stamped and addressed envelope for reply.

Before sending pictures to an exhibition, it is necessary to obtain an exhibitor's form from the exhibition secretary.

Each picture must be furnished with a label, hanging over the front of the frame, upon which is clearly written the title, price of the picture, and name and address of the artist. The same particulars must be written on the back of the frame. A form repeating the information must be posted also to the secretary of the exhibition at the time that the pictures are sent off.

#### How to Send in Pictures

Pictures sent to exhibitions always travel at the owner's expense, and it is therefore advisable to have them insured.

A certain number of the provincial galleries undertake to unpack and repack the works delivered to them between certain specified hours on sending-in days, carriage prepaid, but these are the exception, and as a general rule the exhibits must be delivered at the exhibition rooms unpacked and minus rings or screws. The wisest plan is to employ one of the many exhibition agents, who will undertake to pack pictures or other exhibits, unpack them on arrival, and deliver them at the exhibition.

When sending to provincial exhibitions which have no London agent, the exhibitor should ascertain from the exhibition secretaries the name and address of a reliable agent who will receive, unpack, and deliver the pictures at the exhibition, and return them safely to the owner, if necessary.

This information is often included on the exhibition form, which sometimes gives the names of two agents, one in town and one in the country.

The usual London agents' scale of charges for collecting from artists' studios, packing, unpacking, repacking, and returning each picture is as follows :

For each picture under 2 ft. superficial, including frame, 3s. ; under 4 ft., 4s. ; under 6 ft., 5s. ; under 10 ft., 6s. ; and so on, up to 15s. for a 30 ft. picture.

An amateur sending a picture to an exhibition and selling it there, by so doing becomes a professional.

As regards foreign open exhibitions, such as the Berlin International Exhibition ; the Société des Beaux Arts, Brussels ; the annual

International Exhibition, Munich ; the International Exhibition, Vienna ; and the Carnegie Institute, Pittsburgh, U.S.A., few uninvited artists send to them, on account of the heavy expense.

The Paris Salon is an exception, however, and a large number of works are annually sent over by London agents, who collect and pack the pictures or statuary for artists living in London, take all responsibility for their safe transit to and from the Salon, and return them to the owners if unsold. Artists living in the country must deliver the works to the London agent's premises, or employ a local agent who will undertake their despatch.

Messrs. Dicksee's, of 7, Duke Street, St. James's, scale of charges, which may be taken as representative, is 10s. per foot, measuring the longest side of the frame, for sending to the Salon and returning. The insurance rate is 7s. 6d. per cent., covering all risks for the whole time that the works are away from the owners.

The dates of sending in to both the old and new Salons vary according to whether the exhibits are oils, water-colours, or statuary, each of which have separate dates, which extend from early in February on to the end of March. The only plan, therefore, is to apply to Messrs. Dicksee in plenty of time.

It must be noted that for the Paris Salons the forms, when filled up, should all go to the London or provincial exhibition agent, and not be sent by the artist direct to the gallery, as is the rule when sending exhibits through an exhibition agent to any of the provincial exhibitions.

#### Framing Regulations for the Paris Salons

Pictures for exhibition at the Paris Salons may be framed in either gold, black, or dark wood, and glasses are permitted.

Messrs. Dicksee collect only from artists whose studios are in London. Country artists must send their works to 7, Duke Street, St. James's, in good time for despatch.

The Salon des Beaux Arts opens its annual spring exhibition at the Grand Palais, Avenue d'Antin, Champs Elysées, in the middle of April.

There are six sections, for oil and water-colour paintings, drawings and cartoons, for sculpture and medals, for engravings, for architecture, for decorative arts and for music respectively.

The Salon des Artistes Français is held at the Grand Palais des Champs Elysées, from May 1 until July 1, each year.

Both Salons are open to work from outside artists of any nationality.



## TABLE OF

Title of Exhibition	Where Held	Sending-in Day	Subscription (if any)	Opening Date
Royal Academy of Art Exhibition	Burlington House, Piccadilly, London, W. Sec.: Sir Fredk. Eaton	Water-colours, Pastels, Miniatures, Black and White Drawings, Engravings, and Architectural Drawings, end of March. Oil Paintings and Sculpture, middle of March to beginning of April	None	First Monday in May
New English Art Club Exhibitions	Galleries of Royal Society of British Artists, Suffolk Street Pall Mall East, London, S.W. Sec.: Francis Bate, Applegarth Studios, Augustine Rd., Brook Green, W.	For Summer Exhibition, middle of May For Winter Exhibition, middle of Nov.	—	Varies
Royal Institute of Oil Painters' Exhibition	Institute Galleries, 195, Piccadilly, London. Sec.: W. T. Blackmore	Monday, middle of Sept.	—	Third week in Oct.
Royal Institute of Painters in Water-colours	Institute Galleries, 195, Piccadilly, London. Sec.: W. T. Blackmore	First week in March	—	Middle of March
International Society of Sculptors, Painters, and Gravers' Exhibition	Varies	Last week in March	Annual Subscription has been two guineas, but will shortly be raised to three guineas	About beginning of April
Ridley Art Club Exhibition	Grafton Galleries, London Hon. Sec.: A. J. Dickinson, 3a, Clareville Grove, S.W.	Early in Feb.	Annual Subscription, fifteen shillings	Middle of Feb.
Old Dudley Art Society Exhibition	Mill St., Conduit St., London, W. Hon. Sec.: N. B. Severn, Alpine Club, Mill St., Conduit St., W.	Early in March	Annual subscription, two guineas (or, in case of one or two small drawings only being hung, one guinea), due as soon as notification is received that drawings are hung.	Middle of March
Arts and Crafts Exhibition Society	Once every three years in London. Gallery advertised in principal art papers three months beforehand. Sec.: E. Prior, 1, Hare Court, Temple, London, E.C.	—	Each member pays a guinea a year	Next Exhibition, 1913
The Society of Women Artists' Exhibition	Maddox St. Galleries, 23a, Maddox London, W. Sec.: Mrs. G. Patton, 29, Powis Sq., London, W.	Early in April	Members Annual subscription, two guineas; associates, one guinea. Non-Members, 10s. 6d. for three pictures. Non-Members, craft section, three exhibits, 5s.	Middle of April
New Society of Water-colour Painters' Exhibition	Sixth Exhibition was held during May, 1912, at the Baillie Galleries, 13, Bruton St., Bond St., W. Hon. Sec.: Vivian Rolt, 2, Stanley Studios, Park Walk, Fulham Rd., London, S.W.	For exact date apply Hon. Sec.	Three guineas per annum	Early in May



EXHIBITIONS—*To be continued*

Length of Time Open	Conditions of Membership	Whether Open to Non-members	Framing Regulations	Extra Particulars
Exhibition closes First Monday in Aug.	—	Yes; but no artist is allowed to send or exhibit more than three different works	All pictures or drawings must be in gilt frames. Miniatures in frames set in jewels inadmissible. Oval frames should be avoided. Frames for engravings or black and white work must not exceed one inch in breadth	All works must be delivered unpacked at Burlington Gardens entrance, between 7 a.m. and 10 p.m. on specified dates. Works sent from abroad must be consigned to an agent in London for delivery unpacked. No works in cases will be received
From 6 to 6½ weeks	In order to submit his name to members of the club for election to membership, the artist must first be proposed and seconded by two members of the club	Non-members may submit work to the selecting jury of the exhibition if they are invited by two members to do so	—	For forms, and all other particulars apply to the Secretary, the New English Art Club, Applegarth Studios, Brook Green, during April and October
Until middle of December	Candidates for membership must be proposed by one member and seconded by another	Exhibition is open to all artists. Non-members may submit two works	All works must be framed in gold, and may be glazed if desired	—
Until end of May	—	Exhibition open to all artists. Non-members may submit two works	Frames and mounts must be gold	—
From six weeks to three months	Election to membership is determined by vote on the nominations of two members	The exhibition is open to non-members	None	—
Over a week	By election to fill vacancies as they occur	Non-members are not eligible to exhibit	—	Very difficult to get elected
Open four weeks	Election of members—who must be proposed by a member of the Council—takes place early in March	Only by special invitation, when no subscription is payable	Frames should be gold, but a proportion of white or tinted mounts or frames will be taken	Drawings which have been publicly exhibited in London will not be hung unless especially accepted
—	Election by ballot	—	—	Specially intended for decorative painting, glass, pottery, book-binding, wall-papers, etc.
Four weeks	Any artist wishing to join the society must have exhibited at least two works before becoming a candidate for Associateship. No person can become a member of the society without having first been an Associate Exhibitor. Notice of desire to put up for election must be given to the Secretary	Open to non-members	Frames of moderate width. Preference in hanging is given to gold mounts	—
Three weeks	Would-be members must apply to Hon. Sec. for particulars. Candidates for election must submit three specimens of their work in water-colour to the Election Committee	Exhibition for works of members only	—	Society has 21 members at present





## WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

### Sports

*Golf  
Lawn Tennis  
Hunting  
Winter Sports  
Basket Ball  
Archery  
Motoring  
Rowing, etc.*

### Hobbies

*Photography  
Chip Carving  
Bent Iron Work  
Painting on Satin  
Painting on Pottery  
Poker Work  
Fretwork  
Cane Basket Work, etc.*

### Pastimes

*Card Games  
Palmistry  
Fortune Telling by Cards*

### Holidays

*Caravanning  
Camping  
Travelling  
Cycling, etc., etc.*

## POKER-WORK ON VELVET

An Old Art Revived—Materials Required—Care and Use of Points—Colours to be Recommended—Process of Work—Choice of Designs

POKER-WORK is the art of tracing a design on wood or textile by means of a burning point called a "poker."

It is a very old art in this country, and in Shakespeare's time it was very commonly used, for he makes mention of a pedlar who, among other wares, sold "pins and pokers—hooks of steel."

Till comparatively lately the work was still done with a small poker very much like a skewer set into a wooden handle. A number of these had to be used, for they were heated in the fire, and had continually to be changed, as they cooled rapidly and were very liable to make the work uneven.

Gradually perfection in the tools has been obtained, and the result is that a very good poker-machine can be obtained from 10s. upwards. To be recommended is one which is complete

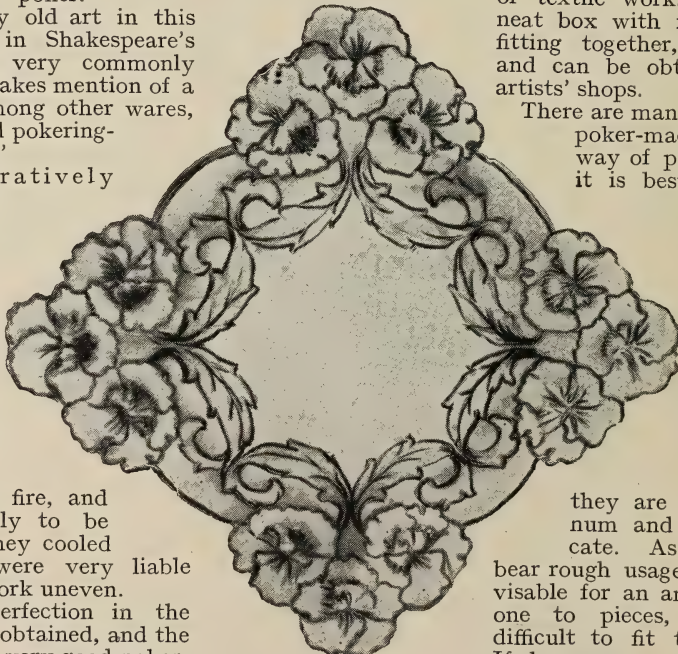
with lamp, etc., and one medium or flat point, which can be used either for wood or textile work. Packed in a neat box with instructions for fitting together, it costs 16s., and can be obtained at most artists' shops.

There are many additions to a poker-machine in the way of points, etc., but it is best to purchase these later as may be needed. They are the most expensive part of the outfit, and cost about 6s. 8d. each.

All points should be carefully handled, as

they are made of platinum and are very delicate. As they will not

bear rough usage, it is not advisable for an amateur to take one to pieces, as they are difficult to fit together again. If, however, a point wears out after much use, it can be mended or even turned into a hot-iron point.



A diamond-shaped table-centre of poker-work upon velvet. One corner shows how a few stitches of embroidery can be introduced with excellent results



Many different things can be decorated with poker-work, all kinds of wooden articles and many textiles, among the best being a heavy make of linen and velvet. To be thoroughly satisfactory, velvet of a good quality must be used, with a very fine, close pile. This is essential, or the red-hot point will cause too much roughness of the surface, and the outline will become burnt in holes instead of in a smooth, firm line. An ivory shade is best if the work is to be painted afterwards, as is generally done when velvet is used. If not shaded in colours, a hot-air or shading point will be necessary.

The best colours to use are Vicar's Art Stencil Colours, which can be obtained either separately, 4d. each, mediums, 6d.; and stencil brushes, 2d. each; or in a box containing 8 tubes, 1 bottle of medium, 1 of turpentine, and 3 brushes, for 4s.

The velvet can be bought ready traced for pokers, or one can buy the velvet and transfers separately. If traced ready for working, a long table-centre, about 26 inches by 15 inches, would cost, on an average, 3s.; circular centres, 20 inches diameter, 2s. 6d.; squares for cushions, 20 inches by 30 inches, 2s. 6d.; tea-cosy, 2s. 9d.; and d'oyleys, 8 inches to 14 inches, from 6d. to 1s. 3d.

These can be obtained from most fancy needle-work shops.

As to the actual process of pyrography, the be-

ginner should first practise on any odd piece of velvet, as at first great care is needed to manage the point and keep it at the right heat.

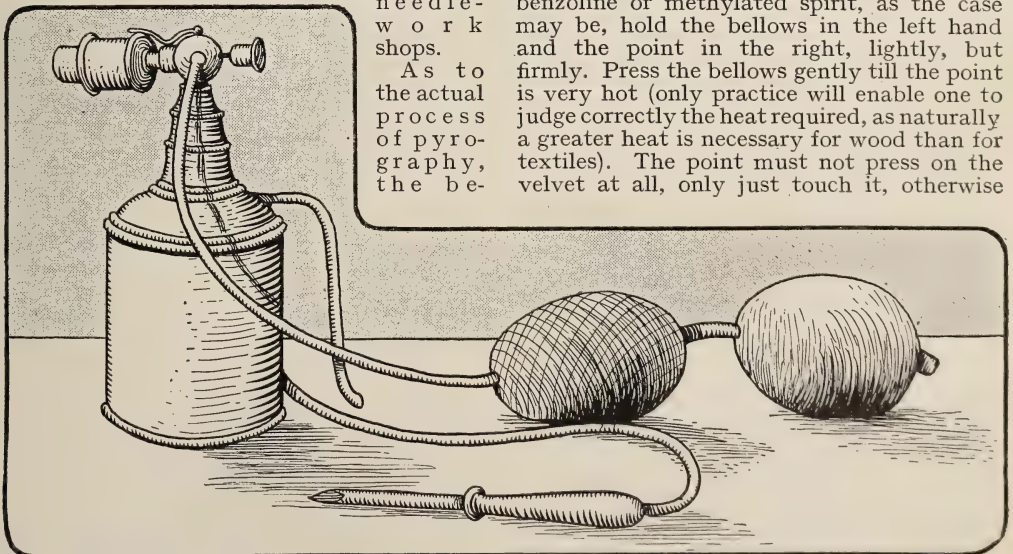
It is as well to fasten the velvet down with drawing-pins to a drawing-board or smooth piece of wood, as in moving the hand it is apt to ruck the material, and the point would burn a hole in one place and leave the next space with a faint mark only.

#### How to Work the Poker Machine

Having the little machine fixed together, and the lighted lamp filled with either benzoline or methylated spirit, as the case may be, hold the bellows in the left hand and the point in the right, lightly, but firmly. Press the bellows gently till the point is very hot (only practice will enable one to judge correctly the heat required, as naturally a greater heat is necessary for wood than for textiles). The point must not press on the velvet at all, only just touch it, otherwise



A graceful design in poker-work upon velvet, suitable for a cushion cover



The ingenious little machine by which the most beautiful and artistic details of poker-work can be achieved. The necessary outfit is inexpensive, and can be used successfully by the amateur after very little practice





A square-table centre of velvet, poker-worked with a bold design of grapes and foliage

holes will be burnt in it; and to press hardly also spoils the point. Having got a satisfactory heat, go gently and quickly over all the lines in the design. If the worker stops or goes slower over one part than another without regulating the heat to correspond, a line varying in thickness will be produced.

#### Regularity in Working

The bellows must be kept working evenly all the time. A beginner is often apt to forget this while watching the right hand tracing the line. Pumping too vigorously overheats the point, and the result is a burnt hole, even if the material does not burst into flame.

If the bulb feels stiff under the hand, do not try to force it, but examine the machine carefully. The tubes may be twisted in some way, or the cylinder not quite straight.

#### The Use of Colours

Having pokered the outline correctly, the next process is the colouring. Squeeze a little of the colour required on to a palette or little saucer, using a palette-knife to mix it thoroughly with equal parts of medium and turpentine till the paint is about the consistency of cream. If still too thick, add a very little turpentine. Take up a small quantity of the paint on a stiff brush, and stain, rather than paint, in the design to be coloured. Then, using another brush, shade up as one would in ordinary painting, very softly graduating from light to dark. The paint has the advantage of being quite

reliable for cleaning purposes.

Designs that would look extremely well on white or ivory velvet are those of strawberries, violets, pansies, autumn leaves, peacocks, storks, etc.

Articles that are decorated with poker-work can also be used for personal adornment, such as cuffs, collars, and belts. A white cloth or woollen blouse looks very smart and effective if collar and cuffs are added of white velvet, with a design of red berries and leaves in poker-work, the deeper shades emphasised with a few stitches of embroidery silk.

#### Dress Accessories

Again, a blue serge coat and skirt will have a *chic* touch added if the coat has collar and cuffs of a pale tan shade of velvet with a design of cornflowers.

Very pretty buttons can also be made by working a single flower or little design

in poker-work on a small piece of velvet  $1\frac{1}{2}$  inches or 2 inches square, according to the size of button required. Then take a button mould—they vary in price from six to sixteen a penny according to size—place a small piece of cotton-wool on the top to give it a slightly rounded appearance, and then stretch the velvet tightly over all, fastening off with a few firm stitches at the back.

#### Fancy Articles in Poker-work

A pretty gift for a book lover would be a book-cover made to imitate old vellum. For this a fairly deep ivy shade of velvet should be chosen. The velvet should be cut 2 inches larger than the size of the book selected, as it is well to allow good turnings, and the book should slip in easily.

A geometrical pattern for this is best, a very easy one consisting of a border all the way round, from 1 inch to 2 inches wide, according to the size of book. The centre should have small stars or dots, and, if wished, a little medallion might be outlined in the very centre with the initials of the owner.

Such a cover need not be painted. Indeed, an excellent effect is obtained by the use of poker. If the result prove rather dull to the worker, a few touches of gold paint may be added.

Poker-work on velvet is a fascinating form of this art, and the artistic woman will soon obtain original effects with the happiest results.





## CELEBRATED ACHIEVEMENTS OF WOMEN IN ADVENTURE AND SPORT

Woman's Share in Sports—Breaking Records—Miss Gast's Stupendous Feat—Woman as Swimmer—Mountain Climbing Records

ADVENTURE and sport are no longer the monopoly of men. Freed from the restraints and shackles imposed by the autocracy of stupid convention, the feminine sex has applied itself to matters wherein it was formerly deemed to be in no way actively interested, and, with characteristic enthusiasm and energy, has attempted to prove that few things possible to men are incapable of accomplishment by women.

So far as purely muscular power is concerned women are not equal to men, but in sport this power is not of the supreme importance that might be considered. Other qualities count, and count largely—qualities of the mind and character. Grit, quickness of apprehension, determination—all are just as necessary to success as sheer brute force.

### Feminine Courage

Woman's courage has never been doubted. It may be of different quality from man's, but it is there. It may not be so dogged, but often it is more daring. And without courage success is often impossible. In steadiness of nerve also woman has proved herself the equal of man.

Possibly there will be dissension from these statements, but actions do speak far more convincingly than words. The actions have been performed, and are to be quoted. That the number of instances is not greater is easily explainable by the fact that it is only of recent years that woman has been permitted, or has made, the opportunity of showing actually what she can do.

It is true that the enthusiasm begotten of new-won freedom is liable to lead woman into extremes; she yearns for breaking records, though it is questionable whether all attempts at record breaking, by whom attempted, are not open to the same objection. Such an instance is afforded by Margaret Gast, who, in 1900, was the heroine of a cycle ride which eclipsed all previous wheel feats, masculine or feminine.

Margaret Gast, an American lady of German parentage, undertook to ride 100 miles in each consecutive twelve hours until she had completed 2,000 miles. And she accomplished the feat. Nay, she bettered it; for, having broken the 2,000 miles world's road record, she continued until she had covered 2,600 miles under the same conditions.

And then the legal authorities intervened, preventing her from going on until 3,000 miles were completed, as she wished to do.

### A Marvellous Record

The feat is a sufficiently startling one even in these days of striving to go one better. In each half day of twelve consecutive days Margaret Gast contrived to cycle (a man's type of machine was used) 100 miles, eat, drink, and gather whatever sleep she was able. In the 295 hours over which the stupendous feat extended she had only forty-five hours' rest, and 2,000 miles were completed on but twenty-eight hours' sleep. That she was able to withstand the terrible strain is a marvellous instance of what even the feminine physique is capable when the will power is strong.

The most curious part of the performance was that no ill-effects resulted. True, during the middle period she suffered considerably from muscular fatigue and the intense mental strain. She had to be lifted on and off her machine, and carried to and from the rest houses on the route. Food was administered with difficulty, but no drugs were used. But when 2,000 miles were completed three medical men examined her and declared there was nothing in her condition necessitating a stoppage; and she completed her breakneck journey feeling quite well and strong, but troubled with a tremendous appetite.

So little affected was she that, after a sleep of eight hours, she went to a neighbouring cycle track and raced for several miles, running away from her pacemakers with the same ease she had displayed during the whole of the journey.

The race, the authentication of which by the United States Century Road Club places its genuineness beyond all dispute, took place over the triangularly shaped record course of the club at Valley Stream, Long Island, and was watched by hundreds.

It is interesting to note that the first 100 miles were covered in 5 hours 59 minutes, and the twentieth century in 8 hours 35 minutes.

All men's road records from 1,500 to 2,000 miles were smashed *en route*, while Miss Gast rode 1,100 miles more than any woman had ever covered in a continuous record journey, and 600 miles more than any man on a similar ride.

### Women as Swimmers

Swimming is an exercise that has provided opportunity for some extraordinary feminine performances. Of these, two stand out as being exceptional.

The first is to the credit of Madame



Walburga von Icacescu, a Viennese lady, who, in August, 1900, made an attempt to rival Captain Webb's feat of swimming the English Channel. She was unsuccessful, though during the ten hours she was in the water she covered over twenty miles.

A lady of magnificent physique, Madame Icacescu by her extraordinary feats of swimming earned for herself throughout Austria the name of "the woman fish." Nor was the sobriquet ill deserved. On one occasion she swam from Vienna to Presburg, a distance of 38 miles, in a trifle over seven hours, the current being with her.

Her finest feat, however, was the swimming from Vienna to Stein, 48 miles in eight hours. A proof of her wonderful strength and powers of endurance is afforded by the fact that throughout all her long swims in the Danube she made use of the overhand stroke alone.

Of course, the current of the Danube is an exceedingly swift one, but those who care for the making of comparisons between sports exponents of the two sexes will recall that Montague Holbein's time for the swim between Blackwall and Greenwich and back again, about 40 miles, was, roughly, eleven hours.

Miss Beckwith, one of the noted family of swimmers of the name, covered 20 miles in the Thames in 6 hours 25 minutes.

Madame Icacescu's attack on the Channel was her first attempt at long-distance swimming in the open sea, and although she was compelled to abandon it, as mentioned above, it was not due to any failure of her wonderful powers, but to the arising of a heavy fog which made further stay in the water dangerous.

It is a moot point whether women are not better equipped for endurance swimming than men; and it is the opinion of so notable an authority on physiology and athletics as Dr. Dudley Sargent that, over a long course and in open water, a woman is likely to make a rather better show than a man. She has more natural protective covering, and thus suffers far less than a highly trained male athlete from the loss of bodily heat and consequent lowering of vitality. Consequently her reserve force is unimpaired. In a man it is being drawn upon practically all the time. The man would cover more miles in a given time than his feminine rival, but after the first hour or two weakness would become manifest.

This statement was made consequent upon the wonderful feat of Miss Adeline Trapp, a Brooklyn girl, who outstayed and outswam several first-class male competitors in a race in 1911 in New York Bay. The distance was about 22½ miles, through New York, along East River, and out into the open bay to Robbin's Reef Lighthouse, passing through the treacherous currents and eddies of the notorious Hell Gate.

Miss Trapp, who has the distinction of being the first woman to negotiate successfully the perils of Hell Gate, occupied about 5 hours 6½ minutes over her long swim. Remarkable

to say, she finished feeling not an iota the worse for her tremendous effort, though all but one of the men competitors retired before the open bay was reached. A prominent member of the United States Volunteer Life Saving Corps—who organised the swim—was taken from the water, thoroughly exhausted, over an hour before Miss Trapp reached the goal, and several miles in her rear.

#### A Climbing Record

Everyone is familiar with the name of Mrs. Fanny. Bullock-Workman, the gifted American authoress and lecturer, her fame as a mountaineer resting upon achievements exceeded by but very few men and equalled by none of her own sex. Her feats among the snow-clad peaks and glaciers of the Himalayas are stupendous, far exceeding anything one might suppose a woman would care to undergo even in the interests of science and the creation of a world's record that is likely to stand for all time, though, judging by the nonchalance with which she writes of performances that would make the layman shudder, it is obvious that the dangers and inconveniences of her beloved adventure affect her but lightly.

The ascent of the Swiss Alps is a commonplace, even for women, but in the Karakoram branch of the Himalayas Mrs. Bullock-Workman ascended 23,300 feet.

This was in June, 1909, when exploring the Nun Kun peaks; and the record made by Miss A. Peck, who in 1890 ascended Mount Huascaran, in Peru, was broken. The height of Huascaran was claimed as between 23,000 and 24,000 feet, but a later and more careful survey reduced it to 21,812 feet. Thus Mrs. Bullock-Workman holds the record by 1,500 feet.

And in mountain climbing, when over 20,000 feet is reached, every extra 1,000 feet means a very great deal. The cold increases, together with variation of temperature. Deficiency of oxygen in the air and mountain sickness are other troubles to be faced.

But the greatest trouble—and, in this intrepid climber's opinion, the greatest obstacle to the reaching of higher altitudes than those yet gained—is the insomnia which attacks everyone when above the 21,000-foot level. Allied with this is a curious effect upon the will power, which, at great heights, shows signs of lessening. To frost bite, crevasses, and other dangers incidental to Alpine climbing, Mrs. Bullock-Workman gives little heed; and reading the description of her several journeys among the Himalayan heights, one would imagine such climbs to be merely pleasant excursions. But one knows better.

A curious fact she noticed was that at great altitudes the appetite is easily satisfied. No unsatisfactory one either, when water freezes in the flasks, cooking is impossible, and only with the greatest difficulty is a Primus stove persuaded into heating the necessary water for tea or coffee.





This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

*Beautiful Women in History*  
*Treatment of the Hair*  
*The Beauty of Motherhood and Old Age*  
*The Effect of Diet on Beauty*  
*Freckles, Sunburn*  
*Beauty Baths*  
*Manicure*

*The Beautiful Baby*  
*The Beautiful Child*  
*Health and Beauty*  
*Physical Culture*  
*How the Housewife may Preserve Her Good Looks*  
*Beauty Foods*

*Beauty Secrets Mothers ought to Teach their Daughters*  
*The Complexion*  
*The Teeth*  
*The Eyes*  
*The Ideal of Beauty*  
*The Ideal Figure,*  
*etc., etc.*

## HOW I TAKE CARE OF MY HANDS

By LILIAN BRAITHWAITE

*In "The Miracle," as the Madonna, Miss Braithwaite made a great hit, her performance being especially remarkable for the beauty and correctness of pose of her hands, about which she speaks in this article*

It has often struck me that a woman's hands are one of the most noticeable parts of her personality.

This may have been the case after I have been forcibly attracted by particularly ugly, gauche hands—for hands can be gauche, can't they?

Some women know how to manage their hands by instinct. They always look right—because they *are* right. In repose, or in animated gesture, they are perfectly charming; and I can't help feeling that hands, good or bad, attract a great deal more attention than we believe.

### Beautiful Hands

Somebody once said that only ugly hands were noticeable, and that pretty ones fitted the scheme of things so perfectly as to pass unnoticed. With this statement I do not agree. While admitting that uncared-for, badly shaped hands attract adverse attention, I also feel that beautiful hands draw the almost unconscious eye of the beholder, and rivet it. Who does not remember watching some peculiarly fascinating pair of hands at work—playing, acting? If a woman has good hands, and knows how to use them, most people will be fully conscious of the fact, and willing to admire a beautiful possession.

As a rule, Englishwomen do not realise the value of their hands. Compare the hands of the average Englishwoman with

those of her French, Spanish, or Italian sisters. Foreigners care for their hands in a way Englishwomen seldom do; and besides being better cared for, they are more virile, more expressive, more dominating.

Our hands are far too phlegmatic, on the whole. They look as though they had never been used at all, or used far too much, without any effort being made to repair the ravages of work or play. The type of waxen, immobile hand that was once considered a wonderful beauty has no attraction for me. A hand, as I consider it, should reflect the character of its owner. And the waxy hand, without a characteristic feature, shows nothing but a flaccid expanse of white skin—characterless and meaningless.

### Expressive Hands

The French talk with their hands, by instinct. We do not. In this country, gesticulation is regarded as part of stage life, and has no place in the modern salon. So one's hands get little chance of acquiring that expressive flexibility which every Briton admires in a foreigner, though few of us admit it. Of course, a few Englishwomen use their hands while speaking, absolutely naturally, and the result is generally fascinating to the onlooker. But such people are few and far between, and I am inclined to ascribe the average lack of beauty in English hands to this cause.



Most people think that hands are given us, at birth, of a certain shape, and must keep that shape until we die. This is a mistake. Hands can be moulded, helped, and improved in the same way as figures and faces. Only very few people realise this fact, or credit it, when brought to their knowledge. Hands, if they are properly used, become a good shape, just as an indifferent figure can be improved out of recognition by a clever corsetière and modiste.

I do not say that short fingers can be made long, or broad hands made narrow; but I know, from experience, that hands which are quite a bad shape, and fingers which are coarse, can be helped and improved to a remarkable degree. It is really all a question of exercise and of the use of certain muscles, which, after all, is a perfectly feasible thing, isn't it?

I have often noticed that girls with large hands are just as self-conscious over them as girls of excessive height are of their inches. They use them awkwardly, they fidget with them, and try to hide them, by never stretching out their fingers to the full extent. Now this is very foolish, for a large hand is not of necessity ugly. It is often beautifully shaped, and extremely graceful in every way. But because she cannot wear gloves size 6 a girl grows self-conscious, and so draws attention of an uncomplimentary kind to a hand that does not really deserve it.

In just the same way a girl who is unusually tall gets into a habit of stooping, because she thinks it will disguise her height. But does it? Of course not. It only makes

people say: "What a shocking figure that girl has!" And about the girl who is self-conscious over large hands is said: "What ugly, coarse hands! And how clumsily she uses them!" Whereas, if she would only realise their beauty, in comparison with their size, people would say: "What a lovely shape her hands are, and how well she takes care of them!" Perhaps some girl who has been bemoaning the size of her hands will read these lines

and take heart of grace.

Dwellers in London have many adverse circumstances to contend against where hands are concerned. First, there is the incessant dirt, which leads to incessant washing in frightfully hard water, which leads to permanently chapped

hands, unless great care is taken. The most perfectly shaped hands become ugly when the skin is rough, chapped, and red. To keep the skin smooth and white is half the battle towards having nice hands, for their colour is one of the first things to attract attention.

"No matter how often I wash my hands, they are always dirty!" is the bitter cry of the Londoner. It is hopeless to escape washing, and as the water is so hard the only thing to do is to use a good cream or lotion for the hands, dry them thoroughly, and hope that "chaps" will not result.

Personally, I cannot say that I do anything special to keep my hands in good condition, though I realise that, for an actress especially, good hands are an absolute necessity. Indeed,



Miss Lilian Braithwaite as the Madonna in "The Miracle," a beautiful and eloquent pose which depends for its effect almost entirely on the position of the hands. There is a reminiscence of Botticelli in the way the three middle fingers are kept close together

Photo, Bassano



as I have mentioned before, beautiful hands are an asset to any woman, and they are amongst those attractions which are most quickly perceived by others. How much more then are they an asset and an attraction to the actress?—placed, as she inevitably must be, in the most searching light of publicity. It behoves her to make the most of her natural gifts. I always do my best to keep my hands supple and soft by using a good cream every night, and sometimes in the morning. Good cold-cream softens and whitens the hands, and the “massage” that comes from its application is excellent for the skin and shape of the hands.

This is a simple and inexpensive cosmetic, but none the worse on that account. If its purity is doubted, it is easy to make at home.

Manicure of some sort I consider essential. I do not mean that the fearfully varnished, pink-tipped effect so cultivated by some of the women who use it appeals to me, for it does not. But I think that the ordinary self-manicure, which is within the scope of every woman, is a most essential part of her care of her hands. Even the best-shaped hands are ruined by badly kept, ill-trimmed, lustreless nails. Trimming the nails and keeping down the cuticle naturally improve the shape of the finger-tips, and so improves the whole hand.

One other point strikes me as of vast im-

portance where hands are concerned. That is, the wearing of gloves. Most ladies wear gloves one, if not two, sizes too *small*. It seems a positive craze with some people to squeeze their hands into gloves obviously too small. Do they imagine that they are thereby improving the shape of their hands?

If so, they are labouring under as grievous an error as the equally mistaken persons who squeeze their unfortunate feet into shoes which are too small for them, though they may not suffer such painful punishment.

It is the height of folly to wear gloves too small, for constant pinching, such as the city dweller indulges in daily, is ruination to the hands. One has only to look at the crimson-coloured, deeply scarred hands exhibited when tight gloves are withdrawn to realise the stupidity of this proceeding. And yet nine women out of ten persist in buying  $6\frac{1}{4}$  gloves when  $6\frac{3}{4}$  is their proper size. In the latter their hands look natural, and soft, and attractive. In the others, they become helpless “bags” of flesh, throttled and tortured by a

few inches of suède. So to all who value the appearance of their hands my advice is “Wear gloves that *really* fit you.”

On the stage hands play a very important part. No actress should forget the value of expressive, graceful hands. Many a play is celebrated for his or her hands—



Miss Lilian Braithwaite in “The Miracle.” The tenderness and devotion of the attitude of supplication is subtly suggested by the reverentially folded hands. Photo, Bassano



hands which speak to the audience as clearly as their voices. Pathos is often expressed in gesture rather than words; and a woman who is a *comédienne* with her hands possesses a most enviable gift. A girl who intends to adopt the stage as her profession should do everything in her power to improve her hands and make them supple and responsive to the slightest movement or mood. It is one thing to know what should be done with one's hands on the stage, and quite another thing to do it. An amateur betrays

pictures and statues of the Madonna for over forty minutes on end seemed impossible to me. I imagined cramp, and pins and needles, and all sorts of horrors; but I must confess that after I became accustomed to the strain of the position, the stillness of my hands did not worry me, and I never once had cramp. I tried to copy the gestures and poses associated with old pictures, and to suggest as much as possible with my hands and head the pre-Raphaelite attitudes, in order to keep the character superhuman as

far as possible. In particular I endeavoured to keep my three centre fingers always together, as they are shown in that position in Botticelli pictures. For this part I made up my hands to look dead white, as they were supposed to be wax; though for ordinary stage work I think that over-made-up hands are a great mistake on the part of an actress.

Many classical parts depend for their best expression on the hands; and in "The Miracle" the only speaking was done through hands and music! It seems a pity that English players do not get more opportunity for broadening their pantomimic powers, as their fellow-artists across the Channel are undoubtedly ahead of them in that respect.

Still, as I said before, hands are, or should be, essentially cha-



Miss Lilian Braithwaite, the well-known actress, who is renowned for her valuable dramatic gift of subtle manual expression

Photo, Rita Martin

herself more often by her hands than anything else. One of the most appalling of all forms of stage-fright is the consciousness of one's hands and inability to dispose of them with ease.

When I was asked to play the part of the Madonna in Professor Reinhardt's production of "The Miracle," I realised that my performance would depend greatly on my hands. As the Madonna, every one of my fingers was in evidence the whole time I was in the arena. To sit with my hands in the position seen in

characteristic of their owners, and an Englishwoman, who has learned not to *be afraid* to use her hands to emphasise her words, uses them just as effectively if not quite so frequently as a Frenchwoman.

There is a golden mean in all things, and it is almost as foolish to restrain any graceful and appropriate gesture from an over-developed fear of seeming ridiculous as to incur the disapproval or possibly the derision of our fellows by an unrestrained use of manual or other physical gesture.



# BEAUTIFUL WOMEN IN HISTORY

## THE DUCHESS OF ORMONDE

By PEARL ADAM

THE brilliant days of the Stuarts formed the right frame for romance.

However reprehensible the gay proceedings in Whitehall may have been, the truth remains that in the hours of doubt and warfare, tragedy and exile, most of the men and women of the Stuart Courts gave proof of high courage and devoted loyalty.

The bright colours, the silks, satins, and laces of the Cavaliers were more the signs of high spirits and a love of adventure than the mark of mere decadence. The whole history of the times brims with stories of "cut and thrust" adventure and blithe romance.

### A True Fairy Tale

Truly, it needed this romantic atmosphere for a wrangle over an estate to turn into as pretty a story as can be found outside a fairy tale and to end in the merry pealing of wedding bells. A slight falling from the standards of fairy lore has to be admitted, however; the hero and heroine were not prince and kitchenmaid, but ordinary lord and lady.

The heroine, Lady Elizabeth Preston, was left a forlorn orphan maid by the drowning of her father at sea. She was handed over to the guardianship of the Earl of Holland, a gentleman with an eye to the main chance, who lived at Holland House in the country, where the motor-buses now thunder along up to High Street, Kensington.

It was no less a person than his Majesty King James who sent her to Holland House, because, as he put it, "We have in our princely wisdom considered in what misery and distress the young Lady Elizabeth Preston is, by the unhappy death of her parents, likely to fall into and undergo; being young and having somewhat an unsettled estate, and not many friends to take care of her and her estate."

The duties of the Earl of Holland were somewhat lightened by the fact that the whole future of his ward had been mapped out already by his Majesty, who intended that Lady Elizabeth should be given in marriage to George Fielding, not because she was in any degree enamoured of him, or, indeed, he of her, but solely for the excellent reason that George Fielding was a friend of Buckingham and Buckingham was a friend of his Majesty. It was a cheap way of satisfying the claims of friendship to give George Fielding an heiress to wed.

### The Fairy Prince

Even the best-laid schemes of Majesty are frequently upset by a display of disloyal independence, but the defeat of King James's charitable intentions was accomplished by the least suspected person in England.

Lord Thurles was a young gentleman of some reputation in the town as a man of fashion, the friend of wits and a frequenter of the company of play-actors and other vagabonds. He had not much to think about, when Lady Elizabeth Preston's father died and revived in an acute form a dispute as to the rightful heir to the estates. Lord Thurles, thinking, no doubt, that it would be easier to maintain a suit against a young girl than it had been to battle with her father, renewed his family's claims to the Desmond estates. The affair dragged on without displaying any inclination to settle itself in his favour, until finally, despairing of enforcing by means of influence at Court his claims to the estates, with a prudence and worldly wisdom much in advance of his reputation, Lord Thurles bethought himself of obtaining with the sanction of the Church what the law denied him.

He was not one, however, to marry for interest alone, and by no means intended to marry a wife in a poke. He had never seen the Lady Elizabeth, and as she was well guarded at Holland House he experienced difficulties in that direction. Accounts of the lady's appearance varied; some said she was beautiful, others that she was not; all agreed that she was pleasant; but few of his acquaintance had ever seen her. He determined by some means or other to catch a glimpse of her and to do so without in any way revealing his identity, lest he should repent him of his intentions and desire to go no further with his plan.

### The Princess

By the exercise of considerable ingenuity he contrived to make the acquaintance of Lady Elizabeth's man of affairs, Mr. Patrick Weymes, and, assisted by him and by the good fortune which attends the birth of most romance, Lord Thurles succeeded in finding himself seated one Sunday in the City in the same pew with his adversary at law. He turned the lengthy service to such good account that he left firmly determined to make the lady his wife. All the information he had received as to her looks did her injustice. She was of some height, possessed all the charm and grace of a beautiful figure, and had by no means been neglected by Venus. To communicate with her in church had been more than he had dared, but he immediately set to work to devise some means of prosecuting his love-suit.

The week had not passed ere he was on his way footing it blithely to Kensington, disguised as a pedlar. He had a load on his back of the pretty things that girls of those days (perhaps of our own, too) were fond of handling. There were gloves, laces, combs, and mirrors in the pack upon his back, and



in his heart the brave spirit of adventure. Arrived at Holland House he succeeded in attracting the attention of the Earl of Holland's daughters to his wares, and he so charmed them by his engaging manners, and perhaps not a little by his frank, gay good looks, that they ran to fetch their playmate Elizabeth to see all the fine things the monstrous fine pedlar had brought. It did not take Elizabeth long to recognise in the pedlar the young gentleman who had scrutinised her so closely at church the previous Sunday.

With much laughter the three girls set to work trying on the pedlar's stock-in-trade. Elizabeth was not behindhand with her share of the laughter. In trying on a pair of gloves her hand met something uncommonly like a letter tucked away in one of the fingers.

She professed to like the gloves, and with admirable presence of mind she ran back to the house to get some money with which to buy them. Arrived breathless in her room she tore open her first love-letter and hastily penned a reply. Then she returned slowly to the group in the garden and handed back the gloves, with her reply, to the pedlar, saying that they had "an ill smell" and would not do for her.

This first adventure brought them luck, for soon after Lady Elizabeth was taken to Court more frequently and they were there able to see something of each other. Soon their intimacy became noticeable to all at Court. They were rash and imprudent and blind, as is Love himself. Lady Elizabeth had fallen quite in love with the engaging young lord, and as she never failed to be near him at Court and quite openly enjoyed his sprightly wit and aired her admiration of his noble qualities and fine person, their secret was shared by all at Court.

#### The Course of True Love

The King's attention was finally drawn to the matter, and he warned Lord Thurles not to meddle with the Royal ward, as she was intended for another. Lord Thurles replied with some spirit that he never saw the lady save at the Court, where all paid her respect, and he, having the honour to be her kinsman, thought he might do the same as others; but if his Majesty would forbid him the Court he would refrain from it. He did not give up his intention, but was the more spurred to action by this hint of the Royal displeasure.

Lady Elizabeth herself declared her frank detestation of the match proposed for her by the King, and urged with great warmth the many advantages of the marriage she desired to contract with Lord Thurles, pointing out that it would put an end to the unfortunate family dispute as to the estate. The King refused to be moved, however, and the Earl of Holland behaved strictly in accordance with the guardian made traditional in fiction. Lady Elizabeth was kept practically a prisoner at Holland House and was

not permitted to make her appearance at Court.

The lovers were again thrown back upon stratagem, and this time Lord Thurles engaged the service of Lady Isabella Rich, daughter of the guardian gaoler. She was a lively, handsome, and good-natured friend of Lady Elizabeth, and, as events turned out, she was only too glad of the opportunities of meeting Lord Thurles afforded to her by her rôle as intermediary. The young lovers kept up through her a constant stream of love letters and tokens.

#### A Frail Intermediary

Lady Isabella Rich, however, was of a passionate nature, and her secret meetings with Lord Thurles, then only nineteen years of age, led to her falling in love with him. Opportunity and passion between them have ever proved a potent combination, and all that can be said about the matter is that Lord Thurles himself can in no way be charged with preconcerted villainy. They were both young, and both frail. Lady Isabella gave birth to a child, which was immediately sent abroad. The whole affair was managed with the utmost secrecy, and no breath of scandal reached Lady Elizabeth's ears.

The young lord relaxed not for a moment his efforts to obtain the consent of the King to his marriage to Lady Elizabeth, and, having bought the consent of the Earl of Holland for £15,000, his Majesty was at last reluctantly persuaded to allow the match.

The marriage took place at Christmas, 1629. They were both under age, and saddled with the very heavy burden entailed by the payment of the £15,000 to the Earl of Holland. The marriage, though permitted by the King, found no favour in his sight, and the young couple soon saw that they had nothing to hope for from the Court, the fount of honour and of place for the nobility.

They retired first of all to Gloucestershire, and thence they proceeded on a visit to Elizabeth's relations in Ireland, finally settling down at Carrick. The couple were of a staid wisdom extraordinary in such young people. Lord Thurles determined, once he was fixed at Carrick, to devote himself to good husbandry in order, by diligent attention to the affairs of his estate, to free himself as soon as possible from the burden of his debts and his grandfather's liabilities.

#### The Simple Life

He remained there for a few years busying himself quietly with the concerns of the country life. In this steady application to his own affairs, he received very much assistance from his young wife, whose judgment on delicate questions he never failed to find of advantage. She understood the transactions of a large estate with complete thoroughness. As an indication of the spirit in which she fitted herself to be of use to her husband, it is interesting to note that, as the Earl of Holland had refused to have her taught how to write, she set to



work herself, and by diligent copying from books she became quite proficient as a correspondent, though, to the day of her death, her letters were never joined one to the other.

Thus they lived, untroubled by the affairs of the great world. The husband, now Earl of Ormonde and Ossory, devoted much of his time to hawking and hunting. He was distinguished by his physical strength, lived a simple life, and was fonder of boiled leg of mutton than of most things in life. He treated his servants very kindly, and was popular with his people. His wife busied her days with all the problems of a chatelaine of large possessions.

Some years after their marriage, the Earl visited Paris, and paid a visit to his natural son. He found him a well-favoured boy, brought up as a gentleman. He could not refrain from sending tidings of him to his mother, Lady Isabella Rich. Unfortunately, he wrote to his wife on the same day, and put the letters in the wrong envelopes. It happened that Lady Isabella Rich called upon Lady Ormonde at the moment when she had just perused the letter which made her for the first time acquainted with her friend's treachery. An exchange of explanations ensued, in which the sinner and the sinned against both displayed the highest qualities. So tender was Lady Ormonde that her husband never knew of the revelation of his secret.

In 1632, Wentworth came to Ireland. He was much impressed by the qualities of Ormonde's head and heart, and from the time of his visit Ormonde began to play an important part in the history of Ireland.

He was appointed lieutenant-general of the forces, and gained many important battles against the rebels.

The Countess in these perilous times maintained an undaunted face to the rebels.

Her house was a refuge for hunted English families and soldiers, and her purse was ever at their disposal.

The family had various absences from Ireland, caused by the fluctuating fortunes of war, and at one time they were reduced to poverty. Their estates, however, they managed to preserve, partly due to the esteem in which Cromwell held the Countess.

He feared her, however, to a considerable extent, and dreaded the popularity of her eldest son so much that he was arrested and



James Butler, the first Duke of Ormonde, whose adventurous wooing of and marriage with the beautiful heiress Lady Elizabeth Preston is one of the romances of the reign of James I.

imprisoned in the Tower. To his mother, who pleaded for his release, arguing that she had never plotted or intrigued, Cromwell replied, "No, madam, that is not the case; but your worth has gained you so great an influence upon all the commanders of our party, and we know so well your power over the other party, that it is in your ladyship's breast to act what you please."

She died at Bath, whither she had gone with the intention of dying away from her husband, and sparing him a deathbed parting.





## IS BEAUTY WOMAN'S GREATEST MISFORTUNE?



ALL fairy-tale princesses are beautiful; and most women of everyday life are anxious to be so. Yet the lovely women of the world are among the unhappiest. Their beauty has roused violent passions in those about them, or it has stultified their own minds, or it has raised them to positions they were not fitted to fill; it has earned for them not only unwelcome love, but hate and jealousy; it has failed to bring them what they desired.

### Unhappy Beauties

Some of the most famous beauties of all time are the heroines of the greatest tragedies. Can Helen of Troy have been happy, with two nations plunged into war and all her known world convulsed? The hapless Dido and the tragic Cleopatra might have been happy women had they been plain.

If Marie Stuart had had a lumpy nose and small eyes, she might have had a troublesome life, but it would not have been the wild and bloody series of tragedies it was. A helpless young queen is bound to be surrounded by wild spirits who seek their own advancement; but when she is lovely, she is a prize wrestled for by hearts as well as by scheming brains. Marie Antoinette was another queen doomed by her beauty. Her most innocent amusements were misinterpreted, her gentlest feelings distorted, in the mind of that impure age. Was it likely, asked the world, that so beautiful a woman was content to walk with her ladies on the terrace in the dusk? Was it likely that she had a child's delight in playing at dairy-maiding? No, no. Given a young and beautiful woman, it was impossible that a queen should be innocent.

And the Princess de Lamballe? Lovely too, and a great friend of the Queen. Consequently, she must be wicked. So her head was borne on a pike through the streets of Paris, and her body torn to pieces by the red hands of the mob.

Anne Boleyn's beauty led her to the scaffold that towered behind Henry's throne. Josephine loved her husband, who married her beauty. So soon as she failed him, he cast her off.

### The Tragedy of Loveliness

But one of the most dreadful pictures given us of the end to which mere beauty leads a woman is that of Madame du Barry's death. She was a woman of low origin, but, oh, what melting blue eyes, what a lipping rosebud of a mouth—what a dainty dish to set before the King! Beauty raised her to the splendour which breeds enemies. When the King was gone, what was left? Flight, downfall, ruin—and at last the guillotine! In all the long list of victims who went in the rumbling tumbrils over the stones of

Paris, the Du Barry is the only woman who does not keep a calm and dignified demeanour. Even the ferocious Paris mob trembles and blanches to see the desperate woman struggling with the executioner.

Beauty itself has never been enough to bring a woman happiness. Of such women as Du Barry the end has nearly always been tragic. Marie Mancini, when Louis XIV. broke with her, could not believe it. She travelled incessantly on roads where she might meet him, sure that one glance at her face would restore her to favour. Then she went into a convent, where she dressed in silver and gold brocade, only flinging on her nun's garment when she must needs go to chapel. The last we hear of her is that she is taken up with witchcraft, and is muttering spells and mixing potions in some obscure corner of the world.

Then there was the case of the exquisite Maria Gunning, Countess of Coventry. Her face was her fortune, in a literal sense. She lived an empty, brilliant life, in which her beauty was her only asset. To guard it, she put queer messes of this and that on the lovely skin; and at last one of the cosmetics, with white lead in it, tore her beauty from her in the most loathsome manner. Maria Gunning died in a bed whose curtains she had drawn closely round her. The room was illumined by one tiny lamp, and no one was allowed to see her for long before the end came. Even so died Countess Castiglione, the wonderful Florentine, who might have been an empress, who tried to rule Europe, who had great qualities, but found that since men only prized her beauty, why, only her beauty was valuable.

The eccentric beauties are a big band, and their lives have been sorrowful in plentiful measure. Lady Hester Stanhope went searching for the blue bird of happiness all over the world; Lady Jersey and Lady Holland tried to find in bitter wit the enjoyment they could not derive from their beauty. Lady Blessington and Mrs. Damer dabbled in the arts. Lady Cork took to kleptomania, finding it more exciting than receiving homage. And then there was Catherine, Duchess of Queensberry, the lovely, the eccentric, the rude. In her correspondence with the many celebrated men she knew, such as Pitt, Prior, Congreve, Walpole, Pope, and Swift, we can discover a gentle, lovable nature, with fine abilities; but her life was like a firework show at the Crystal Palace, all darts and shoots of coloured light and restless brilliance, with darkness behind.

So the tale goes on, till at last, when one hears of beauty, one looks to hear of sorrow. The lovely women reign and die, and leave to posterity—what? A sad little story, and perhaps the name of a fichu, or a rose.





## WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, among many other subjects, are included:

*Famous Historical Love Stories*

*Love Letters of Famous People*  
*Love Scenes from Fiction*

*Love Poems and Songs*  
*The Superstitions of Love*

*The Engaged Girl in Many Climes*

*Proposals of Yesterday and To-day*

*Eloppments in Olden Days, etc., etc.*

## TRUE LOVE STORIES OF FAMOUS PEOPLE

### 39. THE BROWNINGS

By J. A. BRENDON

At any time, in any place, however told, the story of the Brownings can but appear as the perfect example of what human love can mean and be.

And among you who read perhaps there are some who stood in Westminster Abbey on the afternoon of May 7, 1912, amid that solemn congregation there assembled in honour of the centenary of the poet's birth. If so, I trow there was not one who did not think also of the wife he loved so well, and, as the choir rendered the words of her incomparable poem, "He Giveth His Beloved Sleep," think of her with a humble and wondering reverence.

And so, I say this is indeed a fitting time at which to write again an oft-told tale, for, with the picture of that afternoon's impressive scene fresh in one's mind, it may be possible to tell the story with a better understanding and a truer sympathy.

At any rate, this is the story.

#### Miss Elizabeth Barrett

London, January 11, 1845, a bleak, forbidding day; in a darkened room in a gaunt house in Wimpole Street a woman lay in bed. For weeks, many weeks, past she had laid thus a prisoner. She was a chronic invalid; and the gloom and damp of London made her malady a very torture to her.

She was not a young woman—in fact, she was nearly forty years of age; and suffering had shrunk her frail body almost to transparency, whilst her face, pinched by pain,

had grown thin and colourless. But, in spite of this, Elizabeth Barrett—for such was the woman's name—was really beautiful. And her beauty lay in her expression, an expression of angelic tenderness and sympathy.

Some natures suffering makes hard, others it softens and renders utterly unselfish. Elizabeth Barrett was one of the latter. And she had suffered long and intensely. One day, it would seem, when but fifteen years of age, she had been thrown from a horse, and though at the time her hurt did not seem serious, she never recovered, but grew frailer and frailer every year.

Sunshine and warmth perhaps might have helped her to regain her strength. But these things were denied her. Before yet she had passed from childhood, her mother died, and left Elizabeth entirely at the mercy of her father's whims. Now, Mr. Barrett, although a brilliant scholar and endowed with many virtues, was quite impossible as a father. In fact, he was a crank with a mania for enforcing discipline. Discipline within reason, no doubt, is very salutary. But tyranny is quite unendurable. And in his own house Mr. Barrett most certainly was a tyrant, a petty tyrant, too, who lived to thwart the wishes of his children. And so, of course, his frail daughter was deprived of half the comforts which she should have had; and kept chained in England, where for half the year the very atmosphere was poison to her, and, what is more, for most of her life in London, where she could see



nothing save the smoke from the chimney-tops, she whose soul hankered for green fields and babbling brooks. "I was," she wrote, "as a man dying who had not read Shakespeare—and it was too late."

But was it too late? On this, the afternoon in question, as she lay in bed, a new light shone in her eyes—the light of hope. She was reading a letter. And that letter was from Robert Browning. She had never met the man, had never even seen him. True, once, many years ago, Mr. John Kenyon, a mutual friend, had tried to bring together the two poets; but at the time Elizabeth Barrett had been very ill, too ill to receive anybody, and so nothing had come of the idea. Still, she had always taken a great interest in Robert Browning, devouring eagerly every word he wrote. She loved the strength and virility of his poems. In fact, she was one of the very few people who then admired them, the poet's warmest partisan.

"I do assure you," she wrote once to an American editor, "I never saw him in my life—do not even know him by correspondence—and yet, whether through fellow feeling for Eleusinian mysteries, or whether through the more generous motive of appreciation of his poems, I am very sensitive to the thousand and one stripes with which the assembly of critics doth expound its vocation over him."

#### The First Letter

But of this devotion Browning knew nothing. Nor had he even read one of Elizabeth Barrett's works, until, quite by accident, in January, 1845, he happened to pick up a book which she had just had published. First he glanced at it; then he skimmed through a poem chosen at random; then he read that poem; then he read every line in the book, read and re-read. And in that book were some of the most beautiful sonnets Elizabeth Barrett ever wrote. To Robert Browning they came as a veritable revelation, and their message found its way into his very soul. He, the debonair, self-satisfied young poet of thirty-three, wanting nothing, well endowed with this world's goods, healthy in mind and body, had never before thus seen the beauties and the sorrows of the world. Those poems moved him most strangely, this one especially, perhaps:

My future will not copy fair my past  
On any leaf but Heaven's. Be fully done,  
Supernal Will! I would not fain be one  
Who, satisfying thirst and breaking fast  
Upon the fulness of the heart, at last  
Says no grace after meat. My wine has run  
Indeed out of my cup, and there is none  
To gather up the bread of my repast  
Scattered and trampled; yet I find some good  
In earth's green herbs and streams that bubble up  
Clear from the darkling ground—content until  
I sit with angels before better food:  
Dear Christ! When Thy new vintage fills my cup,  
This hand shall shake no more, nor that wine spill.

So he wrote to tell her what joy her poems gave him; he could not resist the inclination. And to Elizabeth Barrett his letter

brought a wonderful new happiness. In her eyes, the praise of Browning was praise indeed, despite the hostile comments of his critics. "I love your verses with all my heart, dear Miss Barrett," he had written, ". . . and I love you, too!" A daring statement this, for Robert Browning to make—Robert Browning, the austere, the reticent, the cold, the man who had no need for friends, and never yet had been in love.

And then he went on to remind her of the meeting which Mr. Kenyon once had tried to bring about. "Now it is years ago," he wrote, "and I feel as at some untoward passage in my travels, as if I had been close, so close, to some world's wonder in chapel or crypt, only a screen to push and I might have entered; but there was some slight, so it now seems, slight and just sufficient bar to admission, and the half-opened door shut, and I went home my thousand of miles, and the sight was never to be."

#### The Two Poets Meet

Then, with the light of hope still shining brightly in her eyes, Elizabeth Barrett raised herself in her bed, and, leaning on the pillows which propped her up, penned a reply.

"I thank you, dear Mr. Browning, from the bottom of my heart," she wrote. "You meant to give me pleasure by your letter; and, even if that object had not been answered, I ought still to thank you. But it is thoroughly answered. Such a letter from such a hand! Sympathy is dear—very dear to me; but the sympathy of a poet, and of such a poet, is the quintessence of sympathy to me! Will you take back my gratitude for it?"

"Is it indeed true I was so near to the pleasure and honour of making your acquaintance? And can it be true that you look back upon the lost opportunity with any regret? But, you know, if you had entered the 'crypt,' you might have caught cold, or been tired to death, and wished yourself 'a thousand miles off,' which would have been worse than travelling them. It is not in my interest, however, to put such thoughts in your head about its being 'all for the best'; and I would rather hope (as I do) that what I lost by one chance I may recover by some future one. Winters shut me up as they do the dormouse's eyes; in the spring, *we shall see*."

And Browning—oh, how he longed for the coming of the spring. Oh, how he longed to see in the flesh this woman whom as yet he had seen only in her writings, this woman whom he loved. But spring was a long way off. Meanwhile, he had to restrain his eagerness; and wait. And he found it hard to wait, very hard. But write he could, at any rate; and write he did, once a week at least; and once a week at least Elizabeth Barrett wrote to him. Wonderful letters they were indeed that these two wrote to one another, certainly the most wonderful that ever have been published. Perhaps, then, it is only right



that they should have passed since into the literature of the English language. At the time, of course, the correspondence was kept strictly secret. Nor did it at this time become really personal or intimate; but still, it fulfilled its object by being, as it was meant to be, the visible proof of a perfect intellectual companionship.

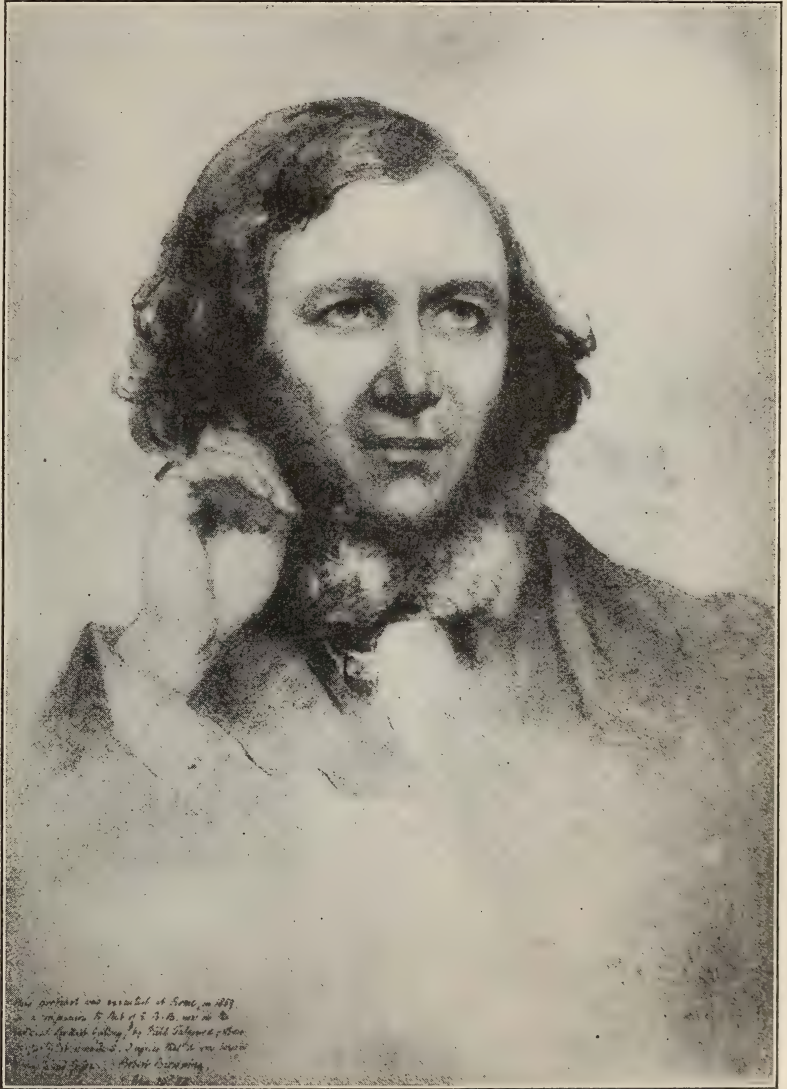
In not one of these early letters did Browning make inquiry for the little woman who had come to mean so much to him. Tact saved him from committing this mistake. He asked for nothing save what she chose to tell him of her own free will. And not once during those weeks of waiting did he even walk past the house in which she lived, so that he might gaze at the window beyond which she lay. He was ever careful not to compromise her. Nor did he even mention her name to any man, save Kenyon, and to him he never put more than the formal question: "Is she well?" No one, therefore, guessed or knew the truth.

And so the letters continued to come and to be sent, each one bringing the spring a few days nearer. And as spring approached so did Browning's eagerness increase, and Miss Barrett's fears. She dreaded meeting the poet now. She felt that he would be disappointed when he saw her, disillusioned, and that henceforth his ideal friendship with her never could be again what it had been. And that friendship, it was the only happiness outside herself which she had found in all her life. She was very loath to lose it.

"There is nothing to see in me," plaintively she wrote, "nor to hear in me. I never learnt to talk as you do in London, although I can admire that brightness of carved speech in Mr. Kenyon and others.

If my poetry is worth anything to any eye, it is the flower of me. I have lived most and been happy in it, and so it has all my colours. The rest of me is nothing but a root, fit for the ground and the dark."

But Browning remained obdurate. He held her to the promise she had made, protesting angrily against her fears. He must see her, he declared. He insisted. He



Robert Browning, the poet and thinker, whose romantic love story is itself a poem as true and beautiful as any he wrote

*Drawn in chalk at Rome in 1859, by Field Talfourd. In the National Portrait Gallery, London*

had waited so very patiently that surely she could not deny him longer—surely. Then Miss Barrett yielded. Would he be so kind, she asked, as to come to see her on Monday afternoon. And Browning—lest he should forget!—wrote on the envelope, before placing the letter in his pocket: "Monday, May 20, 1845, 3-4½ p.m."

At three o'clock he called. He sat with



Miss Barrett for an hour and half, talking to her as she lay upon her couch; and while he talked she knew a happiness she had never known before. He talked even more wonderfully, even more gently, even more sympathetically than he had written. His conversation held her fascinated. She forgot everything save Robert Browning's presence—forgot even to look for disappointment in his face.

#### Robert Browning Proposes

Nor, had she looked, would she have found it. The sight of this poor, lonely little woman, whose mind was so richly stored with priceless treasures, lying in her darkened chamber, filled to overflowing the cup of his great love. It was no mere sympathy he felt, but a wondering reverence and adoration for the beauty of her mind, her noble gentleness and absolute content with the hard lot she had to bear. But of those things Robert Browning did not speak. Nor was he so vulgar as to offer pity; he merely talked to her, talked to and made her happy.

And then, later in the day, after he had taken his leave, wrote a graceful little letter, in which he hoped he had not tired her, or stayed too long, or talked too loudly. And Miss Barrett replied. She was afraid, she said, that still he saw her not as she was, but only in his own imagination. But, oh, would that his fancies had not deceived him! Would that she could be always as he thought her!

Then Browning took up his pen. The letter has been destroyed—it is the only one of all his correspondence not preserved—and it was destroyed at Miss Barrett's own request. But what Browning wrote it is not hard to guess. They were hot, passionate words that he poured out on paper, the full torrent of his pent-up feelings. He, the curled darling of London drawing-rooms, who until now had gazed upon life and on his fellow-men as in a mirror, was stirred by the consciousness that another life had come into his own; roused by his need for that, the greatest of all human needs—the need for companionship. And he longed, and with a longing which now nothing could efface, to take this patient, suffering woman to himself, to have her for his very own, and to lavish upon her his great love and sympathy. That she should trust him, look to him for help and care, and give to him of the sweet treasures of her mind in return—he wanted nothing more.

#### Miss Barrett's Answer

Such thoughts as these they must have been which inspired his writing. And as she read his words a great dismay possessed Elizabeth. "I intended to write to you last night," she said in her reply, "and this morning, and could not. You do not know what pain you give me in speaking so wildly. And if I disobey you, my dear friend, in speaking (I for my part) of your wild speaking, I do it not to displease you, but to be

in my own eyes, and before God, a little more worthy, or less unworthy, of a generosity from which I recoil from instinct and at first glance, yet conclusively, and because my silence would be the most disloyal of all means of expression in reference to it. Listen to me, then, in this. You have said some intemperate things . . . fancies—which you will not say over again, nor unsay, but *forget at once, and for ever, having said at all*, and which (so) will die out between *you and me*, like a misprint between you and the printer. And this you will do for my sake, who am your friend (and you have none truer); and this I ask, because it is a condition necessary to our future liberty of intercourse. . . . Now, if there should be one word of answer attempted to this, or reference, *I must not . . . I will not see you again*. So, for my sake, you will not say it—I think you will not—and spare me . . . sadness . . . who have so many sadnesses and so few pleasures. . . ."

#### "Love Me for Love's Sake"

Her greater age, her delicacy, her unworldliness—all seemed to Elizabeth to debar her utterly from the gift of Robert Browning's love. She could not accept it, for she felt that in return she would never be able to give to him, strong, manly, and ambitious, that love which was his due. Instead, she would be a burden to him, like a millstone round his neck, handicapping him throughout his life. And then, again, she doubted the love he bore for her. She thought it merely to be the child of chivalry and pity. And she had no desire for such a love as that.

If thou must love me, let it be for nought  
Except for love's sake only. Do not say,  
"I love her for her smile—her look—her way  
Of speaking gently—for a trick of thought  
That falls in well with mine, and, certes, brought  
A sense of pleasant ease in such a day."  
For these things in themselves, Beloved, may  
Be changed, or change for thee—and love so wrought  
May be unwrought also. Neither love me for  
Thine own dear pity's wiping my cheeks dry—  
A creature might forget to weep who bore  
Thy comfort long, and lose thy love thereby!  
But love me for love's sake, that evermore  
Thou mayest love on through love's eternity.

But that such a love could come to her as that of which she dreamed, to Elizabeth Barrett did not seem possible. And so it was she wrote to Robert Browning, begging him to forget what he said in the madness of that moment. Then he withdrew his words. The gift even of this woman's friendship he could not afford to lose. Thus letters again began to fly between them, just as though nothing had happened to mar their sequence. And now, not only did Robert Browning write; throughout the summer he called regularly at the house in Wimpole Street. But Mr. Barrett knew nothing of those visits, and so the sweet friendship continued on its course. But that friendship surely could have only one ending. Already Browning had told Miss Barrett that he loved her, and in her heart she knew that



he had said the truth. Whilst for her own part she adored him. The rest was inevitable. In vain Elizabeth strove to preserve the barrier she herself had made. In the emotional atmosphere in which she and Robert Browning lived no barrier could stand. Gradually then it crumbled. They watched it until at last they both saw that nothing stood between them save the unspoken word, nothing save vain pretence.

And by this time the summer had gone. Already the yellow of autumn clothed the trees. Winter was again at hand. But winter—the mere thought of facing another winter tortured Elizabeth. She had gained much strength during the warm summer months, those months of companionship with Robert Browning, and was stronger now than she had been for many years. But—so her doctor declared—if she stayed in England for the winter, all the good that had been done would most assuredly be undone. She must not stay, then; she must go abroad—to Italy, to Pisa. He ordered her to do so. And she promised, saying she would leave England in October. Forthwith, then, Browning began to make arrangements to spend the winter at Pisa also. Everything seemed settled.

But then, at the eleventh hour, quite unexpectedly, Mr. Barrett forbade Elizabeth to go. "Do not be angry with me, do not think it my fault," she wrote to Browning, "but I *do not* go to Italy . . . it has ended as I feared. What passed between George and papa there is no need of telling; only the latter said that I 'might go if I pleased, but that going it would be under his heaviest displeasure.' . . . And so tell me that I am not wrong in taking up my chain again

and acquiescing in this hard necessity. The bitterest 'fact' of all is that I believed papa to have loved me more than he obviously does; but I never regret knowledge . . . I mean I would never *unknow* anything . . . even were it the taste of apples by the Red Sea—and this must be accepted like the rest."

But this gave Robert Browning the very



Elizabeth Barrett Browning, the poet wife of a poet, and the greatest woman singer of the Victorian era  
*Drawn in chalk at Rome in 1839, by Field Talfourd. In the National Portrait Gallery, London*

opportunity he had been eagerly awaiting. Again he wrote, reminding Elizabeth of what he had said in May, assuring her that his feelings in no way had changed since then, save to grow stronger, that he loved her, loved her with a tenderness and love which nothing could kill, and that he could find no true happiness until at last she should consent to give herself into his care.



"You have touched me," she wrote in reply, "more profoundly than I thought even you could have touched me. . . . Henceforward I am yours for everything but to do you harm—and I am yours too much, in my heart, ever to consent to do you harm in that way. If I could consent to do it, not only should I be less loyal . . . but, in one sense, less yours. . . . However this may be . . . none, except God and your will, shall interpose between you and me . . . . I mean that if He should free me within a moderate time from the trailing chain of this weakness, I will be to you whatever at that hour you shall choose . . . . only in the meanwhile you are most absolutely free—'unentangled' (as they call it) by the breadth of a thread—and if I did not know that you considered yourself so, I would not see you any more, let the effort cost me what it might."

And, as he read, Browning, so it seemed to him, attained the consummation of all happiness. So there was hope for him at last—nay, more than hope—victory loomed already clear in sight. "*My own*, now!" he wrote to Elizabeth in reply, "for there it is!—oh, do not fear I am 'entangled'—my crown is loose on my head; not nailed there—my pearl lies in my hand—I may return it to the sea, if I will!"

But he would never return it to the sea. Elizabeth knew this now; and she was very happy. But still for a year she resisted the man's importunity; and it was for his sake that she resisted. She loved him much too much to be willing to burden him with a wife many years older than himself, a wife whose days death already had numbered, unless—oh, unless, in his own mind, he were quite, quite sure. "'Self-deceived,' it was so possible for you to be," she wrote, "and while I thought it possible, could I help thinking it *best* for you that it should be so—and was it not right in me to persist in thinking it possible. It was my reverence for you that made me persist!"

#### The Wedding

And it was his love for her that made Robert Browning to persist. For each and every objection that she raised he had an answer ready. If it was on the score of money that she feared, he would abandon art and gladly—for her sake—sell his brains in Fleet Street; if on the score of health—on this score surely she had nought to fear; he would tend and care for her even as no woman could. How, then, could she resist him for long.

But one obstacle remained, which no argument could overcome, the tyranny of Mr. Barrett. In him neither Elizabeth nor Browning dared to confide the secret of their love. They knew too well what would be his answer; that he would never consent even to the idea of marriage.

And so it came about that on the morning of Saturday, September 12, 1846, Elizabeth, accompanied by her maid, crept out

of the house in Wimpole Street—the rest of the Barrett family had gone to Richmond for a picnic—called a cab, and drove to Marylebone Church. There Robert Browning met her; and there, in the presence of his cousin, who acted as witness, was married to her.

After the ceremony the little bride of forty, tottering with fear and excitement, returned to her home. And for a week she did not see her husband again; he had to content himself with her letters and her wedding present to him, the "Sonnets from the Portuguese." But then one day, while the family were at dinner, Elizabeth again stole from the house. On the doorstep Browning met her. They got into a cab, and together set out for Italy.

#### The End of the Story

Henceforth there was no more separation. During the fifteen years that still remained before them they were never out of each other's sight for more than a few hours, and in all this time had only one meal apart. Never have man and woman found a greater love or a greater happiness. Indeed, they realised to the very full that perfect peace "which passeth all understanding." Mr. Barrett, it is true, never forgave his daughter, refused even to see her, returned unopened her letters to him. But neither this, nor pain, nor lack of money could mar the bliss of this sublimely perfect life. Never even for a minute did the thinnest cloud of doubt, of disappointment come between them, until at last, in 1861, the worn veil of flesh fell peacefully from off the spirit of the woman whom Robert Browning loved with a love at which the world still wonders reverently.

It happened in the early morning of June 29. The wife was lying in her husband's arms, her head upon his shoulder, listening while he talked to her to ease her pain. Suddenly she opened her eyes, and looked up at him. "It is beautiful," she said. Then she passed away. And Robert Browning was left alone for thirty years with the memory of a love which even he could not fully comprehend.

Who could have expected this  
When we two drew together first  
Just for the obvious human bliss,  
To satisfy life's daily thirst  
With a thing men seldom miss?

And the memory of that love remained with Robert Browning indeed a perfect treasure. It lived always in his mind. "Death!" he once declared. "Death!" It is this harping on death I despise so much, this idle and often cowardly as well as ignorant harping. Why should we not change, like everything else? Death is life. . . . Without death, which is our crape-like, churchyardy word for change, for growth, there could be no prolongation of that which we call life. For myself, I deny death as an end of anything."

His love for Elizabeth Barrett certainly it did not end.



# FIRST LOVES OF FAMOUS MEN

Why an Heiress Refused Parnell—Dickens and Maria Beadnell—The Original of Dora Spenlow in "David Copperfield"—"A Wilful Coquette"—The Novelist's Great Unhappiness—A Three Years' Courtship followed by Tragedy—George Meredith and Bismarck

Two questions of peculiar interest have probably often suggested themselves to the student of romances of love and passion in which great men have found "love's young dream" shattered by the inconstancy of the one on whom they first set their affections.

Would the maidens to whom these men, who in after years were to startle the world with their genius, offered their love have rejected that love had they known of the fame which their wooers were ultimately to achieve? Furthermore, had these marriages to first loves taken place, what influence would they have had on the lives of the geniuses who afterwards wooed fame so successfully? Of course, it is merely a matter for conjecture. But in two or three instances there is evidence which seems to point to the fact that the "wilful maid" lived to regret the rejection, or jilting, of her first lover, and that the disappointment spurred the wooer to greater efforts in his work, and probably moulded his life on quite a different plan to that which he originally intended.

## A Politician's Passion

We get a striking illustration of this in the story of the first love of Charles Stewart Parnell, the great Irish leader. Parnell's first love experience came to him in County Wicklow, just after he became of age, and took possession of the family estates. He hunted frequently, and met a pretty Wicklow girl of good family but of slender means; but after many confidences and many adventures in the chase, Parnell seems to have relinquished the pursuit of both the fox and the lady.

When he was twenty-five years of age, however, Parnell paid a visit to Paris, and there met a young American heiress, "fair-haired, beautiful, and accustomed to the best society." They spent many hours together and ultimately became engaged. Then they parted for a time—she to go to Rome, and Parnell to return to Ireland, where he rode again to the hunt but "turned a cold shoulder on the Wicklow girls."

Then Parnell paid another visit to the French capital, and returned to prepare for his coming marriage. Suddenly, however, Parnell received a letter from Miss W——, telling him that she and her mother were going back to America immediately, and mentioning nothing about wanting to see him or about their engagement. Parnell followed her to America, and the engagement seems to have been resumed, when—and the words of Mr. John H. Parnell are quoted—"one day, as Charley thought everything was bright in regard to his

marriage, Miss W—— suddenly told him she was not going to marry him, making as excuse he was only an Irish gentleman without sufficient means to marry, with no name in public, and that she could not marry anyone without a great public name.

"This dumbfounded Charley, who could not tell for certain, except for those foolish objections, why she had cast him off. After trying his best to persuade her to marry him—beseeching her, and recalling all the happy scenes of their courtship and engagement, and she still refusing—he gave up the heart-breaking job."

Apparently, many years' elapsed before Parnell recovered from this jilting. He took to politics, with what result we all know, and never met his Miss W—— again. His brother, however, called on her years afterwards. She recalled everything, and in a burst of confidence said to her visitor: "Oh, why did I not marry dear Charley? How happy we should have been." But she afterwards agreed that that happiness would probably have precluded the fame which Parnell ultimately achieved.

## A Novelist's Heroine

This romantic episode in the life of the great politician reminds one of the jilting of Charles Dickens by Maria Beadnell, the original of Dora Spenlow in "David Copperfield," and Flora Finching in "Little Dorrit." It is a romantic chapter in the life of the great novelist, and of special interest to all lovers of Dickens. The facts concerning the romance were revealed but a short time ago in a privately circulated book, entitled "Charles Dickens and Maria Beadnell," which really consists of private correspondence between the novelist and the lady who jilted him.

When he was eighteen years of age, Charles Dickens became acquainted with the three daughters of George Beadnell, a Lombard Street banker. These were Margaret and Annie—who subsequently married the two friends by whom the novelist was introduced into the banker's domestic circle—and Maria, who was a year older than Dickens. At the time the introduction was effected Dickens had given up his work in a law office, and, having mastered a system of shorthand, was on the eve of becoming a member of the staff of a London paper. He at once fell in love with Maria Beadnell, and it appears that the young lady flirted with him very desperately. As a matter of fact, she has been described as a wilful coquette.

Apparently, Dickens recognised that his love-making was not being taken seriously,



for in one of his letters he says: "She made use of me to tease other admirers, and she turned the very familiarity between herself and me to the account of putting a constant slight on my devotion to her. I never had one hour's happiness in her society, and yet my mind all round the four-and-twenty hours was harping on the happiness of having her with me unto death."

For three years the affair went on, and then Dickens realised that his love quest was hopeless. He appealed in vain to the girl whose caprices maddened and gladdened him alternately. He had endured more from his sweetheart than probably any creature breathing ever bore from a woman before. The end of it all was a cold reply that held out no hope, and so the parting came, and for twenty years they saw no more of one another. In 1836 Dickens married Miss Catherine Hogarth, but although his marriage for a time was happy enough, he felt "the one happiness had been missed."

#### A Tragic Ending

In February, 1845, Maria Beadnell was married to Henry Louis Winter. She was then thirty-four. Ten years after her marriage Mrs. Winter wrote to Dickens. Dickens was delighted. He replied warmly, if not exuberantly. He recalled their old trysting-place, her green cloak, his happiness, his misery. He said he had never heard the name Maria without starting. He referred her to "David Copperfield," and told her she would see touches of herself in Dora. He asked her to read the book and to think "How dearly that boy must have loved me, and how vividly this man remembers it!"

The end of the story is tragic enough. Mrs. Winter sought to continue the correspondence with her old admirer, but without success. Then Mr. Winter failed, and the chagrined wife appealed to the lover of her girlhood for help without avail, and the romance ended long before Mrs. Winter's death, in 1886.

A curious fact regarding the jilting of famous men is that through pique they have occasionally been led into marriages which have resulted in the utmost misery for both husband and wife. There was John Ruskin, for instance, who fell in love with the beautiful Rose de la Touche, whom he wooed with poems, romances, and dramas and mute worship, receiving nothing in return but chilly indifference and lively ridicule. The result was that at the age of twenty-nine he married a lady of great beauty, Miss Grey, of a family long intimate with the Ruskins. It was a somewhat hurried act, and brought no happiness to either. Ruskin was immersed in his studies and projects, while his wife was devoted to society, and six years after the marriage she left him, and ultimately became the wife of John Everett Millais.

#### A Sad Blunder

And very little happiness attended the first marriage of the great Victorian novelist, George Meredith, who was first wedded, in 1849, to Mary Ellen Nicholls, widow of Lieutenant Nicholls, and daughter of Thomas Love Peacock. Meredith very rarely referred to this marriage, but on one occasion he said: "No sun warmed my roof-tree; the marriage was a blunder. She was nine years my senior." And Meredith was led into this marriage on account of a previous love disappointment.

It is some satisfaction to note that when the first Mrs. Meredith died, in 1860, this great writer enjoyed some twenty years of much happier domestic life with Miss Vulliamy, a lady of French descent, who married him, in 1864, and died in 1885.

Some interesting revelations are given in a Bismarck biography published in 1909, concerning the Iron Chancellor's youthful loves. It was "a charming English girl"—a Miss Russell, to whom the young statesman first paid ardent court. Bismarck was twenty-two years old, and had just mounted the first rung of the ladder as a "referendar" at Aix-la-Chapelle. He met Miss Russell at Wiesbaden, in 1836, in the company of her uncle and aunt, "the Duke and Duchess of C." The young people's acquaintance was renewed in 1837, and on that occasion Bismarck made no secret of his passion.

Bismarck is said by his biographer to have been so devoted to Miss Russell that he neglected pressing official duties to follow her to Switzerland, and a betrothal "appears actually to have taken place."

Shortly afterwards the engagement to the "irresistible English miss" was broken off, "when, where, or why," writes the biographer, "nobody seems ever to have heard." But Bismarck took it much to heart, and for a long time was melancholy and depressed.

It would appear that some men of genius have believed that it was better to love foolishly than not at all. Leigh Hunt loved a good girl whose spelling was unconventional. Hazlitt, the brilliant essayist, loved the pert, coarse daughter of his landlady. He wrote her a letter which she never answered, and suffered cruel disappointment when he caught her flirting with a fellow lodger.

And then there was the practical Scotch girl, Charlotte Carpenter, who was Walter Scott's first love. She, however, not only hated literature but objected to writing to the novelist. He wrote her, saying, "You must write me once a week." She replied, "You are quite out of your senses, and you need not put in so many 'musts' in your letters. It is beginning too early."

Among other love disappointments of great men might be mentioned Carlyle's advances to Margaret Gordon, afterwards Lady Bannerman, the original of Blumine in "Sartor Resartus," and that of Charles Lamb, who threw his heart at the feet of a clever actress, and, being refused, accepted his defeat with resignation.





## NEEDLEWORK

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

*Embroidery*  
*Embroidered Collars and*  
*Blouses*  
*Lace Work*  
*Drawn Thread Work*  
*Tutting*  
*Netting*

*Knitting*  
*Crochet*  
*Braiding*  
*Art Patchwork*  
*Plain Needlework*  
*Presents*  
*Sewing Machines*

*Darning with a Sewing*  
*Machine*  
*What can be done with*  
*Ribbon*  
*German Appliqué Work*  
*Monogram Designs,*  
*etc., etc.*

## MANY METHODS OF PAINTING UPON SATIN

By A. M. NADIN

**S**ATIN, with its smooth, gleaming surface and soft, undulating folds, offers to the artist ideal facilities and attractions possessed by few other fabrics.

It is, therefore, frequently chosen as a background upon which to delineate the thousand-and-one delicate designs and dainty fantasies that clever feminine fingers love to execute for the adornment of their homes or of their own fair persons.

Satin being amenable to treatment by many different methods suitable for various purposes, it may be of interest to enter somewhat fully into the several styles of painting widely practised at the present moment, some of which, old and well-tried favourites, date back to former centuries, while others are of more modern invention.

With this object in view, a diagram is given in this number (page 5634), containing full-sized designs of poppies with their accompanying leaves, buds, and seed-vessels, together with a typical Dutch scene, depicting windmills, waterways, and shipping. The shading is indicated to a certain extent. These designs can be combined in numerous ways. The flowers may be used singly or in groups; their stems may be elongated to any extent; the landscape can either appear alone, considerably gaining in importance by the simple expedient of lengthening the horizon line and placing a greater distance between the various objects; or it may be used as a background for a study of poppies, in the fashion seen frequently on fans, menu-cards, or decorative panels. In these days, with so many aids to amateur artists available, no one need hesitate to

attempt such simple subjects on the score of insufficient art training. Given good taste, a light touch, and a certain artistic feeling, much can be done with the help of good tracing paper and a trusty ivory or bone tracer. A good outline is half the battle; and here it is advisable to utter a word of warning as to the indiscriminate use of blue or black carbon paper when white or pale coloured satin is the material to be decorated. Excellent in itself, and suitable for many purposes, it is apt to soil the delicate fabric, and to leave a thicker outline than is necessary, and one that it is often difficult to obliterate entirely, especially in the case of a water-colour drawing.

It is very little more trouble to reverse the first tracing (which should be done with Indian ink), and to go over the outline with a sharp B.B. pencil. Then pin the tracing, pencil side downwards, over the satin, and once more draw in the outline with the bone tracer or a hard lead pencil. The result will be a clear, clean outline without unsightly smudges (which may, or may not, be flicked off with a silk handkerchief) or thick, dark lines to mar the work.

Satin of good quality is necessarily somewhat expensive, and it is a pity to run any risks, especially as freshness and immaculate cleanliness play no unimportant parts in the appearance of the completed object.

### Etching on Satin

As this title is calculated to call up visions of copper-plates, acids, and all the elaborate paraphernalia of the etcher, we hasten to assure our readers that the term





Suitable designs for painting on satin. Each item can be used separately, or, by shifting the tracing paper, a continuous pattern can be transferred on to the material





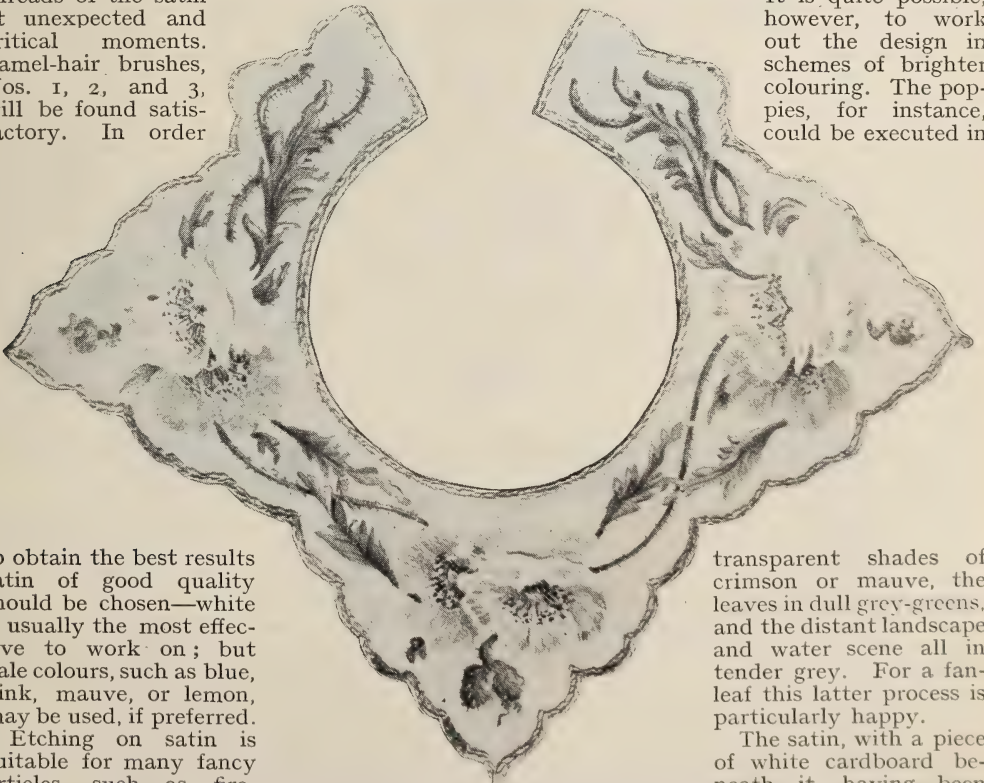
A pretty subject for etching on satin. The work should be mounted as a miniature fan

"etching" is used advisedly, and in a somewhat misleading manner, as descriptive of a process for the successful achievement of which no more formidable implements are needed than drawing-inks or moist water-colours and a few fine paint-brushes, the crow quills formerly employed for the work having been discarded from a disastrous tendency they evinced to splutter and catch in the threads of the satin at unexpected and critical moments. Camel-hair brushes, Nos. 1, 2, and 3, will be found satisfactory. In order

a fan-leaf, such as appears in the illustration, is a favourite subject for decorating, and can be mounted as one of the miniature fans which have quite superseded the larger ones so long in vogue.

Monochrome is undoubtedly the best to use, all the effect of a delicately finished pen-and-ink drawing being obtainable in pleasing tints of sepia, Payne's grey, or ivory black.

It is quite possible, however, to work out the design in schemes of brighter colouring. The poppies, for instance, could be executed in



to obtain the best results satin of good quality should be chosen—white is usually the most effective to work on; but pale colours, such as blue, pink, mauve, or lemon, may be used, if preferred.

Etching on satin is suitable for many fancy articles, such as fire-screens, cushions, sachets, and opera-bags;

transparent shades of crimson or mauve, the leaves in dull grey-greens, and the distant landscape and water scene all in tender grey. For a fan-leaf this latter process is particularly happy.

The satin, with a piece of white cardboard beneath it, having been affixed to a drawing-board with drawing-pins,

Pink and white poppies painted in body colour upon a white satin pointed collar, edged with a fancy trimming to match the green of leaves and stems



the design is transferred in the manner previously described. The outline is then lightly defined with a brush and the shadows indicated. A sheet of thick blotting-paper must be at hand to absorb superfluous colour, and the brush should never be used very full. Details are then added and shading accomplished by means of stippling or cross-hatching lines, the water, sky, or distant horizon being very lightly washed in. It is always easy to strengthen shadows, while high lights, once lost, are impossible to recover unless Chinese white is resorted to, necessarily entailing loss of transparency.

#### Painting in Gouache or Body-colour

In striking contrast to the above are paintings done in Gouache or body-colour,

subjects adapted to this much-admired form of art, but that, on the contrary, the larger the flower, the better the effect. Poppies, therefore, are quite *en règle* for expression in this delightful medium, and as the process very closely resembles needlework it is a particularly appropriate decoration for evening gowns, revers, belts, scarves, and motifs. One of the latter, in semi-conventional style, is illustrated. The poppies in this case are in shades of mauve, and the leaves in terra-verte. The process of French pen-painting having been previously fully described in this magazine (page 2130, Vol. 3), it will not be necessary to enter into details; suffice it, therefore, to remind our readers that they need not be afraid of using a generous amount of well-prepared



a style greatly in favour for the ornamentation of dress accessories and dainty ephemeral trifles of all sorts. It is easily and quickly done, Chinese white, laid on in smooth, even washes, forming the basis of every design. Over this primary coating, when it is perfectly dry, water-colours mixed with white are washed on carefully, so as not to disturb or rub up the foundation. Finally the deepest markings and shadows are added in pure tints. The pointed collar illustrated shows a simple arrangement of pink-and-white poppies on a ground of white satin edged with narrow fancy trimming in shades of green to match the leaves and stems. Very tasteful dress panels and garnitures may be contrived (with the help of the diagram), in which careless sprays of poppies, with very long stems but little or no foliage, figure most effectively.

#### French Pen-painting

French pen-painting has undoubtedly achieved great success; artists are just beginning to discover that rococo designs and tiny floral devices are not the only

A poppy motif in French pen-painting, edged with gold and with an application of beads and jewels. The motif should be worked in colours to suit the costume it is to adorn

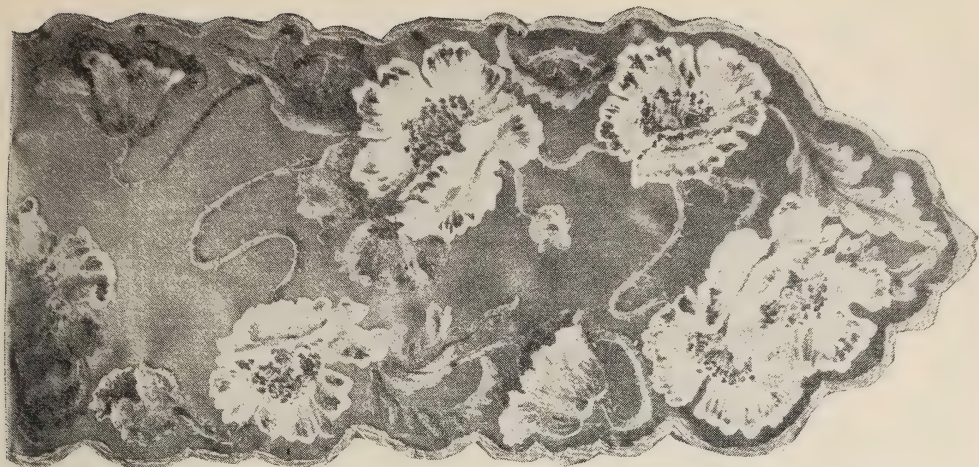
paint, and must endeavour to follow the curves of the leaves and petals, and should not omit the delicate hairs on the stems, so characteristic of the plant.

The motif, when dry, is easily cut out, mounted on net cut half an inch larger all round, the join hidden by narrow gold edging, and the border enriched by the addition of a few beads sewn on in groups with large jewels at intervals, and a final outer edging of gold. Colours to suit any costume may, of course, be adopted.

#### Pastinello Painting

Pastinello, the sister art of pen-painting, is too well known and widely practised to need much description. Lately this fascinating handicraft has blossomed out as a novel and effective hat-trimming. Its durability certainly well fits it for the part. Being impervious to a passing shower it is very well adapted for seaside or country wear, and hat-bands embellished with rustic wreaths in sparkling Pastinello work are both uncommon and stylish. The charms of black satin as a background have been sung so often that it is superfluous to say more in its praise. Flaming poppies are





A hat-band in Pastinello painting on mole-coloured satin. The border is done in irregular lines of Pastinello, and no edging is required

extremely handsome on black, so also are the same flowers carried out in the dead white so much seen of late on the best models.

The design illustrated is in a harmonious scheme of grey, ivory black, burnt sienna and flake-white alone being used, on a foundation of mole-coloured satin. The border is done in irregular lines of Pastinello, following the curves of the pattern. It is cut out when the hat-band is finished, no other edging being required.

#### Oil-painting upon Satin

Oil-painting, perhaps the oldest method of all in connection with satin, has been left to the last, more up-to-date processes having relegated this old-time favourite to the background. There is much to recommend it, however, as it is an art especially adapted to landscape painting, such slight and sketchy subjects as windmills by the water-side, with flat expanse of distant meadows, brown-sailed barges and white-winged birds, lending themselves admirably to expression in this medium. Glove and handkerchief boxes are frequently adorned with landscape subjects such as these, while newest of all are the handy and useful little trays recently brought out, made in wood,

with removable backs, all ready to hold a bit of choice needlework or an example of carefully finished painting. The glass affords perfect protection, the work is displayed to the utmost advantage, and can be changed at will. One of these has been utilised as the framework of the design illustrated, which is carried out in light tones, in oils, sable brushes alone being used, as the subject is small. No preparation or sizing of the satin is necessary, if a really good medium is employed, to prevent the paint from running or cracking. For this purpose the old and well-tried "Adolfi" medium may be confidently relied upon.

Painting on satin offers a wide field to the artistic worker, and the results of her labours can be utilised in many directions.

As already suggested, various items of feminine attire may be enriched by a painted design, floral or conventional as personal taste may dictate. The everyday items that go to the furnishing of the home offer an even wider field. One lovely fire-screen that lingers in the memory was lightly washed over with pale tints for the background, and a spray of magnolia blossom, natural size, boldly painted across. The effect was excellent and uncommon.



A dainty sketch in oils on white satin, glazed and mounted as a little tray with a removable back



# BLACKBERRIES IN DESIGN

A Pretty and Effective Tea-cosy—A Child's Yoke and Cuffs—Materials Required—Hints for Colours

THERE is not a plant, flower, or even weed, growing in woods, at the roadside, or in waste places, that cannot be utilised to form a handsome design.

An exceedingly pretty book-cover was founded on the groundsel, that very humble plant generally associated with canary birds.

The blackberry is a particularly adaptable design, for both flower and plant lend themselves emphatically to schemes of decoration, especially the large leaves, which form an excellent finish to the more showy ornamentation obtained from the other part of the plant.

In the tea-cosy illustrated, the addition of a spider's web pulls the whole design together very effectively.

the tea-cosy were finished off with a frill of the same colour and material, or a ruching of soft green or crimson ribbon.

## Design for Child's Frock

The child's yoke and cuffs are worked in outline on linen in pale blue silk. As a rule, all dress trimmings look better if executed in soft colours. Mid-Victorian children were made to wear merino or cotton frocks decorated with sky-blue forget-me-nots and scarlet pimpernels, with the greenest of green leaves. It was not an artistic period.

The yoke and cuffs (which can be traced off from the design) can quite successfully be carried out on a dark colour, and in any material.



The blackberry design as embroidered upon a tea-cosy. The pattern is improved and strengthened by the addition of a spider's web

The material used is a piece of cream-coloured linen embroidered in natural colours in satin-stitch, or other filling-in stitch; and the cost is very inexpensive, for the workbag can be ransacked for mallard silk, no matter how varied are the shades. As a matter of fact, odd tints in needlefuls of any length are most suitable for autumn hues.

## The Use of Remnants

The linen itself can sometimes be purchased in remnants for a mere trifle at a fancywork shop; and often inquiries for "odds and ends" puts one in touch with untold treasures which are obtainable at less than half price of what would probably have to be paid if they were bought in the ordinary way by the yard.

The effect would be greatly enhanced if

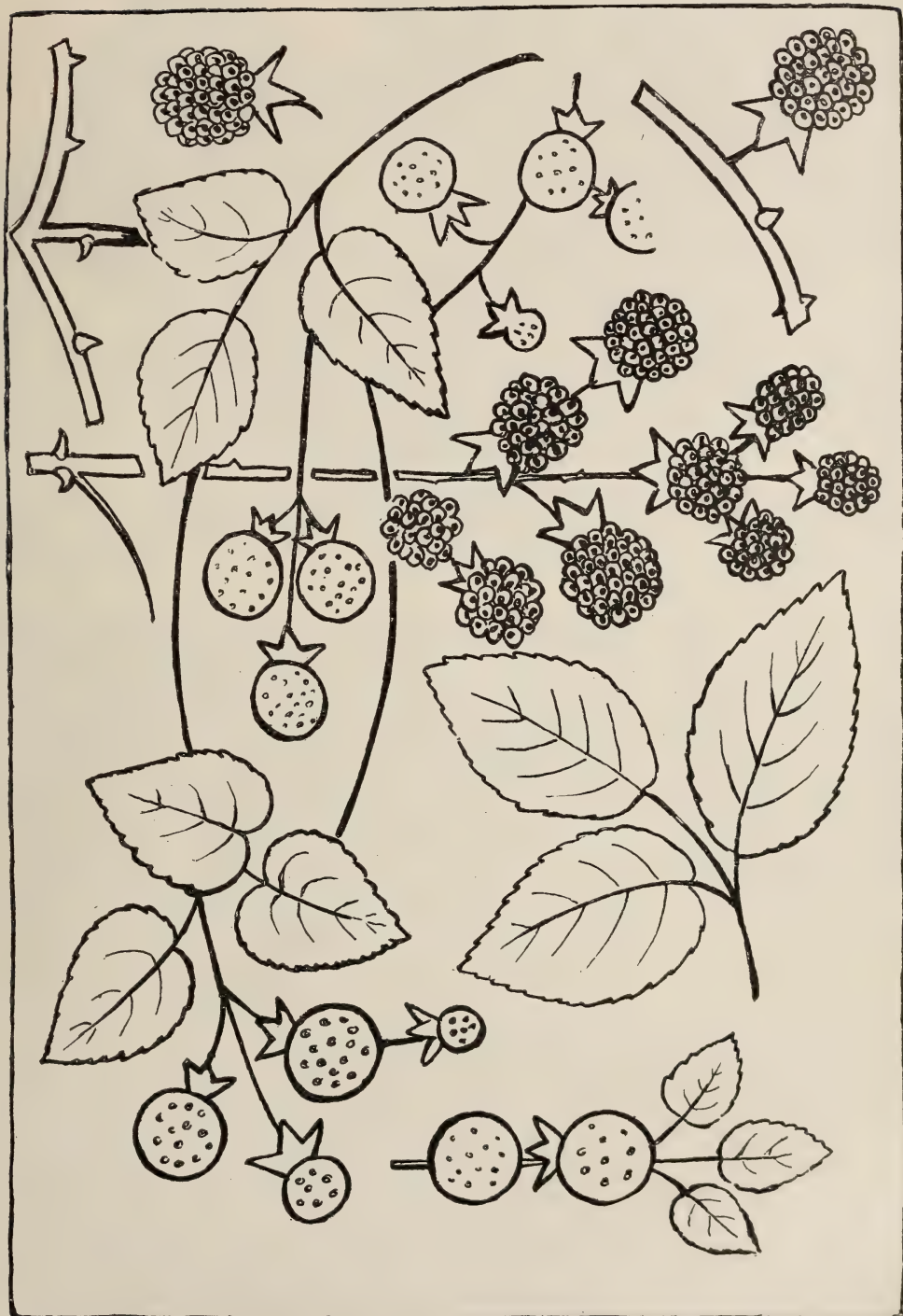
The pattern looks nice worked in the same colour as the frock, coarse thread being suitable for cottons; while for satin or silk, mallard silk is the most successful. For a change the design could be filled in, as in the case of the tea-cosy, and all in one colour if preferred.

Another variation would be to cut out the leaves in red or green linen, and appliqué them on to the cream linen background, first tacking them carefully down, then button-holing them round with silk or linen thread, as desired.

A tea-cosy would look very well with the outline of the blackberry design executed in gold or silver thread on either brown or dark green serge. In this case the blackberry fruit could be done in bead-work.

The natural spray of blackberries given





An artistic blackberry design which can be utilised in a variety of forms on almost any material. The pattern can be transferred by placing it under tracing paper and outlining with a soft lead pencil





The embroidered yoke of a child's frock. A soft colour should be chosen for the embroidery silk or thread, or the design will look well worked in the same shade as the frock

could be traced off and made to serve various purposes. It would look well on glove or handkerchief cases, as well as make an effective nightdress-case.

In fact, given a few working designs, there is no reason why the greater part of one's wardrobe, and, indeed, many things in the home, should not be beautified at the expense of comparatively little time and trouble.

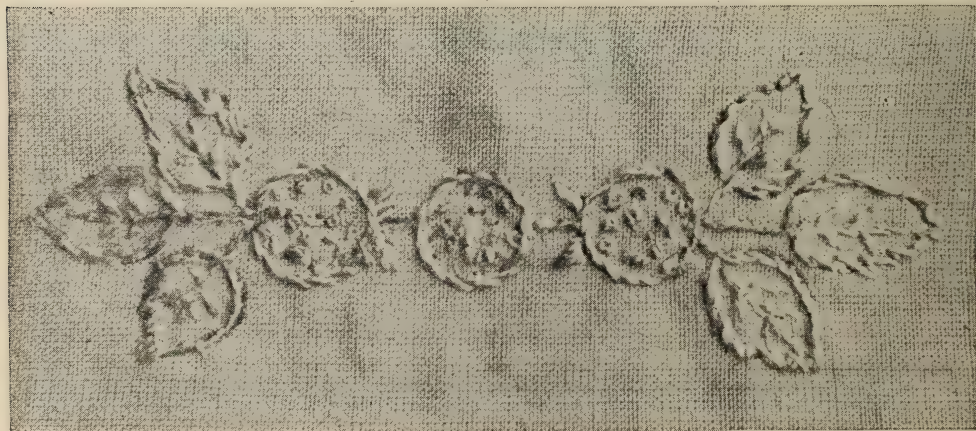
The designs given on the preceding page can be used over and over again if the following method be adopted.

Lay a piece of tracing-paper or cloth over the page, and place a piece of firm card under it. Then go over the lines with a soft lead pencil.

To transfer the whole or any part of the

design to the material to be embroidered, lay a piece of carbon paper face downwards on its surface, with the traced design over it, and go over the outlines with a blunt point, such as the end of a knitting-needle or crochet hook. The pattern should be clearly defined on the material ready for working.

The charm of the bramble in needlework is that it can be arranged in its natural lines and graceful curves. A spray may appear to have been thrown carelessly on to a cushion, and embroidered as it fell. Or, should the worker prefer, she may conventionalise the leaves and berries, and arrange them more stiffly with equally good effect.



A pretty design for the cuffs of a child's frock or overall



# CROCHET AND KNITTED WOOLLIES

## A COSY MOTOR-BONNET IN FAN STITCH

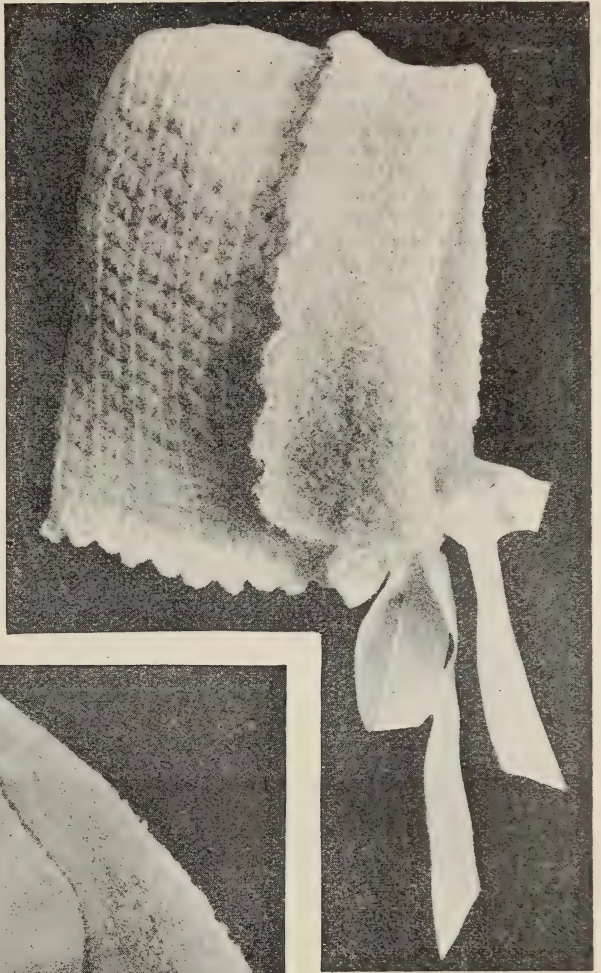
Instructions for Working the Fan Stitch—Ostrich and Fleecy Wool—Quantities—Size of Hook Required

**T**his bonnet has been specially designed for motoring, but there are many other occasions on which it can be worn.

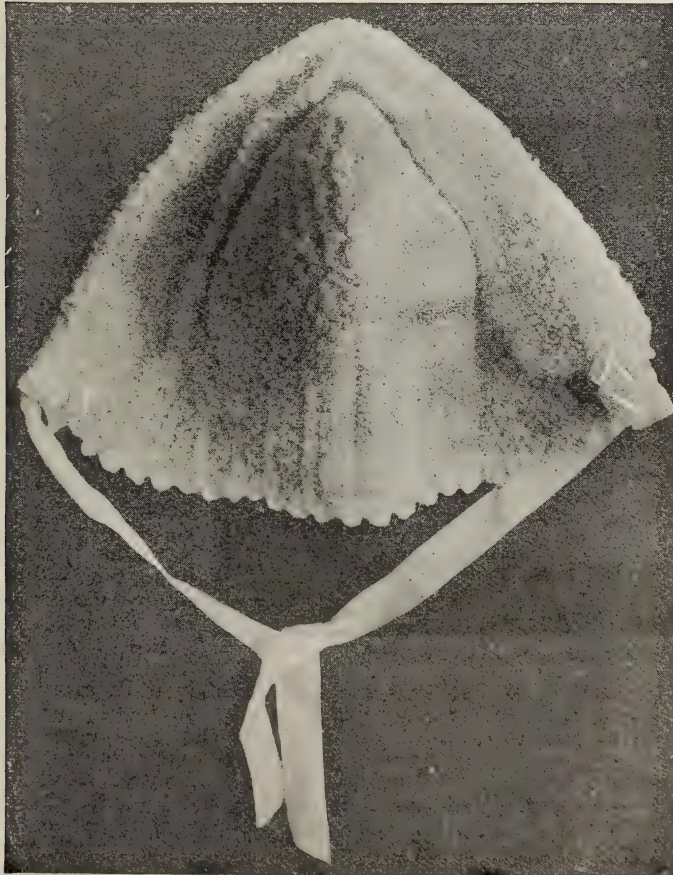
The front is made of ostrich wool, its softness adding much prettiness to the face.

Materials required are 3 ounces of 4-ply fleecy wool and a  $\frac{1}{4}$ -lb. ball of ostrich wool, also a bone crochet hook, No. 7.

Commence by working 27 chain in the fleecy wool, then from the second chain loop from hook draw up 5 loops through 5 chain stitches, making 6 loops on the hook. Put the wool over the hook, and draw it through the 6 loops. Crochet \* 1 chain, and draw up a loop in the small space made by this stitch. Draw up a



A side view of the bonnet. A rosette of satin ribbon should be fixed to each side and end in a long string



A dainty yet cosy motor-bonnet in ostrich wool. The back is here shown.

second loop through the last back stitch, and repeat into the next 2 chain. Draw the wool through the 5 stitches on hook, and continue from \* until 12 patterns are completed.

At the end work 5 patterns into 2 chain, taking up some of the stitches from the back when necessary.

Continue with patterns down the other side of chain, making 29 in all.

Turn the strip, and work 1 double crochet into the back of each stitch.

**3rd row:** Work 33 fan-stitch patterns, raising four at the crown, as in the first row.



4th row : 1 double crochet in the back of each loop.

5th row : Work 36 patterns.

6th row : 1 double crochet in each stitch.

7th row : Work 38 patterns.

8th row : 1 double crochet in each stitch.

9th row : Work \* 40 patterns.

10th row : 1 double crochet in each stitch.

Repeat from \* for 14 rows.

Along the bottom edge of the bonnet work 1 double crochet in every stitch, and when this has been completed, begin by crocheting 1 double crochet in the first chain ; work \* 3 chain, miss the second chain on under row, and in the third make a double crochet.

Repeat from \* to end of row.

With the ostrich wool work 1 double crochet in each loop round the front of the bonnet. Turn, and continue working until a width of 5 inches is obtained. Edge this border as follows :

One double crochet in the first chain, \* 5 treble ; miss the second chain stitch on under row, and in the third work a double crochet. Repeat from \*.

Turn the border back, and tack it lightly down here and there to keep it in position.

Finish the bonnet off with a rosette of satin ribbon at each side, with strings to tie.

### BABY'S UNDER-JACKET

**H**EAVERY cloaks edged with quilted satin belong to a past age, and thinner, lighter cloaks, which do not weigh heavily on the neck and shoulders of the young child, have taken their place.

Extra warmth and comfort are provided by the wearing of a woollen jacket under the cloak, and by this means the arms are well covered.

Several little jackets should find a place in the layette, since they are useful for night wear as well as day wear, and protect the upper part of the body, which is all too frequently exposed when the child is restless at night.

The jacket shown in the illustration is knitted with white vest wool, as it is less liable to shrink in the wash than the softer

20th to 23rd rows : Purl 4, knit 4, to end. This reverses the order of the pattern, and produces the chequered effect.

Change the working of the stitches after each set of four rows until 48 rows in all have been knitted.

Cast on 48 extra stitches to the 40 already on the needles. Turn, and knit the 48 stitches plain ; continue the pattern on the first 40 stitches, then cast on 48 more stitches, making 136 in all, which, when folded over, will form the back and one front of the jacket.

Continue the pattern on the 136 stitches, changing the order of purl and plain after every four rows.

Work 16 rows with this increased number of stitches, after which knit and purl 56 stitches, cast off 24 stitches, and knit and purl the remainder.

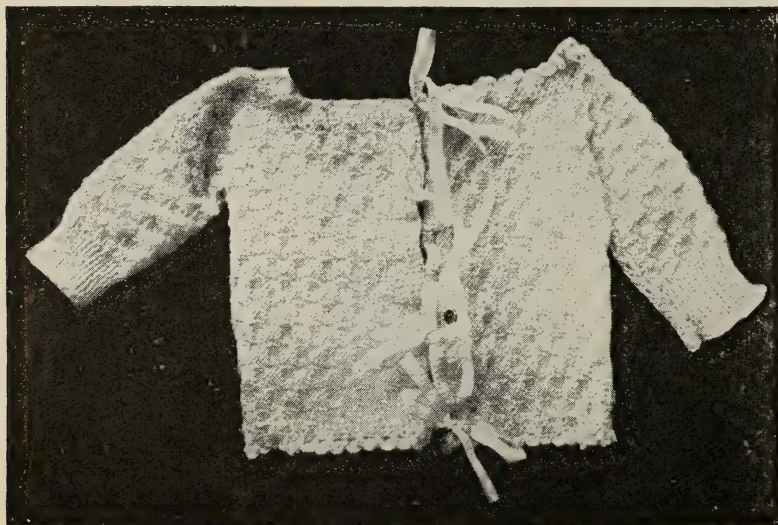
On the latter set of 56 stitches continue the pattern for 36 rows, and cast off. This forms the left front.

On the former set of 56 stitches continue the pattern for 72 rows, and then transfer the stitches to a spare needle or a piece of twine. Break off the wool, but leave an end sufficient to make a strong join when the right front has been knitted.

For the right front cast on 56

stitches, and knit the chequered pattern for 36 rows, taking care to commence in such a way that it continues the pattern where it ended when the left front was cast off.

When 36 rows have been knitted, cast on an additional 24 stitches, and knit the stitches of the back part which were set off on the spare needle. This brings the number back to 136, such as formed the part over the left



A baby's knitted under-jacket of light weight and charming design

Berlin wool, but either could be used. Two ounces of wool and two yards of narrow white ribbon are required, also a pair of No. 10 bone knitting needles.

Cast on 40 stitches and knit 15 rows of ribbing, of 1 plain and 1 purl, to form the cuff of one sleeve.

16th to 19th rows : Knit 4 plain, purl 4 to end of row.



shoulder. Continue the pattern for 16 rows. Cast off 48 stitches at each end, and on the 40 middle stitches continue the pattern for 48 rows. Knit 1 and purl 1 for 15 rows. Cast off.

The jacket is now folded over and sewn on each side, so as to join the sleeves and the fronts and back together with one long seam under the arms.

Crochet round the neck, and along the sides and the bottom, two rows of double

crochet. Along the bottom and round the neck work a row of loops by working 3 chain and 1 double crochet into each third stitch of the previous row, and into each of the loops thus formed 1 double crochet, 3 chain, 1 double crochet.

Run ribbon through the eyelets at the neck to form a draw-string, and arrange two pairs of strings down the front and a draw-string round the bottom.

### AN INFANT'S BOOT

FOR a child's first boot, half an ounce of Andalusian wool is required, and No. 16 needles; but for a larger size, suitable for the short-coating period, an ounce of Berlin or vest wool and No. 14 needles are required.

Cast on 51 stitches.

1st row : Plain.

2nd row : Purl.

3rd row : Plain.

4th row : Slip 1, \* make 1 by bringing the wool to the front as for purling, and passing it back over the needle in knitting the next stitch. Knit 1, slip 1, knit 2 together, then draw the slipped stitch over the stitch thus made. Knit 1, make 1, knit 1. Repeat from \* to the end of row, knitting the two end stitches plain.

5th row : Purl.

Repeat the 4th and 5th rows alternately until 34 rows have been knitted.

35th row : Plain, instead of purl.

Knit two more plain rows to form two ridges on the right side of the work.

38th row : Knit 1, \* wool in front, knit 2 together. Repeat from \* to end of row. This makes a row of eyelets through which a narrow ribbon is run to secure the boot at the ankle.

39th row : Plain.

40th row : Knit off 18 stitches on one needle. Take another needle, and knit off the next 15 stitches, and on these stitches knit a strip consisting of 14 rows to form the instep, continuing the pattern. Then knit 6 plain rows *without* increasing or decreasing. Again knit 6 rows of plain knitting, on each alternate row decreasing one stitch at each end until the stitches are reduced to nine.

Pick up 14 stitches at each side of the instep strip, and put them on the needles containing the 18 stitches at the ankle, and continue the foot of the boot in plain knitting, shaping by increasing and decreasing as follows :

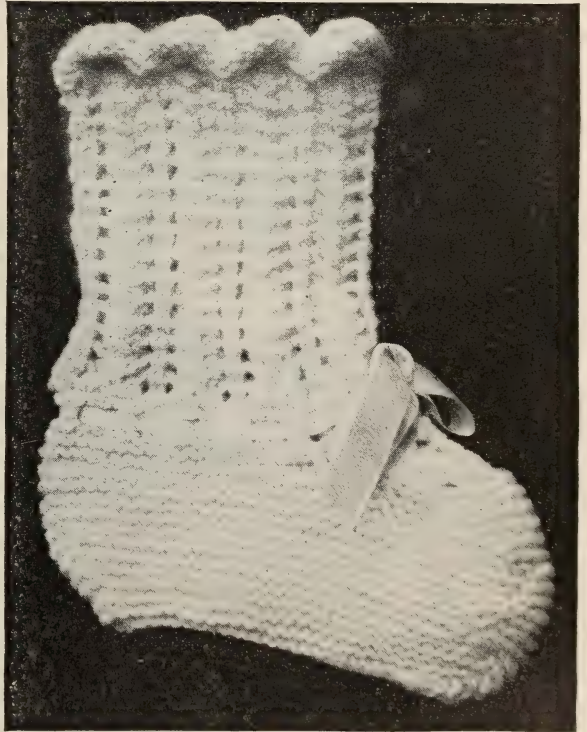
Knit backwards and forwards on the three needles as if all the stitches were on one needle, on each alternate row increasing a stitch at the beginning and end of the *instep* needle, until the number is increased to nineteen.

Knit 8 rows *without* increasing or de-

creasing, and then commence to shape the under part of the boot. At the beginning of the right-hand needle knit 2, slip 1, knit 1, lift the slipped stitch over the knitted stitch, and continue plain to the end.

At the beginning of the instep needle slip 1, knit 1, lift the slipped stitch over the knitted stitch, knit plain to end, and knit the last 2 stitches together. Knit the third needle plain to within 4 stitches at the end, knit 2 together, knit 2.

Decrease in this way on alternate rows on the side needles, but on *each row* decrease at each end of the instep needle until 1 stitch



Infant's boot knitted in Andalusian wool

only remains. Knit to end, then cast off.

Sew the edges of the sole together, and also those at the back of the leg. Finish off by running half a yard of white lute-string ribbon through the eyelets, and tie in a bow.

NOTE.—With the exception of the fancy knitting over the instep, the foot of the boot, from the 35th row, may be knitted in coloured wool in sock and slipper effect.





## WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

### Home Dressmaking

*How to Cut Patterns*  
*Methods of Self-measure-*  
*ment*

*Colour Contrasts*

### Boots and Shoes

*Choice*  
*How to Keep in Good Condition*  
*How to Soften Leather, etc.*

*Home Tailoring*  
*Representative Fashions*  
*Fancy Dress*

*Alteration of Clothes, etc.*

### Furs

*Choice*  
*How to Preserve, etc.*  
*How to Detect Frauds*

### Millinery

*Lessons in Hat Trimming*  
*How to Make a Shape*  
*How to Curl Feathers*  
*Flowers, Hatpins, Colours, etc.*

### Gloves

*Choice*  
*Cleaning, etc.*  
*Jewellery, etc.*

## PARISIAN WOOL TRIMMINGS

An Uncommon Trimming—Choice of Colours—Small Flowers Mounted on Tulle—Woollen Flowers on Lace—Charm of Woollen Flowers on Gowns

ABOUT the last thing in the world which we should imagine would fascinate the Parisienne mondaine is wool trimming for hats, coats, dresses of silk, and the filmiest chiffon. But crude flowers of wool are immensely popular.

I must pause a moment—I should not use the word crude, for on a Parisian confection we never feel the crude touch; it is the bizarre combined with the most artistic developments which are so marvellously attractive. Do you remember as children how we used to gaze in wonder at the gorgeous woollen flowers our grand-

mothers used to make with such skill? Flowers of much the same persuasion now find their

place on the modish hat of the moment. There is something particularly attractive about these old-world flowers of wool. I saw a most delightful white satin hat the other day with an exquisite sweeping brim, and the hat was encircled by a wreath of white woollen flowers with vivid yellow centres. Let it be whispered that if you pay a visit to the passementerie departments of some of the large shops in Paris you will find that these flowers will prove



White woollen flowers around the crown of a hat are an uncommon trimming. The work is of the simplest, and can be carried out in various schemes of colour





Detail of woollen flower, worked in shades of blue, green, and black, with bizarre effect

extremely costly if bought in any quantity. For an ordinary crown of a hat you will require a dozen flowers, and it would be far better to make them at home. The petals of the flower illustrated on the next page are made with the old-fashioned crochet stitch. First of all make a chain long enough for your petal, and this is worked in plain crochet stitch each side of the chain. That is, go up one side of the chain, turn round, and come down the other side. This crochet forms the petal. Each petal is made separately. About fifteen petals make a good-sized flower.

The centre of the flower is made by a circle of crochet, crocheted very tightly with a rather finer needle than the one used for the petals. It is turned inside out after it is completed. The petals of white wool are crocheted around this after it is finished.

These flowers are extremely smart when the petals are worked in the modish amber shade and the centres in dull brown. They look like the dearest

little sunflowers imaginable. Trimmings on hats are either worn at a giddy height or perfectly flat; there seems to be no happy intermediate state of wearing our hat adornments.

If you like the "high note," these woollen flowers look charming mounted on a wing of tulle. Some of the flowers are delicately small, and are worked in the finest Shetland wool; they make a most fascinating border to a chou or bow of ribbon, or a delightful edging to a smart velvet hat.

Rather crude blue and green flowers look fascinating on a black satin hat. The centres of these woollen flowers are black. The leaves are made as described for flower number one. The petals are formed by graduated scallops of double crochet; a little crocheted bob of

black wool finishes off the centre of the flower. These are indeed fascinating hat trimmings, which you can wear at all seasons of the year if the need be.

The lapels of a tailor-made coat are extremely smart when adorned by woollen flowers worked on canvas. I saw an



Small crochet flowers may be mounted on a wing of tulle. They should be worked in the finest Shetland wool

They should be worked in the finest





Crude blue and green crochet flowers are effective on a black satin hat. The centres of the flowers should be black

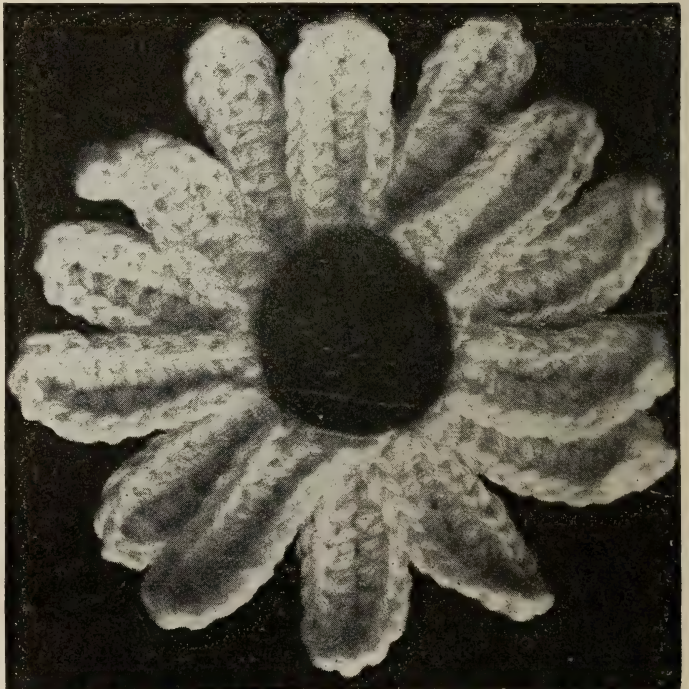
unusually fine example of this bizarre embroidery on a very *chic* coat the other day. The coat was of the modish velvety whipcord, in a dull shade of amber. The wool trimming on each lapel was worked in vivid emerald green, black, cerise, blue, and yellow, and the flower was further embellished with gold beads. These flowers are worked in buttonhole and crewel stitch upon canvas, and when completed they are cut away from the canvas, as shown on the next page. The flowers are then stitched neatly on to the lapels of the coat. Cuffs also look very delightful embellished in this manner.

A dainty blouse of nylon or lace is quite enchanting when decorated around the neck and cuffs with these woollen garlands of flowers.

Evening gowns are also extremely *chic* when decorated with flowers worked in crewel wools. The flowers look delightful worked in crewel wools in mauve, brick red, and blue. The flowers are worked on strips of canvas, in satin stitch, and

outlined in black. Loose chain stitches are worked between each flower. The centres of the flowers have a touch of yellow.

When the embroidery is completed, the flowers can be cut away from the canvas; they are then transferred direct upon the fabric of the gown. Many of these woollen trimmings, if used for evening gowns, have festoons of sparkling crystal beads between each flower. These scintillating baubles look perfectly exquisite between the woollen flowers, presenting a marvellously bizarre yet attractive effect. There is a decided vogue for dresses of two colours—that is to say, a white satin overdress looks particularly beautiful over satin of an apricot shade. An evening gown arranged with a semi-tunic, pannier effect looks unusually handsome with a wide border of these wool trimmings, with festoons of crystal beads. The dress might be of pale pink satin, over an under-skirt of a tone darker; if one did not care for somewhat crude colourings the flowers could be crocheted in the palest shades of

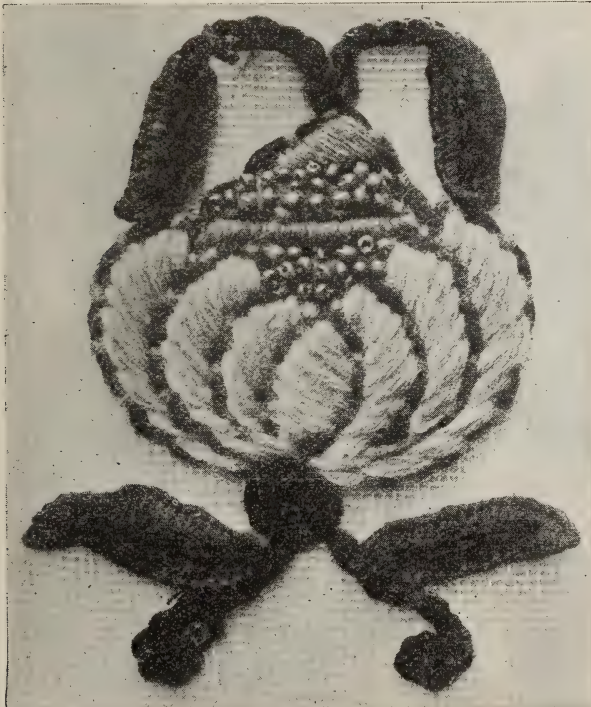


Worked in the modish amber shade with dull brown centre, this forms a realistic sunflower



pink, the leaves in soft green. Festoons of shaded pink beads would look charming between the flowers. A bouquet of these modish flowers looks charming in the corsage, or tucked carelessly in the belt. An exquisite little demi-evening gown of white lace looked particularly effective with an embellishment of the white woollen sunflowers already described. It is curious that woollen flowers should look attractive upon lace; but it seems that the more filmy the fabric the more delightful are the woollen embroideries. They act as an artistic foil the one to the other.

Wool trimmings for gowns are also extremely *chic* when worked entirely in dull shades of blue, and studded with scintillating beads of the same shade. I have seen a delightful gown of ivory chiffon made with a distinct leaning towards a pannier effect. Chiffon lends itself in a most bewitching manner to this modish fashion. The panniers veiled a soft white satin underskirt, and the chiffon was knotted in a most graceful *chou* at the back of the gown. The panniers of chiffon were edged with small vieux rose Shetland wool flowers. Minute amber beads were stitched lightly to the petals of the flowers, and



Woollen trimmings for the lapels of a coat in blue, green, and black, with lines of yellow. Dull gold beads are introduced with artistic result



Woollen trimmings for the lapels and cuffs of a tailor-made coat can be worked in vivid colours with good effect



Woollen trimmings for dress carried out in crewel wools on canvas. This latter is cut away when the work is finished



as these little baubles quivered in the light against the soft woollen flowers, the effect was absolutely fascinating.

Wool embroideries are not only charming for hats and dresses, but are of great decorative value for evening coats and wraps. There never was a time when long coats were more fashionable, not only for evening wear, but at smart race meetings, and for afternoon wear generally. They are made of deliciously soft silk and satin, so cleverly tailored that they add distinctive and becoming qualities to the figure, while protecting a delicate gown from dust. But even "dust coats" should have no suspicion of their true calling; they must be as light and frivolous as the rest of our chiffons. I saw an exquisite celestial blue coat of taffetas shot with amber, worn by a chic Parisienne. It was cut with a fascinating circular sweep in front, and at the back had a suspicious leaning towards the "caught in" effect of a few years ago. The artistic collar and wide cuffs, of the softest celestial blue velvet, were embroidered in fine Shetland wool. The flowers were worked in three shades of amber, with veinings



A dainty ninon blouse for evening wear decorated with woollen flowers



M. Marshall

of the palest celestial blue filoselle for the centres of the flowers. The leaves and stems were outlined in shades of green, but neither wool nor silk played their part here, for the foliage was worked entirely in Tuscan beads, and the result was enchanting.

Evening gowns may be adorned with flowers worked in crewel wool in shades of mauve, brick red, and blue



# THE SHADY HAT

By EDITH NEPEAN

Large v. Small Hats—The Advantages of the Shady Hat—Three Pretty Models—How They are Fashioned

AT this season of the year, we all know how perfectly delightful it is to possess a shady hat. There is something very bewitching about the softly drooping lines of a big hat, and fashions may come, and fashions may go, but we always turn back from time to time to our old love, "the shady hat."

If one asked the majority of men as to whether they preferred a large or a small hat for a girl, it is more than likely that nine out of every ten would decide upon a large hat. The unrevealed has a curious fascination for us all. A girl's features are usually partially hidden by a shady hat, and there is just that undefinable mystery about her profile that increases her attractiveness to mere man. A man is often far happier when he does not know the exact colour of a girl's eyes, or the shape of her nose, or the curve of her lips.

It is the sphinx in woman which really attracts man—the unknown. A woman could not look mysterious in a small hat to save her life. The cold, merciless light beats down upon her; she must either be extremely young or above the mundane desire of looking less than her age, to appear at her best in a little hat. It is the easiest thing in the world to prove this fact for yourselves.

Try on a small hat on one of those grey days when all the sunshine of life seems to have crept away. Every line is revealed on the features of even the most beautiful woman. Those little lines around the lips, that delicate tracery around the luminous eyes, lines that mark the advent of time, when the features are revealed to the blatant glare of sunlight—on such a day, if you are wise, you will don a shady hat. Notice the difference. The shadowy brim will add attractions to the eyes; the lines, pitiful traceries of the stress of life, will be absorbed in the softness of the shadow of a seductive brim.

Sunshine is beautiful, exquisite, beneficent, but it plays havoc with a woman who is not quite so young as she was. A young

girl can sit in the brilliant sunshine like a goddess; her lips seem to become more scarlet; her peach-like skin is even more seductive in sunlight than in shade—but her day will come, too! So, fair maiden, preserve that smooth skin, those delicate features, and hide your soft tresses beneath the supremely fascinating brim of a shady hat.

Dress of all kinds seems to be growing more attractive with the advent of each season. Dame Fashion is in a merry mood; she makes sport with the filmiest of fabrics and allies them to the most unlikely of materials. But Dame Fashion is a genius;

she seldom makes a mistake; it is we, her silly children, who run into stupid pitfalls by wearing that which does not suit us. But we can seldom make a *faux pas* in the choice of shady hats—they are nearly always becoming; they hide imperfections and intensify attractions.

I am sure you will agree with me that

Model No. 1 is particularly beautiful. I saw such a hat worn in the Bois the other afternoon with the happiest results. The "tea habit" has become so fashionable in Paris that many women don their smartest garments for this hour. Some of the toilettes worn under the shady trees at the magic hour of five o'clock are extremely reminiscent of the Arcadian beauties of the past.

No one knows better than the Parisienne how fateful is the wrinkled-up appearance of one's features if the sun is apt to be too trying. The most coquettish of parasols are used, some bell-shaped, others fashioned like pagodas, but they seem insufficient to keep the glare away from my lady's eyes when the sun is high in the heavens. Therefore the Parisiennes are devoting their fickle fancy to the shady hat, and I think we shall be extremely wise to follow in their footsteps.

Look at the sweet maiden who is wearing hat No. 1. Notice how the hat emphasises her good points—the darkness of her eyes, the delicate nostrils and pretty



Black straw shady hat, with black ribbon arranged round the crown. The flat bows on either side are very chic

Photos, Henri Mannel





Flat upstanding bows of ribbon are the very height of the present fashion. A black straw hat is often bound with white taffeta silk

lips. I am sure that you will agree with me that the shady hat is indeed a good friend. The hat is composed of black straw and black ribbon. Notice how delightfully the ribbon is arranged around the crown of the hat, and how *chic* is the arrangement of the two flat bows each side. It would be quite easy for us to trim such a bewitching hat ourselves. If you do not care for the hat in black, it would look charming carried out in your own particular colour. We will suppose that you have a pale blue hat. Trim it with taffetas blue ribbon exactly like the illustration, and it will be an ideal shady hat.

Flat, upstanding loops of ribbon are absolutely the rage with the Parisiennes; two loops of velvet ribbon, wired with fine millinery wire, are often placed upright, right in front of the crown. The second illustration shows the charm of one of these upright loops. It looks enchanting on this fascinating hat. Black and white is quite the thing these days; at all times it is distinctly smart. This hat is of black straw, bound with soft white taffetas silk; the *chic* ribbon loops are of black velvet, and a small wreath of roses is arranged carelessly around the crown of the hat.

I have already mentioned the air of mystery

which a shady hat seems to lend to the features—the last illustration on this page is a silent but eloquent example of this fact. This is truly one of the sweetest shady hats I have seen. What could look more delightful on a hot day than such a hat, worn with a *broderie anglaise* gown? It is a white straw hat trimmed with black velvet. Again we notice the smartness of these flat bows. The pale blush-pink satin roses, with their soft green foliage, are arranged carelessly on the brim of the hat; and last, but not least, notice how delightful is the white lace lining. The pretty frill just softens the harsh outline of the brim. Shady hats are attractive; I am sure you will share my opinion.

There is another attraction of the shady hat—it never grows old-fashioned! The woman of limited dress

allowance is often wise to restrict herself to an artistic scheme for her chiffons. She will choose those soft, alluring styles that are not easily dated—we accept the picturesque always. The shady hat, therefore, has distinctly economical traits. A shady hat is charming composed entirely of frills of black and white lace. The brim and crown are composed entirely of alternate frills of black and white lace. A cluster of pale pink roses looks charming resting on the tresses under the brim.



A shady hat lends an air of mystery to the features. A white straw trimmed with black velvet and blush pink roses is an excellent example of this rule



# THE RENOVATION OF CLOTHES AND THE CARE OF LACE AND FURS

*Continued from page 5390, Part 45*

**The Washing of Flannel and Hosiery—Use of Bran and Wheatmeal—Cleaning White Felt Hats—Grey and Red Felts—Fullers' Earth**

**S**HOULD there be any linen bands on woollen garments they should be washed first, then the soiled parts of the garment should be dealt with. The lather should be squeezed through them, and very soiled portions should have special attention paid to them.

When the right side has had the lather pressed out and the dirty soapy water has been squeezed out, give the garment a good shake, turn it on the wrong side, and repeat the process in the second bath of tepid water and soap lather. Press the lather through the fabric, and when it has been well washed, squeeze out the soapy water, shake the garment, and rinse it in the prepared rinsing water.

After the rinsing process is complete, squeeze out the water, shake the garment well, and pass it through a wringer, as the rollers will press out the water without twisting the fibres of the material.

Next spread out the garment on a clean table, and pull it into shape, remembering that to dry flannels too quickly is not good for them and causes them to shrink, though they should not be left about when wet before being subjected to the pulling-out stage.

Fine flannel should be pressed out when nearly dry with a rather cool iron; a hot iron would scorch the material and also induce shrinkage.

Iron the neckband and yoke of a flannel blouse first, then the sleeves, and after that the rest of the blouse, beginning at one side and working all the way round.

A baby's woollen shawl should be washed in the same way as is flannel—in two baths of tepid water and dissolved soap. It should be well shaken after being rinsed, passed through the wringer, shaken again, and then be spread out to dry on a clean sheet. Tack the shawl to the sheet to prevent it from getting out of shape, and if there be a fringe, carefully brush or pick it out to prevent it looking matted when dry.

If stockings are to be washed after flannels, be sure that they are not put into the same water, or they will be covered with a powdering of flannel particles that will spoil their appearance. Baths of tepid water should be prepared in the same manner as those for flannel, and the stockings should be washed one by one, placing them right side out first, with the hand inside the foot, which should be well rubbed with soap. Squeeze the lather through it. Press the water out, and do not wring nor twist the stocking in the process, after which turn it wrong side out

and repeat the washing in the second bath of water. Then press out the soapy water and rinse the stocking thoroughly.

A little ammonia should be placed in the rinsing water used for black stockings to keep them a good colour. The final process of the pressing of the water out of the stocking is to lay it on a table, pull it exactly into shape, and then pass it through a wringer. Hang the stockings up to dry by the feet, and when almost dry, press them out with a cool iron.

When the little lambswool coats and white furs that small children wear look dingy and require cleaning, procure some bran and wheatmeal, and a new and perfectly clean hatbrush. Place some of the bran in the oven on a large flat pan so that it may heat slowly, and be careful that it neither burns nor turns brown, to prevent which catastrophe it should be stirred occasionally. When the hands can be borne in it without pain, the muff, coat, or stole, having been placed on a clean towel, should have the bran poured all over it, and the bran should then be rubbed in thoroughly with the fingers.

Relays of the bran should be used until the cloth or fur looks quite clean. Now wipe off the superfluous bran with a clean, old white handkerchief, and then use the brush, and with long, even sweeps free the garment from the bran.

The little pudding-basin hats of white felt that small children wear may be cleaned by means of powdered pipeclay, which should be sprinkled over the hat, left there for several hours, and then shaken and beaten out. Or it is a good plan to make a thin paste of magnesia and water, and apply it to the hat with a brush. Allow it to dry, then brush it off. Cleaning balls can be used for the purpose, but the old-fashioned plans described here are so quickly performed that they are well worth a trial.

Grey felt hats may be cleaned with warm bran if they are only slightly soiled, but if they are dirty a solution of pearlash and water should be made, and the hat be cleaned with that.

Pearlash and water may be used for red felt millinery if the colour is fast, but if there is any reason to suppose that it is not, the solution should be bestowed on the inside of the hat or a part that afterwards may be covered with trimming, to try the effect. Fullers' earth made hot and used upon flannel will clean light brown or fawn felt hats, or fine oatmeal may be used for the purpose, or a mixture of fullers' earth and oatmeal.

*To be continued.*



# COLOUR IN COSTUME

By The Hon. MRS. FITZROY STEWART

*Continued from page 5504, Part 46*

RED is a glorious shade, and one which gives hope, courage, and confidence. Sir Joshua Reynolds used the duller reds with infinite success. In his famous picture, "The Fortune Tellers," touches of this rich, refined red appear in dresses and backgrounds.

A dull deep red makes for success—such as Indian red or tomato red, or the rich tint that is seen in the historic cloak of Little Red Riding Hood. Spanish women have made a bright red rose in the hair an undying fashion, but its effect is softened by their black lace mantillas. Deep, heavy reds were much used in draperies by the old Italian masters, and especially by Titian.

Blue takes a front place among colours, perhaps because in Nature (if we except the sky) it seems to be a rare quality. It has many different shadings. Dark blue was worn as mourning by the ancient Romans under the Republic.

Blue is said to be the colour of truth; Tyndall called it the colour of the air; and blue has for all time been in high favour with Spiritualists. Gainsborough had a great liking for this charming colour. Blue appears in many of his best pictures, notably in the famous "Blue Boy" at Grosvenor House, the London home of the Duke of Westminster; also in his portrait of Georgina Duchess of Devonshire, and in his beautiful picture of Mrs. Siddons, which is now in the National Gallery. But the blues employed by his master-hand were totally unlike the modern ultramarine, whether that vivid hue appears in what we call Royal blue or as bright cornflower. Turquoise blue is an exquisite shade, and suits not only fair women (a well-worn belief), but also brunettes who have a pale or even olive complexion. In real truth a dark woman never looks better than when dressed in pale blue, or with touches of turquoise blue in a black or brown costume.

## The Charm of Green

Green is the "Venus" colour, but with some of us seems in scant favour. It is said to be unlucky, but then so are opals and peacock feathers—two of the loveliest things in creation. Dull green reminds one of the æsthetic days of the 'eighties, and a crude shade of green has a touch of vulgarity. But no one can deny that a touch of bright emerald green suits well with black and white, and there is no doubt at all as to the merits of a big square emerald or of a bit of deep green enamel. And a pale green chiffon evening gown, worn with rubies and diamonds, makes a colour harmony of immense interest. Pale green is pretty, and can be mixed with pale blue in a charming manner, as can often be seen in flowers, such as the pale blue scabious

and the forget-me-not. The dress offered to Enid, "where like a shoaling sea the lovely blue played into the green," was a happy touch of Tennyson's.

Mauve is a colour of thought and refinement. One of the noblest colours is what the ancients called purple, which seems to have been nearer to what we term crimson. This has been called the colour of Empire and of martyrdom. Deep violet is often a beautiful shade, and so is the paler tint known as pansy. But a bright, crude violet has few friends among women of artistic tastes and instincts. Brown lacks smartness, but it often looks well at night, either in tulle or chiffon, and a brown tulle ballgown once made its mark when worn with yellow topazes.

## Exacting Shades

Grey, like white, must be used with due regard to its limitations. A Parisienne looks well in her Lenten tones of grey, and there is a type—a wondrous type—that can wear grey with a wicked demureness that is most attractive. And grey, like white, is good to the grey-haired, but the shade must be chosen with much discretion. Blue-greys should be avoided, as an iron-grey (the black and white mixture) does far better with an average complexion. And grey should be warmed up with a note of pink or of yellow.

Students in the art of colour are well aware that the choice of tints depends much upon material. And the effect of colour on texture and of texture on colour is worth careful thought to a good dresser. Artists declare that white is at its best in soft woollen stuffs, or else in lace, tulle, chiffon, or crêpe-de-Chine. Red—always a difficult bright colour—should be shunned in opaque textures, but is good in voile, and charming in tulle, gauze, or chiffon. Pale blue is sweet in face cloth, muslin, and chiffon, but must be avoided in silk, satin, tweed, or homespun. Mauve and violet are exacting shades, as they demand the best materials. Violet cloth has a hard effect, and a mauve tweed is unspeakable. But violet velvet is good, and a gown made of mauve tulle may be a poem. Pink has possibilities, and in Paris is worn by brides on the occasion of signing the marriage contract. As regards green, a fine face cloth in *réséda* looks well, and green chiffon has already been mentioned. Sapphire tulle has charms, and, if worn with sapphires, scores a success.

Whistler's Peacock Room is one of the finest colour schemes in existence. It has wondrous effects in black and gold, and dark blue-green on gold, in walnut wood and on leather. The work was executed for the late Mr. Leyland's house in Prince's Gate, and now has its home in America.





## WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

*Practical Articles on Horticulture*  
*Flower Growing for Profit*  
*Violet Farms*  
*French Gardens*

*The Vegetable Garden*  
*Nature Frames*  
*Water Gardens*  
*The Window Garden*  
*Famous Gardens of England*

*Conservatories*  
*Frames*  
*Bell Glasses*  
*Greenhouses*  
*Vineries, etc., etc.*

## THE VIOLET PROFITABLE

By A. C. MARSHALL, F.R.H.S.

*Author of "Small Holdings," "Flowers for Profit," "Fruit Growing," etc., etc.*

**Violet Farms for Ladies—The Ideal Situation—Culture in the Open and in Frames—By-products of the Farm—List of Varieties**

WHAT delightful thoughts are conjured up by a mental picture of a large garden conducted solely with the idea of cultivating violets commercially. One's nostrils seem to dilate even at the bare thought of the delicious fragrance of the close-growing plants, whose green leaves seem to harmonise so well with the richness of the violet blue.

As a matter of fact, the violet farm has been an accomplished fact these many years. Round Paris, in particular, there are countless violet farms, probably the parents of the industry, and certainly keen rivals to the businesses in the United Kingdom. In this country we have violet gardens—the word farm can only be used in a rather exaggerated sense—in glorious Devon, in Ireland, in the home counties, and also in the Midlands. The violet nursery at Henfield, in Sussex, conducted by the Misses A. and D. Allen-Brown, has achieved a wide popularity, and no small financial success.

Imagine a lady with a small dependency, whose health is not too robust, and who must spend her time in the pure open air—a violet nursery would be ideal from her point of view, for she could by easy stages build up a business that would stand her in good stead, and under the most healthful conditions.

As in the majority of cases where an alluring prospect of gardening for profit is dangled before a beginner, this is another instance where the worker must have something upon which to live whilst the undertaking is making its early strides. Large capital is not necessary, but there must be enough to tide one over the initial stages. In the writer's opinion, from £10 to £20 would prove an ample sum for the mere provision of goods and chattels necessary for a bare commence-

ment, but the little business would yield no profit for many months, and even violet growers must live in the interim.

Wherever violets flourish in a wild state, there will the cultivated varieties grow to perfection. It is a matter of sheer impossibility to grow these dainty flowers in the vicinity of a town, for the smoke and sulphur fiend is a foe the plants cannot overcome. The soil must be rich and deep, there must be an abundance of fresh air. Too much sun, on the other hand, is fatal, and frost is another deadly enemy to be guarded against.

### Aspect and Soil

Nowadays, our flower shops display violets practically all the year round. During the winter months the blooms are brought on in frames, and at all seasons the choicest varieties are grown in this manner. Flowers, however, from outdoor beds, form a most important source of supply, and a succession of bloom is planned by having beds at all points of the compass. For instance, a bed with a southerly aspect will obviously yield the first harvest. The westerly bed will probably follow, then the easterly one, and finally that in a northerly position.

Very light land is not desirable for violet culture, but the plant is by no means exacting in this respect. The principal point is to enrich the staple with thoroughly decayed manure, and to keep it well worked with the hoe, and well drained. If the embryo garden has not been cultivated before, an experienced gardener should be engaged to trench it thoroughly before the beds are prepared. In any case, the soil must be friable, the reverse of stodgy, and in such good heart that it crumbles and breaks easily when working.



Lime is seldom necessary unless the land is infested with pests to an abnormal extent, but it is generally a good plan to incorporate a little soot with the soil when preparing it for a new bed.

There are at least four ways of propagating violets. The most rudimentary is that of detaching the "runners"—much like the runners of the strawberry in habit—from the parent plant, shifting them to a nursery bed in a shady spot with light, somewhat sandy soil, and afterwards transplanting them to the place they are permanently to occupy. Another plan is to divide the parent plant into "crowns," each containing its own roots. Yet another is to take cuttings from the parent plant, each with a tiny rootlet adhering, and to force them along under cloches, such as are used for French gardening. Then there is the obvious way of growing from seed, in which case shallow boxes are employed; and the seedlings nursed along in frames. There is no "best" method of these four; it is all a matter of individual variety, personal experience, and circumstances. For the beginner, however, the runner method is the simplest.

#### How to Grow

When growing in beds out of doors, violet plants are set out in their permanent quarters in late spring, and it is usually the best plan to place the plants so that there is a foot of room between each in all directions. By giving them this amount of space, hoeing and weeding is facilitated, and the plants are more easily managed. As with strawberries, firm planting is highly advisable, and the violet requires a very considerable amount of moisture if it is to grow unchecked.

As the plants mature, frequent hoeing will be necessary, and runners should be pinched out. Everything possible should be done to keep one's plants thoroughly robust and healthy, and this can only be done when the surface of the soil is frequently aerated by the action of the hoe.

The culture of violets in frames for winter and early spring results follows on very similar lines. Any ordinary garden frames serve the purpose. Suitable frames are very largely advertised in the gardening periodicals, but a village carpenter would make a frame eight feet long by four feet wide for something under £2, including painting and glazing. Ladies should arrange the size of their frames so that the individual lights or sections are not too heavy, this being a frequent failing with frames built for the use of professional men gardeners.

The frames may be prepared upon a foundation of spent manure, but a bed of leaves makes the best "mattress." Oak leaves are better than any others for this purpose, as they do not harbour insects to such an extent. A bed nearly a yard high should, if possible, be made up, and when the frame is in position, it should be filled to a height of about nine inches with a good compost of ordinary garden soil, well-decayed manure, a little leaf mould, and a small quantity of sharp sand. Plant strong crowns in the frames the same distance apart as in outdoor culture, preferably in the month of September, and during the autumn and winter months ventilate the frames entirely according to the character of the prevailing weather.

Plenty of fresh air is of the utmost importance at all times of the year, but the violet is very susceptible to cold winds or fogs, and if too much water is given "damping-off" is certain to ensue.

As for disposing of the products of a violet nursery, one of the best plans is to get as many private customers as possible—customers who will take a box of blooms once or twice a week. In these cases, the flowers, picked at the last possible moment before the departure of the post, are packed carefully in strong cardboard boxes, and despatched with the least delay.

Flower salesmen in our markets, those who conduct flower shops in towns, hotels, hospitals—to such as these should one's wares be offered. The actual price depends upon so many circumstances that it can only be fixed by the grower, but naturally cut flowers are most costly in the largest cities.

#### Some By-products

Quite apart from the cut blooms, however, lady violet farmers should find a ready sale for plants, and the Misses Allen-Brown make soap, scent, powder, and other by-products of the fragrant flower in which they so admirably specialise. One of their most successful ideas is the sending of a dainty bunch of sweet violets—on behalf of their patrons—as Christmas tokens, the donor's card, with suitable greetings, being attached to the posy before despatch. Then, again, pupils are taken at Henfield and trained practically.

There are literally dozens of varieties of violets in cultivation, and new ones are frequently introduced. Among the doubles, however, the writer would mention Marie Louise, Queen of Violets, and De Parme. La France and Princess of Wales are single varieties.





# ROCK AND WALL GARDENS

By HELEN COLT, F.R.H.S. (Diploma of the Royal Botanic Society), and J. A. NEAME

Ugly Rockeries—The Study of Natural Formation—Different Kinds of Stone—How to Begin Building—Small Rockeries

THE remarkable strides which have been made in gardening during recent years are nowhere so visible as in rock-gardening.

With the more careful study of rock plants in their native haunts has come a wider knowledge of how to accommodate them happily, and that terrible affair which the gardener called a rock garden, but which in truth was more in the nature of a rock museum, spoilt by the addition of untidy, unnatural-looking plants, will soon be seen, we may hope, no more. Such monstrosities as these consisted of piles of stones—often a mixture of sandstone, mica, quartz, and others—built up in clumsy fashion with a scanty amount of soil worked in among what the garden-man delighted to call "pockets," but which were really cheerless little receptacles, in which no plant at all could possibly be expected to thrive.

## Rock Gardens

A dry rock wall, built up with sufficient *soil*, not mortar, between its crevices, can be a beautiful feature in appropriate surroundings; for rock plants can be sown between the stones, and little plants put in.

A difference in level being one of the most desirable features in a rock garden, it is an excellent plan to introduce walling into the rock garden for this reason, as well as for the beauty of effect given by planting it. A number of the hardier alpine are happy in a sunny wall; but to enjoy them at their best, large masses should be grown together. Among such plants may be mentioned aubretia, which will grow well in a town garden, alyssum saxatile, double and single arabis, hybrid pinks, lavender, santolina, one or two dwarf hypericums, especially *H. repens* and *H. Coris*, the best dwarf campanulas, varieties of dwarf phlox, sun and rock roses, achillea, artemisia arboratum, and *A. senica* among shrubs, olearia Hastii, rosemary, and so on. *Sedum cœruleum*, saponaria, iberis, and some of the catchfly family should be found also among the dwarfer plants, while the bushier ones mentioned above should be planted at intervals at the foot of the wall.

A wall of the kind should be formed of rocks of considerable size, somewhat even in shape, beginning by placing a line of stones with their thin surfaces perpendicularly against each other. The stones may overhang slightly, so long as this can be managed without toppling over. Their surfaces should not be very regular as regards height, and the rocks should dip ever so little backwards. A layer of soil must be spread on the top of the stones, and soil be packed into every opening and corner. In these crevices the plants are laid, spreading their roots well out, and

letting their necks lie just flush with the outer edge of the rock. The latter must then be covered with enough soil to make a firm bed for the superimposed rock. The second layer of rocks must be so placed on the under ones that the vertical joints between are not immediately above those of the first. These joint-spaces will be purposely made narrow, and the plants will accommodate themselves to their quarters if started as quite tiny seedlings, or, better still perhaps, if the seeds are sown in crevices.

There being so little vegetation of the ordinary sort on a wind-swept mountain-side, the small plants of the sorts we are considering can thrive, when otherwise these would soon be smothered. They become adapted to the coldness of the atmosphere, finding sufficient protection in winter in the crevices of rocks, with the snow to cover them. True alpine are usually defined as being plants which are found at an elevation of more than six or seven thousand feet above sea-level, and it is these low-growing, wide-spreading plants which are best in such an open and exposed position, with some hardy alpine shrubs to break the line at different levels.

The face of a cliff under the action of the elements may become washed away, and the crumbled soil collect at the bottom, forming what is called the talus.

A natural talus provides the main conditions of cool vantage and clear sunshine for the growth of such plants as find these conditions necessary.

## Constructing a Rock Garden

To come now to matters of construction, the main essentials of rock-garden building are: Firstly, as we have seen, that the garden should be a garden, a place in which plants can grow and thrive, and not a pile of stones; and, secondly, that the garden should be suitable as regards position and drainage. Except in the case of moisture-loving plants, for which a special bed of moss and peat will be prepared, the homes of rock plants should be as well drained as possible, so that in winter the plants will not be threatened by moisture hanging about them, but remain in as dormant a state as possible all winter, for as one of the greatest authorities has said, "Alpine constantly die in England from insomnia."

The rocks should be set firmly in the soil, touching at their corners, so that there are no open-ended ravines from which the earth can be easily washed out. Firmness of position is necessary, of course, because this should ensure there being no hollows beneath the stones, from which the roots will in vain seek moisture.





## WOMAN'S HOME

This is one of the most important sections of **EVERY WOMAN'S ENCYCLOPÆDIA**. It is written by leading authorities, and deals, among other things, with :

### The House

*Choosing a House    Heating, Plumbing, etc.  
Building a House    The Rent-purchase System  
Improving a House    How to Plan a House  
Wallpapers          Tests for Dampness  
Lighting            Tests for Sanitation, etc.*

### Housekeeping

*Cleaning  
Household Recipes  
How to Clean Silver  
How to Clean Marble  
Labour-saving Suggestions, etc.*

### Servants

*Wages  
Registry Offices  
Giving Characters  
Lady Helps  
Servants' Duties, etc.*

### Furniture

*Glass                    Dining-room  
China                   Hall  
Silver                   Kitchen  
Home-made Furniture    Bedroom  
Drawing-room          Nursery, etc.*

### Laundry

*Plain Laundrywork  
Fine Laundrywork  
Flannels  
Laces  
Ironing, etc.*

## THE DUST-PROOF HOUSE

CONTRIVANCES FOR REDUCING THE WORK OF THE HOUSEMAID

By EDWARD W. GREGORY

Road Dust—The Genesis of the Vacuum Cleaner—Dust-proof Furniture—Hospital Furniture—  
The Problem of the Smoky Chimney

If it were possible to build a house entirely dust-proof, and live in it afterwards, every woman, on getting married,

would insist upon such a home as a necessary part of the marriage contract.

Dust is a nuisance anywhere, but it is



A dust-proof house in London, made entirely of glazed bricks and tiles, inside and out. The rooms can be washed out as well as dusted, and there are no crannies and few corners to harbour dirt

Architect, R. Halsey Ricardo, F.R.I.B.A.

Photo, Booker & Sullivan



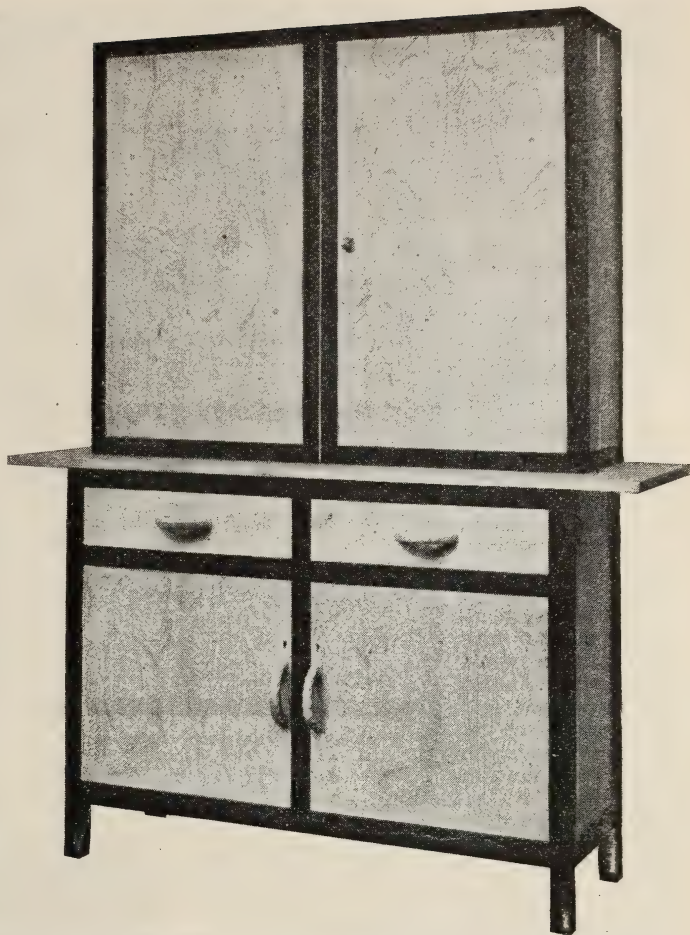
worse in the house than outside it, notwithstanding the constant wail of the humble cyclist who struggles along the roads in many and many a mile of pother and grime. Half the domestic labour of a house is concerned with removing dust carefully from one place and putting it as carefully in another.

This sounds a rather idiotic proceeding, which has been unmercifully criticised, but it must be done. It is no sillier than to wash one's hands and face at regular intervals, and it is done for the same reason. "Not the slightest use dusting the furniture here," despairingly cries the mistress of a house bordering the highway. "No sooner am I out of the room than a motor comes by, puffs a cloud over the privet hedge, and when I come back you could really grow mustard and cress on the toilet-table. If one keeps the windows shut, the house becomes unbearably hot and stuffy. What on earth is one to do? To be choked or asphyxiated is no pleasant prospect, yet those seem the only alternatives. Still, there's the District Council. Perhaps they'll tar the road outside." And the District Council makes an effort, and gets the work done, with the result that life becomes a little more bearable for the tenant of a house near the King's highway.

#### The Dust Problem

But the dust problem still remains. It is not so hard to solve as it was before, but it is a daily question the answer to which is usually found in the housemaid's numerous appliances. The wider you throw open your windows, the more dust you will get in. The cleaner you keep your furniture and fixtures, the more necessary it is to shut out the air which brings the dust with it. No doubt modern architects and inventors are sufficiently clever to invent an absolutely dust-proof house, but, of course, it would also be air-proof, and no one can live hermetically sealed up. So human ingenuity has had to confine itself to devices for (1) preventing dust from settling in holes and corners difficult to get at and clean, and (2) making provision for its quick and frequent removal when it does settle.

It may be a mere coincidence, but it is undeniable that most of the inventions in these two categories have been brought out



A practical closed dresser for a week-end cottage, into which little dust can penetrate  
*Designed by Ambrose Heal*

*Photo, Booker & Sullivan*

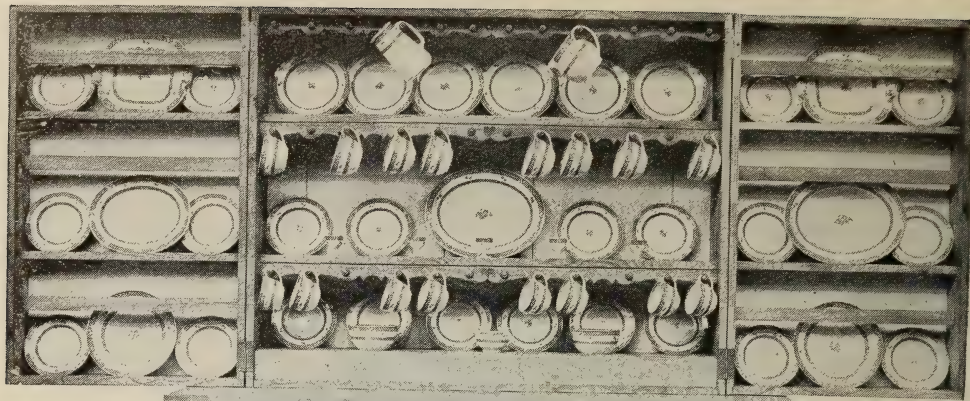
since the motor-car came into general use. Take, for instance, the various patent suction cleaners. I well remember, some ten years ago, the first invention for taking the dust out by means of suction being tried in the lounge of a London theatre. The Press attended in large numbers. The idea was considered amusing, and rather enterprising. Nobody but the inventor thought it would "catch on." But it did, notwithstanding that in its earlier forms the apparatus was far from being perfect.

#### The Genesis of the Vacuum Cleaner

It had to be used with great discretion when it came to treating upholstery and wall-hangings. To-day there are any number of new houses and flats which are installed with patent dust-extracting appliances as a matter of course. The housemaid only has to turn on the electric current for the operation of the cleaner, and she can draw the dust out of a room in half the time and one-tenth part of the labour employed by the ordinary method of dustpan and broom.

It will be a very long time, however, before any considerable number of us live in houses



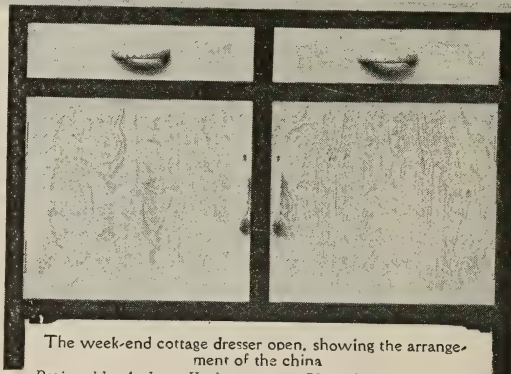


equipped with patent cleaners. It is only lately that the supply of other necessities (such as water and gas) from central stations has become universal. It has taken many generations for the country to be covered with water-mains and gas-pipes, and for every house to have taps from which at any time one can obtain light and something to drink and wash with in a moment. Enormous advantages, these, which most of us do not half appreciate. But up to the present, and probably for many years to come, each mistress of a house must deal with her own dust problem according to her own personal lights.

In the meantime, inventors have not altogether been idle. A number of little dodges have been thought of to assist the housemaid, and give to her mistress peace of mind. Perhaps the best instance of an entire house being built to exclude dust and to render the little which does get in easy of extraction is in Addison Road, London, where the well-known architect, Mr. Halsey Ricardo, designed a domestic building made entirely of glazed bricks and tiles. His idea was, in his own words, to make the house as impervious to dirt as a soda-water bottle. Inside, as well as outside, the walls and floors are of coloured glazed tiles, and nooks and crannies in which dust always settles have been avoided as much as possible. Provision is made, not only to draw out dust by suction equipment, but also to enable the rooms to be washed out, not merely dusted. Very few houses exist any one of the rooms of which can be safely cleaned with a hose. Yet this can be done in the house described.

#### Furniture Preferred by Hospitals

Hospitals have been in the last few years very keenly alive to the necessity of equipping the wards with furniture con-



The week-end cottage dresser open, showing the arrangement of the china

Designed by Ambrose Heal

Photo, Bonker & Sullivan

structed with a view to the elimination of "dust-traps." In the King's Sanatorium at Midhurst, bedroom furniture is used which has been most carefully designed to prevent dust hiding itself, a most insidious source of ill-health. Mr. Ambrose Heal, the originator of this furniture, provided the wardrobes with

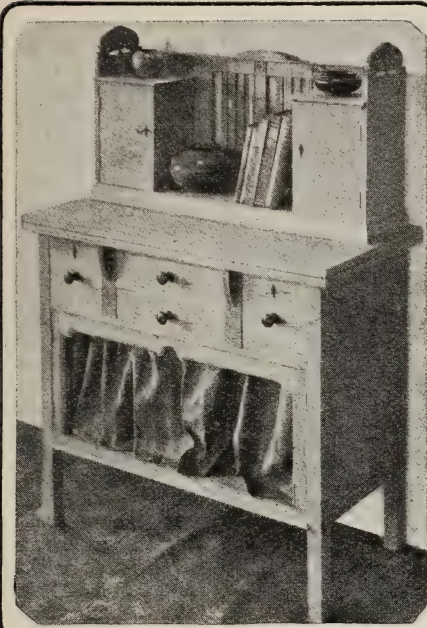
smooth, barrel-shaped tops, which could be swept clean in a moment with a duster. Every woman knows how persistently those wardrobes, cabinets, and sideboards which have a cornice moulding at the top and a hollow well collect dirt and dust.

#### China Cabinets

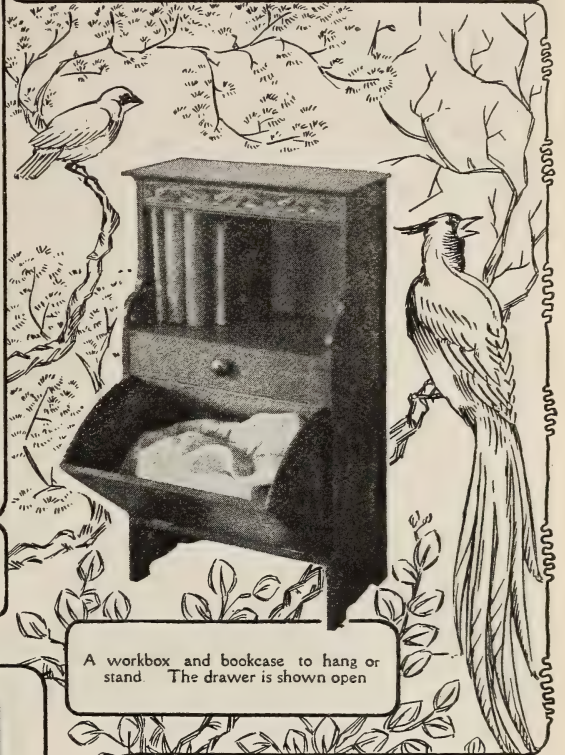
In this hospital furniture, too, none of those prettily shaped mouldings were used round mirrors and panels, which pay for their attractiveness by being difficult to clean. Glass shelves were used on the dressing-tables, so that dark recesses where dust collects unobserved were avoided, and the backs of the washstands were also of glass. Inside the different pieces of furniture the angles were rounded, so that the duster swept round easily and effectually. Corners and projections and hidden nooks were avoided everywhere. The china cabinet shown here, originated by the same designer, has been invented for the week-end, or, for that matter, any woman who wishes to leave her living-room dresser spotless and find it the same on her return. It explains itself. The two side wings, containing (with the centre) a full household complement of crockery, close up tight, with the china inside. Whatever dust comes into the room settles on the broad, smooth surface of the piece when closed, and can be easily removed. Think of the labour this saves, compared with having to remove all the cups, saucers, and plates and wash out the interior.



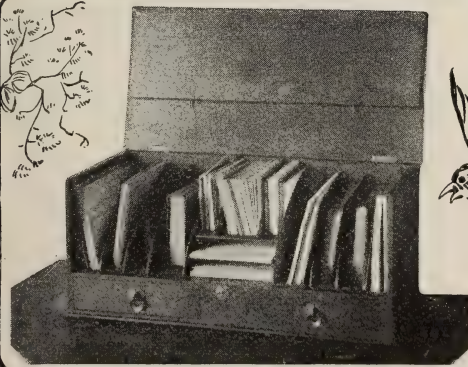
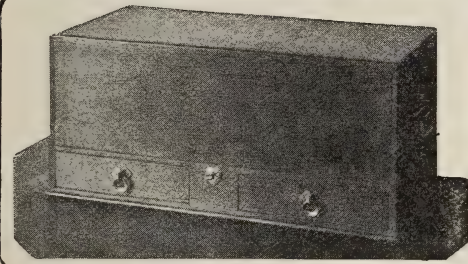
# DUST-PROOF FURNITURE



A lady's cabinet. The curtain swings out on fitted arms, and protects the work from dust



A workbox and bookcase to hang or stand. The drawer is shown open



A dust-proof stationery cabinet, open and closed  
All these cabinets are designed by Arthur Simpson



A smoker's cabinet, showing the stationery case closed





An oak bookcase, showing the hinged mouldings which protect the books, and which can be turned up when it is necessary to examine the tops of the volumes  
*Designed by Arthur Simpson*

One of the worst forms of dust-trap is the common unglazed bookcase. Nearly all sets of shelves, until a few years ago, were made too deep from front to back. Hundreds of them have this fault to-day. The consequence is that either there is an entirely useless piece of shelf in front of the row of books, or, if the latter are put in well up to the face of the shelf edge, there is a dark hole behind where papers and thin pamphlets get lost, and dust collects freely.

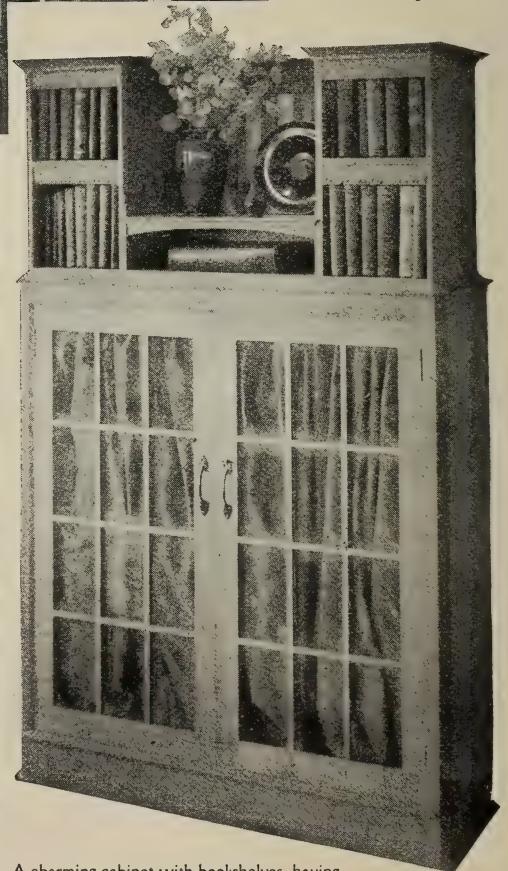
#### The Book case Question

The common scalloped leather edging to bookshelves looks neat enough, but is no protection whatever against the ubiquitous household foe. A craftsman in furniture at Kendal, Mr. Arthur Simpson, has hit upon the device of having a small, hinged moulding to bookshelves instead of the leather edging. This is shown in some of the examples of which photographs are given. When a book is required, the hinge is turned up. When it is down, it is a much more effectual dust-shield than the leather. It also has the advantage of enabling one to see the condition of the tops of a whole row of books at once. The leather edging keeps them in continual darkness.

Glazed bookcases are, of course, the best, and in the one shown (designed by Mr.

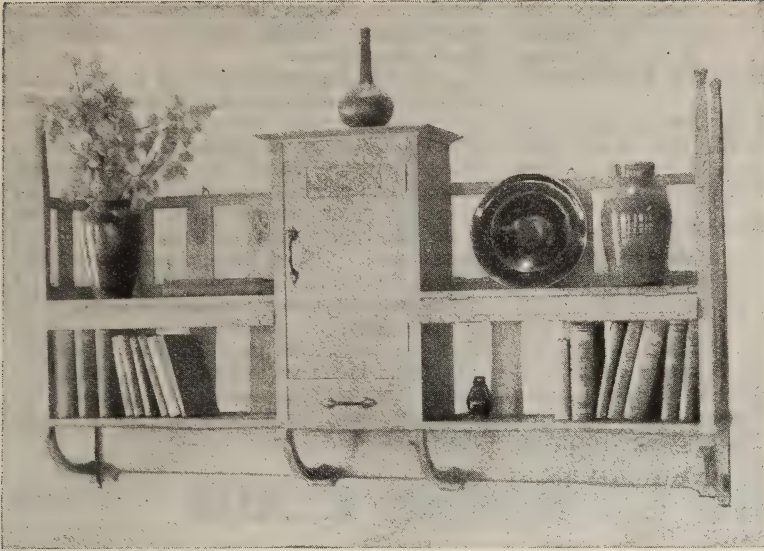
Ambrose Heal) the doors, instead of fitting *into* the body of the piece, leaving a more or less open crack all round, are carefully adjusted *over* the adjoining woodwork, to ensure a dust-proof receptacle.

Pipes and tobacco are the source of a good deal of dirt. Mr. Arthur Simpson's cabinet has the lower two drawers fitted with loose boxes. All smokers' requisites are tumbled in, and, of course, ash and tobacco-dust scatters about inside. But in a moment these interior cases can be lifted out, taken away, shaken clean, and returned. Stationery-cases should always have



A charming cabinet with bookshelves, having wooden flaps instead of leather edging, to keep out dust





Light, open bookshelves of original design, on which dust can be easily seen and removed without difficulty  
Designed by Arthur Simpson

some protection, examples of which in various forms are indicated in the photographs. A neatly fitting curtain is often a great help. In the lady's cabinet, the curtain shields a work-bag, attached to swinging arms, which are parts of the construction of the piece.

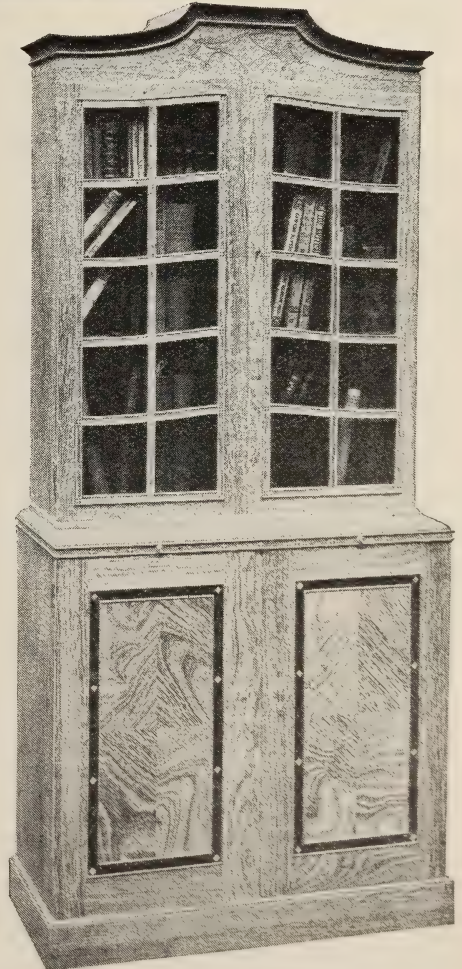
#### The Eternal Puzzle of the Smoky Chimney

Domestic coal fires, of course, throw about more dust than anything else inside the house. A smoky chimney is one of the worst enemies of the house mistress who values cleanliness, and whenever an opportunity occurs for a comprehensive view of house roofs in a town, it will be seen how desperate have been the efforts to contend with the evil by means of novel chimney-pots and cowls. In spite of generations of ingenuity, no absolutely certain remedy for a smoky chimney has yet been found. Architects hate chimney-pots and cowls. They are hideously ugly, and cannot possibly be hidden. Yet not even the most enthusiastic lover of domestic architecture will consent to pay for the retention of a finely designed "sky-line" to his dwelling by being forced to occupy a sitting-room where the smoke puffs irritatingly across the hearth instead of proceeding in orderly fashion up the chimney.

Apart from this aspect, however, of the domestic coal fire, there is the periodical removal of ashes to be considered. A very good invention, brought out recently and patented, is a housemaid's-box. It holds all brushes needed for work at the grate, but provides a means whereby cinders may be sifted in the room without dust. This is achieved by a movable screen with wire mesh which can be shaken inside the box while a dust-proof cover is in place, so that loose, half-burnt cinders can be put on the fire, while the whole of the dust is removed from the room.

Many houses—far too many—have ill-fitting

windows and doors. These mean draught, and draught means dust, which is borne in on the currents of air. At one time various forms of rubber tubing were used to stick on the badly fitting edges of the door and window-frames. But rubber perishes quickly, becomes hard, loses a good deal of its resiliency, and is liable to crack off. The most satisfactory form is a cloth-covered spring tubing, which can be bought in any



An inlaid bookcase, the doors of which are carefully adjusted over the adjoining woodwork, instead of fitting into the body of the piece

Designed by Ambrose Heal

Photo, Booker & Sullivan



length, is easily fixed by tacks, does not perish, and retains to the end of its life sufficient springiness to form perfectly true contact between the door and its surrounding architrave.

There is also a dust-slip for fixing on the floor which has all the trueness of line of a wood-moulding, and in use does not form an awkward obstacle to trip over.

#### Carpet Sweepers

When the inventor who thought out the first mechanical carper-sweeper had perfected his appliance, he had certainly made a great step in the direction of cleanliness in the household. A broom can do one thing effectually. It can move dust. But it is utterly unable to control it. It cannot prevent its rising and moving about it at its own sweet will. But these revolving

brushes in boxes on wheels are cunning contrivances which really do control the dust they disturb.

Alter all, the inhabitants of a house often make a great deal more dust than is necessary by permitting the accumulation of useless articles, and by neglecting to get rid of things whose value is only ephemeral. Papers and periodicals are a case in point. Many of them are valueless to those who have purchased them as soon as they have been read. If of permanent value, they should be bound up and stowed away in permanent and easily accessible form. They should never be permitted to make litter. Not one household in a hundred is entirely free from those nondescript odds and ends, which are kept because it is believed that one day they "will come in useful." But they *never* do.

## THE SUNSHINE ROOM

By EDITH NEPEAN

The People who Hate Sunshine because it Fades the Curtains—Sunshine and Health—Choice of a Room—Treatment of the Walls and Floor—Furniture—The "Atmosphere"

THERE are two things which are absolutely vital to our health and happiness; they are air and sunshine. Very sensitive natures are enormously influenced by these two forces, because perhaps, for one thing, they are conscious of the life-giving power of sunshine.

A more prosaic person hardly gives a thought to the conditions which surround her. Subconsciously, of course, she must experience the beneficent effects of sunshine, but a day of gloom or rain would not depress her as much as her more highly strung sister. Yet, in spite of the health-giving effects of sunshine, there are people in the world who hastily pull down their blinds directly a golden gleam of sunshine creeps through the windows. Emblematically, they bolt and bar their windows against this life-giving force as if it were a thief! "Yes, this house is delightful," I heard a charming woman exclaim the other day, "but we get too much sun!"

#### Sunshine and Health

A few days later I happened to pass the house. It was an ideal morning, with a blue sky. The brilliant sunshine of one of our most enchanting summer days bathed the earth in a golden glamour. Every blind was drawn on the south-west side of the house. The house is perfection so far as beauty and sanitation go, yet, oddly enough, there is constant illness amongst members of the household. Nothing very much, I admit, but one is quite accustomed to hear the chatelaine of this abode remark: "I have not been out very much this week; the children have had a cold"; or "My husband has not been very well." You have also, no doubt, met this type of woman many times. The windows are also closed for fear of a speck of dust.

Shutting out God's pure, wholesome air is considered by some of us to be a cure for this pest. Within the house, too, is as fresh as paint. No faded carpets or curtains, for that would be considered a crime, just as it is a crime for the golden sunshine with its marvellously vitalising force to bathe those rooms in its gorgeous rays.

Sunshine and air mean death to the microbes of our gloomy houses and life to the occupants. We have only to study the flowers of our garden. Even a little suburban patch could teach us this fact. The flowers on the sunny side of the garden flourish luxuriantly; the flowers that are seldom kissed by the sunshine are dwarfed and sickly-looking. Therefore, does it not show how necessary it is to cultivate this air of sunshine in our homes?

#### Choosing the Room

Sunshine, it must be remembered, not only affects us physically, giving us health and a sense of well-being, but mentally it has the most subtle power. All the world seems young and full of joy when we bask in the sunshine. The hardest task becomes a light one; even some secret sorrow becomes easier to bear on a bright, sunny day. If sunshine is therefore so necessary to our health and happiness, is it not our duty to cultivate it?

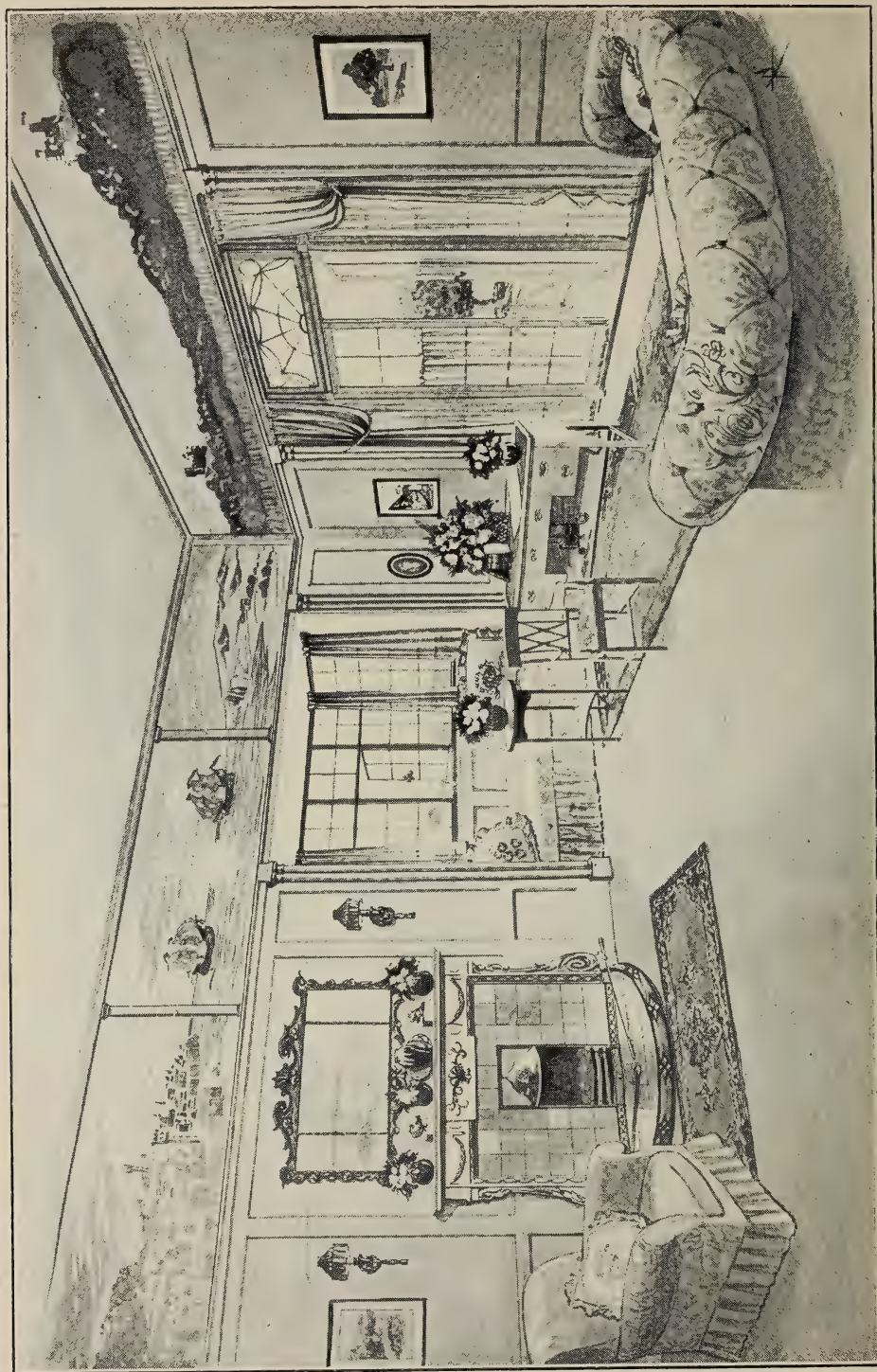
Why not turn one of our rooms into a veritable "sunshine room"? I am quite sure it would be the favourite room in the house. A sunshine room could be a delightful work of art, or it might be a perfectly simple room, with light and effective furniture. I think, perhaps, it would be interesting for us to discuss the happy medium with regard to our sunshine room.

First of all there is the choice of a room. One having a south-west aspect would be



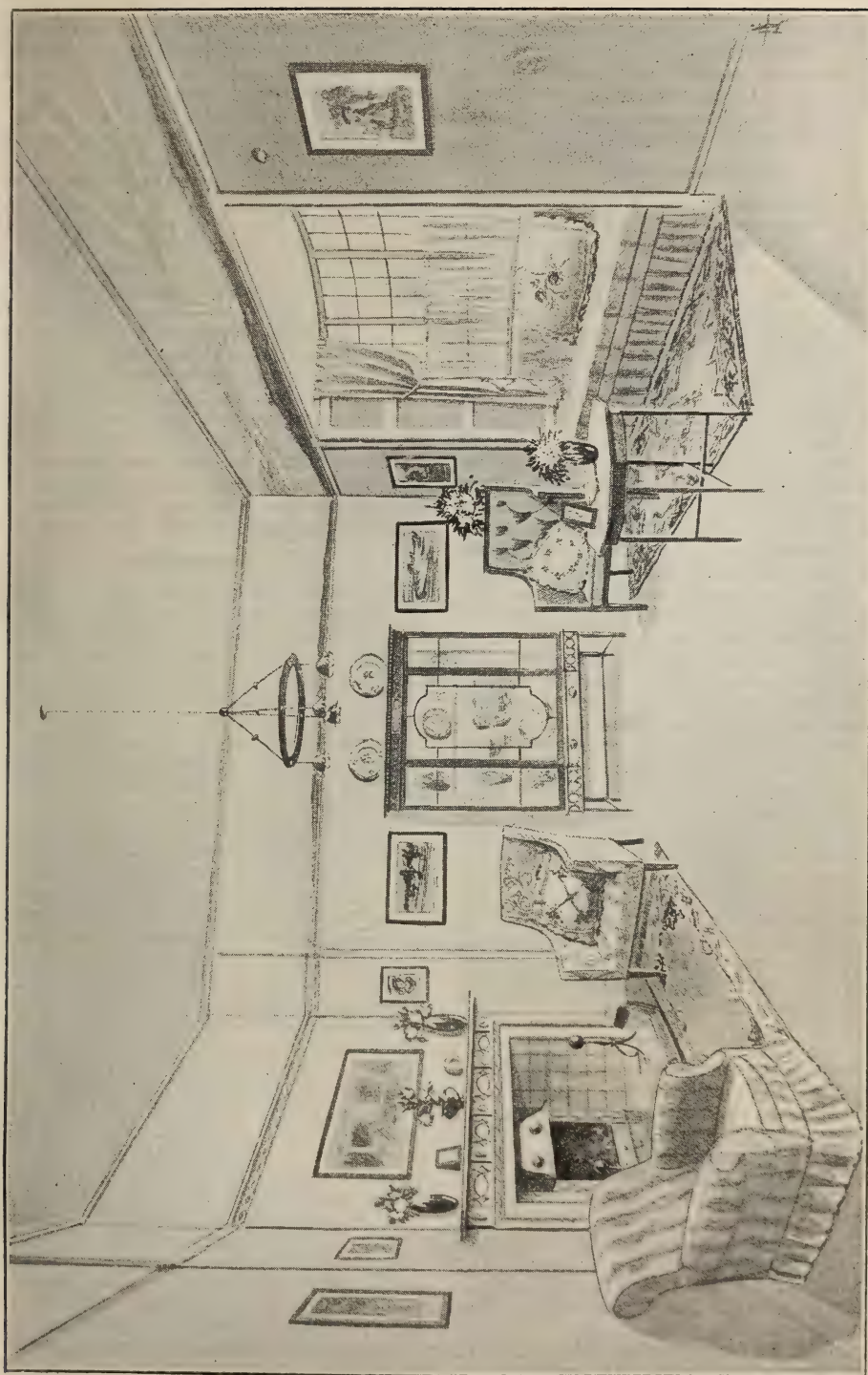






A delightful "sunshine" room. The broad frieze carries out the note of light and sun emphasised by the furniture, hangings, and floor coverings of various tints of golden yellow. The aspect should be south-west. (See page 5662—"The Sunshine Room.")





A distinctive feature of a "sunshine" room should be the simplicity of its furnishing. The effect should be that of lightness and space. If desired, the door can be removed and its place taken by curtains of dull-gold satin



ideal. But it would be rather amusing to turn a room which faced north into a sunshine room—that is, if necessity made this a room in which we were obliged to live. Fill such a room with as much brightness as possible. We have two choices of paper for our sunshine room—ivory white or the palest yellow; not a *lemon* yellow, a *rich*, soft colour, of a shade between cadmium and yellow ochre (see Frontispiece).

#### The Walls and Floor

If the walls are white, I should suggest rather a deep frieze. This frieze would be most effective if it were painted or stencilled in soft golden shades to represent "dawn," the sun, rising with its decorative rays, stencilled or painted in gold or soft yellows. It may be even possible in these days of artistic wallpapers to obtain a frieze giving this effect. Having chosen our paper, we come to our paint. This should be a soft golden tint, but of such a pale shade that it almost looks like an ivory white. You, no doubt, have seen the exquisite pale golden tint which sunshine throws over a white window-seat, for instance. This is the colour which should be aimed at. Now we come to the floor-covering. I saw a pretty and artistic idea the other day which would be quite a good one for the sunshine room. The floor was painted all over to match the rest of the paint in the room, and soft blue rugs were thrown down upon the blue floor.

For the sunshine room I should suggest that the floor be painted in soft yellow to tone with the walls and the other paint in the room. Some Liberty rugs in golds and yellows would look delightful on this painted floor. But some women have an objection to rugs, so for their sunshine room they might prefer a soft yellow Axminster square. A yellow that makes one think of a buttercup field, and a carpet which suggested this idea, would certainly have a decided charm. The surround of this room should be painted to match the rest of the paint. A window-seat is almost a necessity in the sunshine room, as also are window-boxes filled with gay flowers on the window-ledges.

#### Sunshine Curtains

Now we come to the interesting question of curtains. We must have sunshine curtains, therefore choose yellow casement curtains; they would look very charming with plain spotted muslin curtains placed over them against the light. The spotted muslin curtains and the casement curtains should be of exactly the same length. The window-seat would look well if the cushions were made of the same material as the curtains. The woodwork might be effectively decorated with the rays of the sun to correspond with the frieze.

It would be a charming idea also to choose pictures of sunny gardens for the walls. Some women are reviving the old art of embroidering their gardens on silk. The sky and portions of the garden are tinted with

water-colours. These needlework pictures of old English gardens are truly delightful works of art. If you are fortunate enough to possess such treasures, they would look charming on the walls of your sunshine room. Tall lilies, hollyhocks, trailing roses—these flowers look charming embroidered on these old-world pictures, with perhaps the indication of an old Elizabethan house in the distance, with its beautifully trim garden paths.

The furniture of the sunshine room must be light. I should therefore suggest a white writing-table, centre table, and cabinets of white wood. But, above all things, avoid a crowded effect. Aim at simplicity. Do not have a chair or table more in your room than is absolutely necessary for comfort. Talking of comfort, choose comfortable chairs. One should never be artistic in the selection of a chair if it is for use. Personally, I very much dislike any article of furniture that is not of the useful persuasion. Lounge chairs and a good Chesterfield sofa are always delightful things. They should be covered in yellow casement cloth. If you wish to make your room look very delightful, it would be wise to concentrate quite a large portion of your energy upon these artistic loose covers.

#### Loose Covers

On each lounge-chair cover, and on the sofa, the rays of the sun would look delightful worked in Fibrette in the entire gamut of yellow colourings. Odd trailing sprays of yellow roses, which have been cut neatly from cretonne, would look delightful appliquéd on to these covers, and on to the Chesterfield sofa-cover. The roses should be applied in soft yellow shades of Fibrette. But this latter idea could be dispensed with if necessary.

A white cretonne with an artistic design of Shirley poppies would also make charming loose covers for your sunshine room. The silk cushions in the room should be covered in yellow silk. We now come to the question of ornaments for such a room. I should eschew the ordinary china one sees so constantly in other rooms. Collect Benares ware, odd bowls, and quaint vases. Failing these, the lustrous Ruskin ware is particularly beautiful. Your fender and fireirons must be of brass or copper. A pretty note is given to the room, if the door is taken away and an arched effect is cultivated. A Roman satin curtain of dull gold, embroidered with the sun's rays, makes an ideal portière for your sunshine room. Fill your room with flowers.

Let no gloomy, pessimistic books enter through the portals of the sunshine room. Cultivate that mysterious "atmosphere" of happiness in your room which seems to permeate some of the humblest homes, and your health-giving sunshine room will be a revered spot; it will be an oasis in the desert of the most uncongenial neighbourhood. We cannot all choose where we would live, but at least we can aim at the ideal within our homes. The sunshine room will certainly be a step in the right direction.



## EMBROIDERED CUSHIONS FOR THE FIREPLACE

The Comfort of the Fireplace Seat—How It May Be Made at Small Outlay—Wooden Supports and How to Cover Them—Suggestions for the Artistic Covering of the Cushions—Ideas from the East—The Peacock's Feather in Embroidery

A GRIM and dull hall strikes a note of depression when one enters it, and the depression seems to follow one through the rest of the dwelling—be it a mansion or unpretentious villa residence. It is wonderful how a few distinctive additions can transform a dismal and severe hall into one which is at once attractive and pleasant.

There are people who believe that austere surroundings have a certain air of dignity about them; this may be so, but such an environment is not pleasant to dwell in.

### A Forbidding Apartment

A certain country house was famous for its hospitality and in particular for its hunt breakfasts, but it was gloomy beyond description. When the gay, scarlet-clad huntsmen and light-hearted women departed the hall resumed its funereal appearance, and general despondency settled down once more. The old pictures upon the walls smiled down coldly upon the cheerless black and white. The quaint, comfortless fireplace, the heavy oak furniture, and the white pillars, oddly enough, only accentuated the gloom. But there is ever change and transition in this life. And so the time came when the new squire, with his modern wife, who possessed a healthy love of colour, air, and sunshine, came to reign amongst the quiet and shadow of that past generation.

To-day the hall would not be recognised. It is a veritable beauty spot, the place where men love to linger and women seek a comfortable and congenial corner before the generous blaze of the wood log in the fireplace. That fireplace has a wide seat running round it—something after the style of the club fender—but this embroidered, cushioned seat is only a few inches from the ground, and is much wider than the club fender. Needless to say, such a comfortable resting-place, so cosy and beautiful with its charming and gorgeous embroidery, is in great request in winter by the fair sex.

Coming in from a day in the country, there is no more delightful point of vantage between tea and dinner. With its fireplace filled with flowers or plants in summertime, it is just the spot to seek when a refreshing cup of tea is required after an arduous game of tennis.

Curtains, with embroideries to match the cushioned fireplace seat, hide the cold pillars

which used to strike a chill to the hearts of those blessed with too powerful an imagination. Tall palms rise from Benares pots, and Indian rugs are spread carelessly on the stone floor. The modern wife certainly acted in the guise of a fairy godmother to the desolate hall of bygone days.

But the idea of these embroidered cushions need by no means be restricted to the wide hall of a country house. They are just as welcome in the drawing-room of the flat, or the dining-room of a modest home. For they strike a pleasing note of comfort, and they are also pretty and decorative from the furnishing point of view. There will be no necessity to call in the aid of an expensive furnishing firm if that delightful, but, it must be confessed, difficult person, the local joiner is on the spot. He is difficult because sometimes he, like ourselves, has ideas also, and, in spite of tradition, great minds do not at all times think alike. The lady of the house, having made herself thoroughly at home with her scheme before she calls in the aid of the local expert, may prepare herself for the fray.

### A Cosy Seat

All that is required are three rather wide pieces of wood on low wooden supports. Not any of the woodwork will show, and so ordinary deal will answer the purpose admirably. The two side pieces must be shaped to fit into the fireplace each side of the grate, and, as to the width, much must depend upon the size of the room. The third piece of wood on its supports runs in front of the fireplace. These three pieces of wood fit together outside a plain brass fender, or the fender could be dispensed with altogether—but for obvious reasons it must be carried sufficiently away from the grate to avoid any risk of fire.

Old-fashioned wool-work makes charming cushions for the seats. A design of cornflowers in soft shades of blue silk or worsted can be worked in satin-stitch on canvas, and entirely filled in with cross-stitch at the back in dull crimson or green wool, after the style of the design reproduced.

A design taken from a strip of old embroidery would be effective in a dining-room. Crystal beads might form a background for the cornflowers, if desired. They are stitched down one at a time to take



the place of the cross-stitch, and they make an exquisite background. Crewel wools are very effective when silks are employed for the high lights of such a design.

For a drawing-room, linen, embroidered in silks or wools, looks well. Subdued Oriental colours, which tone with the Oriental rugs in a room, are most effective. These designs may be purely conventional, or they may take the form of old English embroidery, especially if the furniture of the room is typically old English. Many of these old English embroidery ideas were borrowed in the first instance from the East—dull greens, tawny reds and yellows are favourite colourings—whilst spreading trees, flowers, and birds, are very often utilised for the design. But these ideas are all excellent ones for the wide cushions of the fireplace.

If the room has a predominant French influence about it—and many people have a decided affection for old French furniture—Roman satin is the best choice to make for the fabric of the cushions. Light festoons of flowers and trailing ribbons worked in satin-stitch in pale blue or pink are most suitable designs. The flowers may be simply outlined in the soft tints of their natural colours.

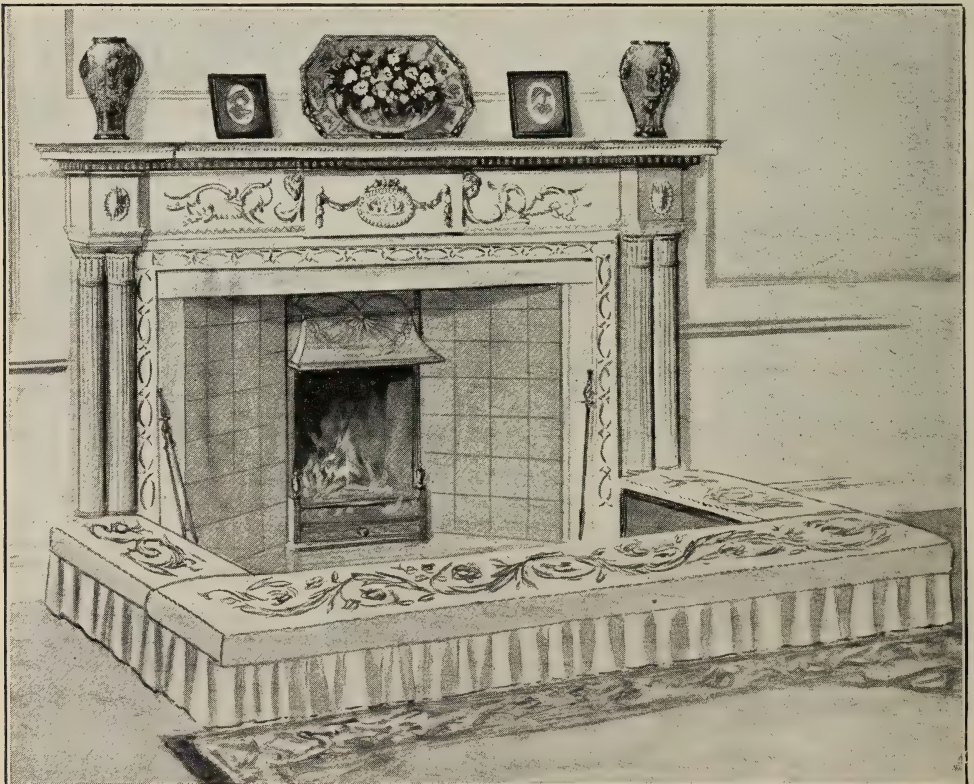
Peacocks' feathers—regarded by some as harbingers of ill luck—are, on the other hand, much valued for their unrivalled

decorative possibilities by the artistic. For a blue and gold room—at all times a charming colour combination—a design of peacocks' feathers scattered carelessly over the cushions is certainly original. The feathers are worked in their gorgeous natural colours on a biscuit-coloured ground, and the result is exquisite.

#### The Role of the Rose

Roses play another charming part in the embellishment of fireplace cushions. For a pink room, nothing is more suitable than the queen of flowers. A yellow room may also have these flowers embroidered in pale creamy yellow on the fireside cushions, with excellent results. Before the work of embroidery is commenced, the satin or chosen fabric is cut into three lengths—two for the sides and one piece for the long cushion in front of the fireplace. These cushions, when embroidered and made up, are simply laid on the wood seats and supports.

The supports can also be higher at the back than the front. This will give a sloping effect, which some may prefer. But this idea, like the fabric and designs chosen for the embellishment of the cushions, is a matter for individual taste and fancy. The charm of these decorative cushions has only to be seen to be fully appreciated; they are a marvellous improvement to an open grate.



A low cushioned seat is a marvellous improvement, as regards comfort and appearance, to an open grate. Such a seat should be provided with embroidered cushions of a shade in keeping with the colour scheme of the room





## THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

*Presentations and other Functions*  
*Court Balls*  
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*Garden Parties,*  
*etc., etc.*

*The Fashionable Resorts of Europe*  
*Great Social Positions Occupied by Women*  
*Etiquette for all Occasions, etc.*

## ROMANCES OF THE PEERAGE

By SARAH A. TOOLEY

A Luckless Heiress—The Terrible Dowager and Her Granddaughter—A Boy and Girl Marriage—"Tom of Ten Thousand"—The "Proud Duke" and His Duchess—The Trunk-maker's Penance—The Peasant Maid's Romance—An Honour which Proved too Great—The Gipsy's Warning—An Unjust Will and a Phantom Hand—The Whirligig of Time

ROMANCES of the peerage most frequently turn upon vicissitudes in the career of some young and beautiful heiress, or upon the pretensions of a claimant to the title and estates of a noble family. It is rarely that both these elements of romance are united in the life-story of one lady.

This unique circumstance occurs, however, in the career of the Lady Elizabeth Percy, an ancestress of the Duke of Somerset and of the Duke of Northumberland.

The Lady Elizabeth Percy, the greatest heiress of her time, was three times a wife and twice a widow before she was sixteen. Her last husband was that great nobleman known in history as the "Proud Duke of Somerset," by whom she had a family of thirteen children.

She was the only child of Jocelyn, the eleventh Earl of Northumberland, head of the great House of Percy. The feudal power of the family is attested to-day by their proud stronghold of Alnwick Castle, Northumberland.

### The Last of a Long Line

Her father died when she was a few years old, and she succeeded to the family estates. Up to that time, for six hundred years the Percys had had an uninterrupted descent in the male line, and the family tree counted nine barons by feudal tenure, four barons by Royal writ, and eleven Earls of Northumberland, all of whom were valiant men of their time, foremost in battle, guarding the English border with an iron hand. Now the last of this long male line, Earl Jocelyn, lay dead at Turin, at the age of twenty-seven, leaving

a beautiful young widow and their child, the Lady Elizabeth, his sole heiress. The widowed Countess brought her young daughter to Paris, and soon became the centre of social attraction. Finally, she gave her hand to the fascinating Ralph Montague, who was then British Ambassador to France.

### The Despotie Dowager

With her mother's second marriage, the romance of Lady Elizabeth Percy began. Her grandmother, the Dowager Countess of Northumberland, took her by force from her mother, insisting that she was the rightful guardian of the young heiress of her house. In vain Lady Elizabeth's mother protested, the despotic Dowager won the day. The unfortunate child became in her hands a pawn in the matrimonial market, and was made the object of "intrigues with men of power who wished for wealth, and rich men who wished for power," as the old chronicler quaintly puts it. The briskness with which matrimonial projects were arranged for the little girl recalls the childhood of Mary Tudor.

At thirteen, Lady Elizabeth was married to Henry Cavendish, Earl of Ogle, the only son of the Duke of Newcastle. He was a promising boy, about the same age as his bride, and on his marriage assumed the name and arms of Percy. The union of the two children was a mere form, and a few months after the ceremony the young Earl died.

The youthful widow was now again in the hands of her grandmother, and became



the Portia of the day. Unnumbered suitors came to try to win the brilliant matrimonial prize. Among them was Thomas Thynne of Longleat and Count Köningsmark.

The first was an English gentleman of great hereditary possessions, a friend of the Duke of York, and a man of influence and fashion at the gay Court of Charles II. His vast wealth earned him the sobriquet of "Tom of Ten Thousand."

But the Lady Elizabeth favoured the second suitor, Count Köningsmark, a Swedish nobleman of fascinating manners, a brave soldier, something of an adventurer, and a well-known figure at the Courts of England and France. He was of sufficient note to aspire to the hand of the Percy heiress.

#### A Tragic Romance

Now the Dowager Countess of Northumberland would have none of the fascinating Count, and swiftly married her unwilling granddaughter to Thomas Thynne. The couple separated at the altar, and the girl-bride went to the Continent to continue her education.

Within a few months came the tragedy which threw a sombre romance around the figure of Lady Elizabeth Percy. Her bridegroom was foully murdered in his carriage one night near St. Alban's Street, on the spot where the Junior United Service Club was afterwards erected.

Mr. Thynne, at that time, was engaged in the Duke of Monmouth's cause, and at first party construction was put upon the murder. But the assassins were traced, and there seemed little doubt that they were mercenaries hired by Count Köningsmark to take the life of his rival, who had secured the Percy heiress. Köningsmark had reason to think that he possessed the young lady's affection, and believed himself to have been robbed of a bride. He was accused of being the instigator of the murder of Mr. Thynne, and was summoned before an extra council, and examined by Charles II. himself.

The Count denied complicity in the crime, and it suited the King's purpose to acquit him.

The three men who had done the deed were tried at the Old Bailey, February 27, 1682, convicted of the crime, and hanged in Pall Mall. The witnesses who accused the Count of being the instigator were not believed, or it was affected that they were not to be believed, by the Court.

#### A Widowed Bride

Public opinion generally, however, took a different view. When a monument to the memory of Mr. Thynne was placed in Westminster Abbey, the inscription at first inculpated Count Köningsmark in his murder, but the Dean refused to allow that portion of the inscription to remain, saying that the Count had been acquitted by the Court.

Lady Elizabeth returned home on the heels of the tragedy to find herself again a widow, and the man whom she loved suspected of her husband's murder. Never, surely, was a young girl of barely sixteen in such a harrowing situation. She never saw Köningsmark again. He quitted the country after the affair, and died abroad, at the early age of twenty-seven.

Small consideration was shown for the feelings of Lady Elizabeth. Her match-making grandmother thought that another husband would be the best cure for depressed spirits, and within two months of the tragedy Lady Elizabeth was led to the altar by the most eligible *parti* of her time, Charles Seymour, sixth Duke of Somerset, a young man of twenty, handsome, of engaging manners, generous, and princely in his style. Fictional romance would scarcely have ventured on such a brilliant *dénouement* for a heroine.

We now find the Percy heiress greater by marriage even than by birth. As Duchess of Somerset, she had premier position amongst ladies of the aristocracy, for though the peerage of Norfolk was older, precedence was not then permitted to a Roman Catholic family.

Nothing could exceed the magnificence of the houses over which the young Duchess reigned as wife of the "Proud Duke." She became a great figure at Court, and succeeded the famous Sarah, Duchess of Marlborough, as Groom of the Stole to Queen Anne.

#### A Bolt from the Blue

Her marriage, entered upon after such a series of harrowing experiences, appears to have been a happy one. She had thirteen children, of whom only two survived her. The title of Earl of Northumberland, which had become extinct when she succeeded to her father's possessions, was revived in favour of her eldest son, who was created first of the present line of Earls of Northumberland. He also succeeded his father as Duke of Somerset.

By a curious coincidence, he married a daughter of the Thynne family, to which belonged his mother's assassinated husband, and left an only daughter, Elizabeth, who married Sir Hugh Smithson, Bt., and carried her broad domains back to her grandmother's family of the Percys, while her husband, Sir Hugh, was created first Duke of Northumberland.

We pass now to the second romance connected with the career of the Percy heiress, which touched her proud position at the core.

The bolt from the blue came immediately after the death of her father, in the person of one James Percy, a trunk-maker of Dublin, who claimed the Percy estates, and assumed the title of Earl of Northumberland.

Lady Elizabeth was then, as we have seen, but a child, and her vigilant grandmother took the "trunk-maker" in hand



at the same time that she was endeavouring to marry her charge advantageously. She presented a petition to the House of Lords on behalf of herself and Lady Elizabeth against the action of the claimant, James Percy, who also presented a petition in support of his claim, and both parties came before the House of Lords, when the Dowager Countess furiously denounced the impostor. His suit was rejected.

Nothing daunted, the trunk-maker persisted in his claim, and continued his importunities after the Percy heiress had become Duchess of Somerset.

At length, in 1685, the Duke of Somerset and his wife petitioned the Lords against the pretensions of the claimant. The petition was heard at the Bar of the House, and the decision given "that the pretensions of the said James Percy to the Earldom of Northumberland are groundless, false, and scandalous," and ordered that the petition be dismissed, and the said "James Percy shall be brought before the four courts of Westminster Hall wearing a paper on his breast inscribed with the words 'The false and impudent pretender to the Earldom of Northumberland.'"

The unfortunate trunk-maker performed the prescribed penance, and thereafter the Percy heiress remained in undisturbed possession of her ancestral domains. They descended, as we have already seen, through her granddaughter to the present ducal line of Northumberland.

#### The Lowly Born Countess of Exeter

In striking contrast to the proud state and dignity which surrounded the Percy heiress is the romance of Lord Exeter and his lowly bride, who sank beneath the greatness "unto which she was not born."

Henry Cecil, afterwards Earl of Exeter and Lord of Burghley, made an unhappy

first marriage which ended in a divorce. He vowed to turn his back on society and seek a second bride amongst the unsophisticated maidens of the simple country-side.

To this end he took up his abode in a humble hostelry of a Shropshire village. However, his command of money and isolated position made him a suspected person amongst his rural neighbours. "He must be a fugitive from justice, or at least a



Elizabeth, wife of the sixth Duke of Somerset. Born Lady Elizabeth Percy, she was thrice a wife and twice a widow before she was sixteen. Her high rank and great fortune made her a valuable pawn in the matrimonial schemes of her autocratic grandmother, the Dowager Countess of Northumberland

*After Lely*

smuggler," argued the rustics, and the stranger had an uncomfortable time.

Nothing daunted, Cecil left the inn and went to live at a farmhouse at a little distance from the village, where he remained for two years. He took note of the country lasses at fairs and merrymakings, but failed to meet with one to his taste. If the girl was buxom, her mind probably was coarse and ignorant, and Mr. Cecil was fastidious in his taste. A gentleman who sets out to find



a rustic lass who will satisfy his ideas of feminine refinement is likely to have a disappointing quest.

However, there was growing up in the farmhouse a fair young daughter, of winning manners and surpassing beauty. The girl laboured under the prosaic name of Sarah Hoggins, which sounded unpoetic enough to have damped the ardour of most lovers. Mr. Cecil, however, fell deeply in love with his host's daughter, and asked for her hand in marriage. "You marry my daughter Sarah, a fine gentleman like you! No, indeed!" said the mother. She was evidently not so readily impressed by a "London gentleman" as the worthy wife of the Vicar of Wakefield.

Farmer Hoggins, however, trusted the stranger. "Let him have our daughter, wife," said he, "for I see that she likes him."

Mr. Cecil wedded the beautiful girl, and procured masters to educate her, so that in a year, we are told, she became quite accomplished. Before he had disclosed his position, his uncle, the Earl of Exeter, died, and he had to repair to London to enter upon his title and estates.

He took his wife with him, and she was amazed to find that when they called at certain country seats on the way they were received as equals.

#### The Burden of Noble Birth

At length they came to Burghley House, "by Stamford town," and Cecil, as he saw his fair young wife gazing in admiration on the beautiful ancestral mansion, asked her if she would like to live there.

"Oh," she cried in rapture, "it is the most lovely place I ever saw! I almost envy it."

"It is yours," he said, and revealed his position as Earl of Exeter and Lord of Burghley. In the words of Tom Moore's adaptation of the story:

"Now, welcome, lady!" exclaimed the youth,  
 "This castle is thine, and these dark woods all."  
 She believed him wild, but his words were truth,  
 For Ellen is Lady of Rosna Hall!

The joy and surprise of the lowly born wife soon turned to melancholy. Her simple heart yearned for her village home and the old days before she knew that her husband was a "belted earl." The grandeur of her new position oppressed her, and even the beauties of Burghley House did not compensate for the free country life which she had lost. In a few years her gentle spirit passed to rest. Tennyson has immortalised the pathetic romance in his "Lord of Burghley."

Ere she died, however, the fair young Countess had borne the Earl three children. Her eldest son, Brownlow, became Marquess of Exeter, her second son was Lord Thomas Cecil, and her daughter married the Right Hon. Henry Manvers Pierrepont, and had an only child, Augusta, who became the wife of Lord Charles Wellesley, second son of the great Duke of Wellington. So we find the lowly born maiden of our romance linked with the family of the hero of Waterloo, and

herself the great-grandmother of the present Duke of Wellington.

#### The Romance of the White Hand

We pass now to a romance of ghostly legend connected with the old family of the Longs of Wrascall and Draycot, which explains, for those who have sufficient imagination to believe in family ghosts, how it came about that for a period the estates of Wrascall and Draycot were divided under separate owners.

The story opens with gay doings at Draycot Park. Sir Walter Long was bringing home as his second wife Catherine Thynne, the beautiful young daughter of Thomas Thynne, of Longleat. The village bells were ringing, and all was feasting and merriment about the historic mansion.

But in a lonely woodland spot on rising ground above the house sat a youth, John Long, looking with sad eyes on the festive preparations for the home-coming of his father's bride. He was the son and heir of Sir Walter, and at such a time the memory of his dead mother made him wish to keep aloof from the bridal merrymakings.

As the youth mused, "What would my poor mother say if she could rise up from her cold grave?" a gipsy girl, Marthon, came softly to his side from out a neighbouring thicket.

"What are you doing here, Master John Long?" said the girl, her soft, dark eyes looking down into his with tender solicitude, while her black hair framed her face and fell upon her red cloak. Then, seeing him still listless, the gipsy's mood changed. Sitting down beside him on the grass, she took his hand imploringly, and with a fierce flash in her eyes and a trembling voice, bade him rouse himself and take his rightful position at his father's side, for already, the girl declared, his stepmother, the Lady Catherine, and her brother, Sir Egrimond, were plotting to ruin and disinherit him.

#### The Gipsy's Warning

Even as Marthon spoke, Sir Egrimond came to seek the truant, and the girl darted into the thick copse, uttering the warning words: "Keep your lips from the wine cup and your hand from the dice-box; they are the engines that your enemies mean to work with for your destruction."

Sir Egrimond saw the gipsy's red mantle vanishing in the thicket, and laughed indulgently at the explanation of the blushing youth.

"Not such a milksop as I thought you, John," said he gaily, and begged him to come and take part in the wedding feast.

In the days which followed the weak youth fell an easy prey to the temptations set in his way by Lady Catherine and her brother, and becoming addicted to both wine and dice, soon came under the displeasure of his father.

Again the gipsy girl sought to warn John Long, and predicted that Lady Catherine would shortly have a son, who would surely



supplant him as his father's heir if he did not reform his ways.

"When fourteen days have passed," said the girl, with a wistful air, "come alone to this spot at the moonlight hour; I shall then be under this grassy sod, but you will find that the poor gipsy girl's words are true."

As John Long turned to look at her he saw that Marthon had become wan and wasted, a mere ghost of her former self.

A son was born to Lady Catherine, as the gipsy had predicted; and Sir Egrimond, her brother, having poisoned the mind of Sir Walter Long against his elder son, prepared a will, which he determined to get him to sign, leaving everything to the new-born infant.

#### The White Hand

Sir Egrimond repaired at night to the law sergeant's offices, and promised the clerk fifty guineas if he would get the will engrossed by the morning. The needy clerk sat up all night at his hateful task of disinheriting poor John Long. The man remembered the lad's dead mother, and it seemed to his disturbed feelings that she was standing reproachfully beside him as he drove his quill. In vain he drank deep of the rum by his side. His conscience troubled him sorely.

Just as he was about to transcribe the fatal words of disinheritance, the shadow of a white hand fell across the parchment, then vanished. The clock struck one. Again

he essayed his task, and again the white hand covered the parchment. The terrified clerk fled to Sir Egrimond's room, and declined to proceed further with the task.

Sir Egrimond cursed him for a cowardly knave, and soon found a more compliant scribe to do his bidding, and the will was duly engrossed, signed, and sealed.

The tale of the white hand spread to Draycot, and when, a little later, the lord of Draycot died, the relatives of his first wife and her disinherited son raised the story of the will as the corpse was brought to the church for interment. They instituted a suit, and finally effected a compromise, by which John Long took Wrascall and his half-brother retained Draycot. Hence the division of the two estates, which long continued.

John Long, the disinherited, married Anne, the daughter of Sir William Eyre, of Cheldfield, but his issue became extinct in the male line.

His half-brother, who took Draycot, became Sir Walter Long, Knight, and represented Wiltshire in Parliament. From him was directly descended Sir James Tynney Long, of Wrascall and Draycot, for, in spite of the "white hand," the estates were again united under one owner.

With Sir Walter's death the male line became extinct, and the estates devolved upon his sister Catherine, who became the wife of the Hon. William Wellesley.

## NATURE IN HERALDRY

By THE LADY HELEN FORBES

As coats of arms became more widely adopted, the heralds of the early stages in the science had perforce to cast further and further afield for charges on their shields. The varieties of animals and their poses, the plain bars and bends, pales and fesses, were soon exhausted, and Nature was called on to contribute to family devices.

The heavenly bodies, no doubt, attracted attention first, before the vegetable produce of the lower earth. The sun, moon, and stars make great figures in heraldry, the greater luminaries being generally blazoned with a formula of their own. Thus, the sun is usually "in his splendour"; the moon "in her complement," if full; "in her detriment" when she is only a half-moon; she is "increscent" if her horns point to the dexter, "decrecent" if to the sinister.

The sun in heraldry is represented as a round human face with rays issuing out of it with careful regularity, a wavy ray and a straight one alternating. The moon looks much the same, but her rays are shorter and stumpier; also she is blazoned silver, whereas the sun is gold. In the punning coat of the family of Dyson, the sun is presented in eclipse—namely, half gold and half black. The only country which seems to have taken the heavenly bodies for a cognisance is Turkey, and that must be

purely arbitrary, as the Ottomans really knew little or nothing of mediæval blazonry.

By far the most popular lunar charge is not called a moon at all, but a crescent, and in this case the horns point upwards. A crescent is the distinguishing mark of the second son.

#### The Stars of Heraldry

The star usually has six points, but sometimes eight or even more, and its rays are wavy. This should obviate the confusion so general between the star and the mullet, for the mullet, though it certainly looks like a star, has stiff rays, and never more than five of them. A mullet, besides, is not really a heavenly body at all, but the rowel of a spur. The celebrated "star of the De Veres," which was the cause of the disaster at the Battle of Barnet, in which the great kingmaker, Warwick, lost his life, was really a mullet.

The Baillie family bear nine stars, and the legend is that they do so because one of the early members of the family lost his way on a dark night, and was able to find it again by means of the constellation of Ursa Major.

Occasionally rainbows and clouds appear in heraldry, and a very effective coat is the rays of the sun appearing from behind a



cloud. More rarely signs of the Zodiac are borne. A special badge of Edward IV., adopted after the battle of Mortimer's Cross, on February 2, 1461, was the "Rose-en-soleil," the white rose of York set in a sort of diadem of sunrays. The "Sun of York" had long been the house's cognisance.

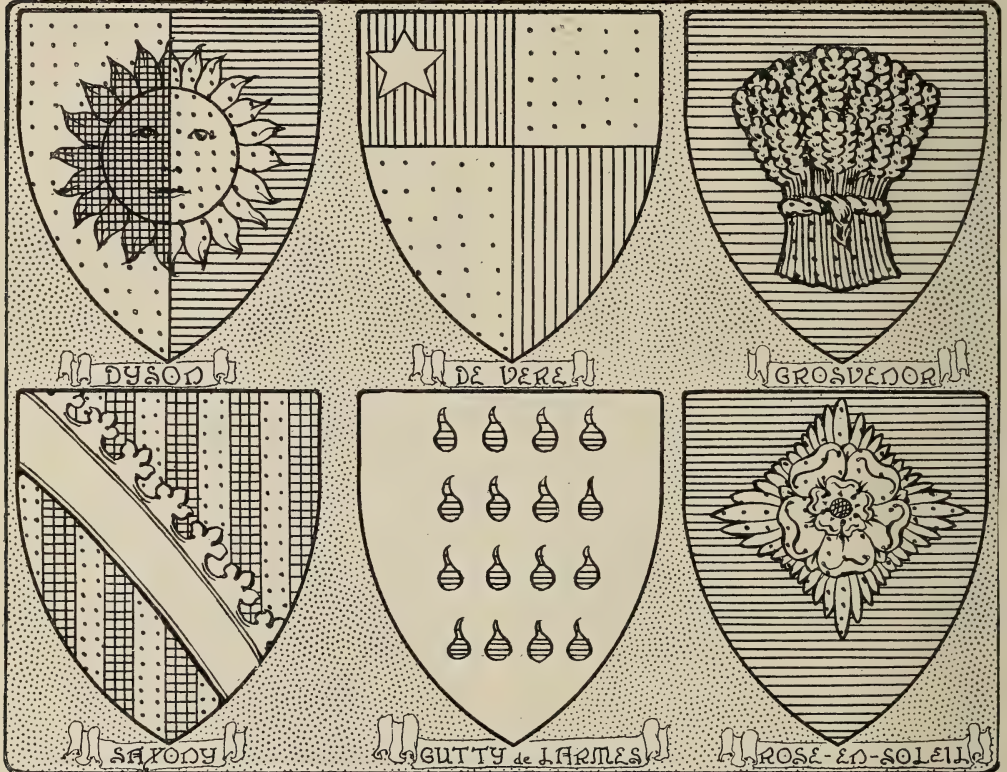
Drops of rain sometimes appear, being blazoned as "guty d'argent," which also means drops of water. When the drops which so frequently occur in coats of arms are blue, they are "drops of tears"; when red, "drops of blood"; when green, "drops of oil of olive"; when black, "drops of pitch."

When we come to the vegetable world,

the "Golden lilies" which our English kings descended from Isabelle de Valois insisted, in defiance of the Salic Law, on quartering in their coat of arms.

The custom, by the way, lasted long after all claim to the throne of France had been dropped; even, I think, till the reign of Queen Anne. The rose was a badge of the English kings, but did not figure on their shield; it stood sponsor to the civil wars which put an end to the Middle Ages, feudalism, and true heraldry with one blow.

Fruit does not seem to have been very well known to heralds. It appears seldom, save in the form of acorns, fir-cones (erroneously called pine-apples), and pears. There



In heraldry the sun is always represented with a human face surrounded by rays. A mullet, as seen above, must not be confused with the star, which has six or more points. The sheaf is of common occurrence, and is called a "garb." The bend trellée on the coat of arms of Saxony is a wreath of rue, "Guttes de larmes," or tears, and the "rose in a sun" are well known emblazonments.

heraldry recognises no trees but the oak, the pine, the palm, the laurel, and the olive; and the three latter, at least, are only symbolical. They stand respectively for victory, glory, and peace. When a tree occurs in a coat of arms, it is usually mentioned as one *pur et simple*, and then is of perfectly indeterminate species. Single leaves are a commoner charge, oak leaves, holly leaves, and laurel leaves being very favourite devices. The clover, three, four, and five-leaved, occurs, especially in Scotch coats.

Flowers in heraldry are almost entirely conventional. Nothing less resembles an actual rose or lily than the heraldic rose or the fleur-de-lys. The latter are well known through being the coat of arms of France,

are also objects known as "fraises," which, however, do not resemble strawberries.

The broom plant gave its name to our most magnificent race of kings; but it was a badge, not a charge on a coat of arms. The bend trellée which crosses the coat of arms of Saxony is in reality a wreath of rue.

Wheat and barley are common charges, and sometimes appear as single ears, more often in sheaves, which are known as garbs." The controversy between the families of Scrope and Grosvenor as to which was really entitled to the famous "bend or" ended in the Courts deciding in favour of the former, whereupon the descendants of the probably mythical "Hugh Lupus of Chester" contented themselves with a garb or.





# KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

## Ranges

Gas Stoves

Utensils

*The Theory of Cooking*

*The Cook's Time-table*

*Weights and Measures, etc.*

## Recipes for

*Soups*

*Entrées*

*Pastry*

*Puddings*

*Salads*

*Preserves, etc.*

*Cookery for Invalids*

*Cookery for Children*

*Vegetarian Cookery*

*Preparing Game and Poultry*

*The Art of Making Coffee*

*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

## SOME NOVEL METHODS OF SERVING STRAWBERRIES

By M. ESCOFFIER, Chef to the Carlton Hotel

How to Serve Strawberries in Perfection—Danger of Eating Strawberries Without Previous Washing—Addition of Lemon-juice or Vinegar to Strawberry Dishes

In this article M. Escoffier gives the readers of *EVERY WOMAN'S ENCYCLOPÆDIA* the recipe for his latest creation, "*Fraises Sarah Bernhardt*," a dish that already rivals his world-famous "*Pêches Melba*."

IN the first place, strawberries, to attain their full perfection, should *never* be cooked. Of course there are innumerable recipes in which this crimson fruit appears in a cooked form; but I do not think that it gains by the process. A strawberry is too delicate to stand much heating, and loses inevitably a large amount of its delicate flavour; and this, after all, forms one of its chief claims to favour.

On the other hand, a strawberry should never be served *au naturel*—that is to say, without the addition of some flavouring to "tone up" or add sweetness to the fruit and extract its full flavour. Strawberries and cream walk hand-in-hand in the minds of the general public, proving as inseparable as lamb and mint sauce, or beef and horse-radish. But there are other things besides cream and sugar that may be added to strawberries, with advantageous results, as I will describe later in detail.

Before proceeding to descriptions of various phases of strawberry serving, I should like to say something about the dangers of eating this fruit unless very

carefully prepared. It is well known that many people cannot touch a strawberry. "Not for me—I dare not!" is a frequent cry when strawberries appear.

This fruit, which contains a tremendous amount of *acid*, is notoriously bad for those with a tendency to rheumatism, gout, and kindred diseases. Also, after eating strawberries—a great number, or a few—some mortals become afflicted with a strawberry rash, which is irritating and unsightly. This is attributed, again, to the effect of the acid in the fruit on the blood; but I do not believe it is solely attributable to that cause. *I put it down, in six cases out of ten, to the fact that the berries have been eaten without being properly washed.*

Owing to this neglect, various impurities that cling to the fruit are absorbed by the eaters and often have a very dangerous effect—as may be supposed. *Every strawberry, before being sent to the table, should be carefully plunged into water, slightly warm, so that any impurities on the outside may be removed.*

This rule applies especially to the highly forced strawberries which are eaten early in the season. These berries are grown amidst straw and other preparations, under conditions of extreme heat which tend to engender any germs to a dangerous extent.



As the fruit grows so low on the ground it is rare for any berry to escape contact with straw and manure—and, unless the fruit is carefully washed, the adverse effects liable to arise from eating it may well be imagined. Even the later out-door English fruit needs careful washing; although, as the “forcing” and heat is not so great the germs are not quite so “active.” It is my earnest endeavour to see that every strawberry which leaves my kitchen, either in cooked or raw form, has been previously cleansed—and I beg every cautious housewife to do the same.

Forced strawberries need different treatment to those grown out of doors. For instance, their flavour is not so great, though their size may be greater; and therefore they should be sugared (castor sugar) at least a quarter of an hour before they are to be served, in order that the full flavour may be extracted by the sugar. The fruit must, of course, be transferred to a clean dish before serving. It is a good plan to spread the berries on a large, flat meat-dish, separating each one, before sprinkling with the sugar. This ensures the sugar reaching them all.

Another good tip in treating forced or open-air strawberries is to add a squeeze of *lemon-juice* to the dish before it is served. The tart flavour of the lemon forms a piquant contrast to the sweetness of the sugar and cream. Many cooks, when not using lemon, achieve a peculiar and tantalising flavour for their strawberries by adding a sprinkling of *vinegar* to the dish.

The mixing of strawberries and vinegar sounds extraordinary I admit; but it is extremely good. Of course, the rough, unrefined vinegar used for ordinary purposes is too coarse for this purpose. Use only the finest French or tarragon vinegar, or white vinegar, which may be obtained at any good stores.

Orange-juice blends well with strawberries, and should be squeezed over them in advance, like the lemon-juice or vinegar. And, as a final secret addition, a few drops of champagne will be found delicious in conjunction with strawberries and cream. Very few English cooks have tried lemon-juice, orange-juice, vinegar, or champagne with strawberries—and I advise them to make the experiment, for they will not regret it. Only they must remember that only a *soupeçon* of these flavourings may be added. It is the taste of *strawberries* that is to remain—not lemon-juice, flavoured faintly with strawberries. It is just the addition of something tart and quite foreign to the predominating flavour that lends an indescribable piquancy to the whole dish. But be careful not to overdo it!

In spite of my remarks at the beginning of this article to the effect that strawberries should not be cooked, I should like to give a recipe which includes cooked strawberries—strawberry fritters—which I consider the best form of the heated fruit. Also, people who are afraid to eat strawberries *en bloc* will be able to enjoy one or two strawberry fritters without feeling any ill effects.

## RECIPES FOR STRAWBERRIES

Batter for Fritters—Strawberry Fritters—Strawberry Tartlets—Peach and Strawberry Salad—How to Make Strawberry Jam—Fraises Sarah Bernhardt

*Strawberry Fritters.* Select some large, somewhat firm strawberries; sugar them copiously, sprinkle them with kirsch, and let them macerate in a cool place, or on ice, for thirty minutes. It is most essential that the strawberries should be well sugared before macerating, because the heat of the fat sours them while the fritters are being fried, and they consequently become tart. A few minutes before serving drain the strawberries, dip them in batter made according to recipe given below, and plunge them into very hot fat. Drain them thoroughly, dish them on lace-paper, and sprinkle them with icing sugar by means of a dredger.

To make the batter, allowing for a number of fritters, mix one pound of flour with two tablespoonfuls of oil, a grain of salt, two eggs (added one after the other), the necessary quantity of water to make the paste liquid, and one ounce of sugar. Keep this preparation in a lukewarm place to let it ferment, and stir it with a wooden spoon before using it.

Batter for fruit fritters may with advantage contain a few tablespoonfuls of

brandy, in which case an equal quantity of the water must be omitted.

*Strawberry Tartlets.* (The fruit used in these must not be cooked.) Prepare some short pastry in the following manner: Sift one pound of flour on to the mixing-board, and hollow it out. Put in the hollow one-third of an ounce of salt, one and a half ounces of powdered sugar, an egg, quarter of a pint of cold water, and ten ounces of butter. First thoroughly mix the butter, egg, water, and seasoning, and then gradually combine the flour with it. Knead the paste, press it out twice, roll into a ball, and wrap it up with a view to setting it aside in the cool. Pastry made in this way may be cooked in small tins, and kept until needed.

In each tart place the necessary number of strawberries, which have been allowed to macerate in sugar and lemon-juice. Then pour over them a *symp* which is *half-hot*. Do not use cold syrup, nor boiling; but make it, and allow it to get moderately cool. It may be made of sugar and water boiled with vanilla and strawberry flavouring, and coloured with cochineal, or may be



bought in bottles, and heated when needed. Sprinkle some chopped pistachio nuts on each tartlet before serving.

*Peach and Strawberry Salad.* Tinned or fresh peaches are excellent served with strawberries as a salad. They should be flavoured with good Bordeaux wine, as this brings out the flavour of the peaches to perfection. If Bordeaux is not handy, kirsch may be used instead; and a syrup, made as for tartlets, should be poured over the salad before it has grown quite cold. Strawberries and raspberries may be treated in the same manner, lemon-juice being used as flavouring in this case.

A delicious sweet is made by selecting some large strawberries, and halving them with a silver knife; next take some grapes—black or white—halve and stone them. Heap an equal quantity of each fruit in custard-glasses, place a whole strawberry over, sprinkle with powdered sugar, and add a few drops of maraschino, and stand in a cool place for an hour before serving.

*Strawberry Jam.* This is one of the most difficult jams to make. There are several ways of preparing it, and the one I give strikes me as the quickest and simplest. Clean the fruit, which should be just ripe. Allow twelve ounces of sugar to one pound of fruit. Put this sugar in a preserving-pan, sprinkle it with water that it may dissolve, and cook it until it forms a firm ball when tested between the thumb and finger, taking care to skim it thoroughly when boiling begins. Throw the strawberries into the sugar, and set the preserving-pan on the side of the fire for seven or eight minutes; that is to say, until the moisture of the fruit has dissolved the sugar to a pulp. Replace the saucepan on the fire, and cook the strawberries for ten or twelve minutes,

remembering to carefully remove the scum that forms, using a wooden spoon.

Then withdraw the strawberries by means of a slice, and drain them in a basin. Continue cooking the syrup rapidly, until the sugar shows signs of snapping when tested as before. Then return the fruit for five minutes, until the snapping stage is completely reached. Fill the pots little by little, that the strawberries may be well distributed in them, and not rise in a mass to the top, as often happens when the receptacles are filled too quickly.

*Fraises Sarah Bernhardt.* To conclude, I will give the recipe of the new dish which I composed for the Ligue des Gourmands, a successor to my Pêches Melba. The dish is elaborate to a certain extent; but it can be made by an average cook with the aid of a freezing machine—as ice forms an indispensable part.

Select some very fine ripe strawberries, carefully remove the stalks, and place the fruit in a silver or china bowl. Cover with powdered sugar, and moisten with a few glasses of old brandy. After which, keep in a cool place. Prepare some pineapple ice, by setting one pint of grated or pounded skinned pineapple to macerate for two hours in one pint of syrup. Rub the whole through a sieve, add the juice of one lemon and a few drops of kirsch; add cream to the mixture in a proportion of half a pint to one quart of the liquid, and freeze. Set in a square mould. Next prepare a fine mousse flavoured with the same brandy, adding a few tablespoonfuls of strawberry pulp, passed through a fine sieve, to improve the colour. When ready to serve turn the ice into a deep dish—square, if possible. Place the strawberries round the ice, and completely cover the latter by the mousse.

## FOODS IN SEASON IN OCTOBER

FISH			VEGETABLES		
Bream	Brill	Carp	Aubergines	Artichokes	Beans (French
Cod	Crabs	Crayfish	Beetroot	(Globe and	and scarlet
Dory	Eels	Flounders	Brussels Sprouts	Jerusalem)	runners)
Gurnet	Haddock	Halibut	Batavia	Red Cabbage	Cabbage-greens
Hake	Herrings	Lobsters	Carrots	Cabbages	Cardoons
Mackerel	Mussels	Mullet (red)	Celery	Capsicums	Celeriac
Oysters	Prawns	Plaice	Cress	Cauliflowers	Cucumbers
Canadian Salmon	Lemon Soles	Smelts	Chillies	Chervil	Endive
(frozen)	Sprats	Slips	Garlic	Horseradish	Indian Corn-cobs
Soles	Shrimps	Scallops	Leeks	Lettuces	Mint
Skate	Turbot	Whitebait	Mushrooms (culti- vated)	Onions	Spanish Onions
		Whiting	Pumpkins	Parsnips	Potatoes
Beef	Lamb	Mutton	Salsify	Parsley	Radishes
Pork	Veal	Buck Venison	Shallot	Savoy	Seakale
			Turnips	Spinach	
				Vegetable Marrows	
MEAT			FRUIT		
			Apples	Bananas	Blackberries
			Bullaces	Cranberries	Damsons
			Figs (green)	(Russian)	Grapes
			Limes	Lemons	Melons
			Nuts	Oranges	Pineapples
			Plums	Pears	Peaches
			Pomegranates	Quinces	Sloes
			Tomatoes		
POULTRY					
Capons	Chickens	Ducks			
Ducklings	Fowls	Geese			
Pigeons	Rabbits (tame)	Turkeys			
GAME					
Pintail Ducks	Wild Ducks	Black Game			
Grouse	Hares	Leverets			
Plovers (golden	Partridges	Ptarmigan			
and grey)	Pheasants	Snipe			
Teal	Widgeon	Woodcock			



## RECIPES FOR HOT ENTREES

By the DOWAGER COUNTESS OF DUDLEY, Author of "The Dudley Recipe Book"

Suprême de Volaille à la Hélène—Gelinottes sur Croûtes à la Russe—Epigrammes d'Agneau, Sauce Robert—Blanquette of Chicken—Suprêmes de Volaille à la Montpensier—Little Soufflés of Rabbit or Chicken

### SUPRÊME DE VOLAILLE À LA HÉLÈNE

REMOVE the breasts from two good chickens, skin the fillets and lard them, place them in a sauté pan with butter, and season. Cook until lightly poached for about a quarter of an hour in a moderate oven. Remove the fillets.

Add to the same pan one pint of nice white sauce made from chicken essence and cream, and flavoured with mushrooms. Add one tablespoonful of thick purée of tomato; boil all together and strain. Cut the fillets into neat pieces, and lay them on a dish; pour some sauce over the fillets, and garnish with small mushrooms, truffles cut small, and green points of asparagus placed in groups round the fillets. Serve the remainder of the sauce in a boat.

### GELINOTTES SUR CROÛTES À LA RUSSE

First roast the birds, then cut them in halves, leaving the wings and legs, but removing the backs. Lay the half-birds on fried croûtes of bread, and pour over before serving a white sauce made from the backs of the birds, which should be boiled with a little cream, then seasoned and passed through muslin. Pour sauce over each fillet before serving, and serve the remainder of the sauce in a boat.

### EPIGRAMMES D'AGNEAU, SAUCE ROBERT

Take two breasts of lamb near the cutlets. Braise or boil until quite tender. Remove the bones, and press between two dishes. When cold, cut into neat squares or cutlets, dip each piece into a well-beaten egg, then into warm butter, and then into bread-crumbs—flatten the crumbs with the aid of a knife. Place on a well-buttered baking-sheet, and brown quickly in a sharp oven. Serve with them a sharp brown sauce, made as follows:

Fry in butter one large onion, and work into the same pan one tablespoonful of flour, one gill of good brown meat gravy, one tablespoonful of brown vinegar, two lumps of sugar, one teaspoonful of meat extract. Boil all together for twenty minutes; strain and add one tablespoonful of chopped

gherkins, one tablespoonful of capers. Serve in a boat with the epigrammes.

### BLANQUETTE OF CHICKEN

Make a very light soufflé of chicken. Butter rather a deep border mould and place the soufflé mixture in it. Steam gently, and when ready, turn it out on to the dish in which it is to be served. In the centre of the soufflé border place some small fillets of chicken, mushrooms, and small quenelles mixed with a good white sauce. This should be served hot with more sauce in a boat.

Boil a cucumber, cut it into rings (taking out the seeds), or into small balls; finish with a little butter and season. Serve this separately with the blanquette.

### SUPRÊMES DE VOLAILLE À LA MONTPENSIER

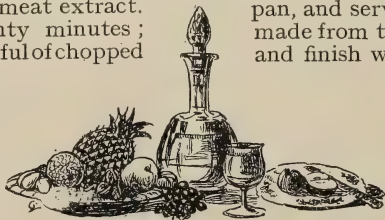
Lay some suprême fillets in a sauté pan with sliced onion, carrot, celery, and a bouquet, and cook without colouring. Cut some French beans into diamonds, taking out the seeds, and cook until a good colour.

Make a green sauce by passing some of the beans through a fine sieve, mixed with a very little Béchamel sauce, and finished with yolks of eggs and cream, according to the amount of sauce required. Dish the suprêmes on a border of mashed potatoes, saucing them first, and lay the beans in the centre of the dish.

### LITTLE SOUFFLÉS OF RABBIT OR CHICKEN

Take the fillets from two young rabbits (or a chicken), remove the skin and gristle, cut into small pieces and pound well in a mortar; season with pepper, salt, and a grating of nutmeg, and add the whites of two eggs. Pass through a fine wire sieve into a clean basin and place on ice. Then work in gently, with a wooden spoon, one pint or more of thick cream, little by little, working it very gently. Try a little of the mixture, dropping it into boiling water to poach to test its lightness. If too stiff add some more cream.

Butter some small china cases, and place a paper band round each to raise the soufflé a little above the case. Steam in a closed pan, and serve with a creamy white sauce made from the rabbit (or chicken) bones, and finish with cream.





# CAKE RECIPES

Madeira Cake—Queen Cakes—Doughnuts—Shortbread—Nougatines—Walnut Cake, with American Frosting

## MADEIRA CAKE

*Required:* Six ounces of butter.  
Six ounces of castor sugar.  
Four eggs.  
Nine ounces of Vienna flour.  
Half a teaspoonful of baking-powder.  
One lemon.  
A slice or two of citron.

Line a round cake-tin with two layers of greased paper. Beat the butter and sugar to a cream, add the eggs one by one, beating each well in.

Sieve together the flour, baking-powder, and a pinch of salt, grate on to them the lemon-rind, then add these very lightly to the creamed butter and eggs. Pour the mixture into the prepared tin, and bake it in a moderate oven for about an hour. After it has been cooking for about twenty minutes, place the slices of citron on the top; if these are put on before then they will sink into the mixture.

Stick a clean skewer into the cake; if it comes out clean and free from mixture the cake is done.

## QUEEN CAKES

*Required:* Six ounces of flour.  
Four ounces of butter.  
Four ounces of castor sugar.  
Three ounces of glacé cherries.  
One ounce of candied peel.  
The rinds of two lemons.  
Three eggs.  
Half a teaspoonful of baking-powder.

Well butter some small queen cake tins. Sieve together the flour and baking-powder, grate the lemon-rinds on to the sugar, cut the cherries in quarters, and shred the peel. Beat the butter and sugar to a cream, add the eggs one by one, beating each well in. Stir the flour in lightly, then add the fruit. Half fill the tins with the mixture, put them in a hot oven, and bake them for about fifteen to twenty minutes.

Cost, 1s.

## DOUGHNUTS

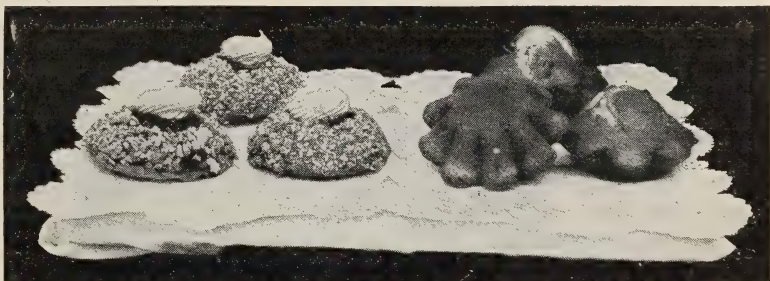
*Required:* Half a pound of flour.  
One ounce of castor sugar.  
One ounce of butter.  
Half an ounce of compressed yeast.  
The yolks of two eggs.  
Quarter of a pint of milk.  
Jam.  
Powdered cinnamon.

Put the sugar and yeast in a small basin, and mix them together until they are liquid, then add the tepid milk. Sieve the flour with a pinch of salt into a basin, make a hole in the centre, pour in the yeast and milk gradually, mixing the whole into a smooth

dough. Cover the basin with a cloth, put it in a warm place, and let the dough rise for twenty minutes. Melt the butter gently, taking care not to overheat it, then beat it and the yolks of eggs into the mixture. Let the dough stand in a warm place for one and a half hours. Divide it into twelve pieces, shape them into flat rounds, put a little jam in the middle of each, wet the edges of the dough, press them carefully together, shaping it into a neat ball.

Have ready a pan of deep frying fat. Heat it, but not so much that smoke arises from it. Put in some of the balls; they will sink first, then rise to the top. Keep them turned or basted with fat until they are a pretty brown. They will take about ten minutes. Drain them well on kitchen paper, roll them in castor sugar and powdered cinnamon.

If liked, a small heap of chopped pistachio or desiccated cocoanut might be sprinkled on the top of each. Cost, 6d.



**Polo Cakes.** The recipe for these dainty little cakes was given on page 4990, Vol. 7, "Every Woman's Encyclopædia." Queen Cakes are pictured on the right

## SHORTBREAD

*Required:* One and a half pounds of flour.  
One pound of butter.  
Quarter of a pound of castor sugar.  
Two ounces of rice flour.

Mix together the flour, sugar, and rice flour; rub the butter into the flour until the whole is in a smooth paste. Knead it until it is quite free from cracks, then roll it out on a floured board and stamp it into small round cakes. Put these on a greased baking-tin, and bake them a delicate brown in a moderate oven. If a sweet cake is preferred, add more sugar. Cost, 1s. 4d.

## NOUGATINES

*Required:* Six ounces of short-crust pastry.  
Two ounces of butter.  
One ounce of ground almonds.  
One egg.  
One tablespoonful of sieved apricot jam.  
Half an ounce of chopped almonds.  
Two ounces of castor sugar.  
One ounce of cake or breadcrumbs.  
A little essence of ratafia.

Grease some small moulds and line them with short-crust pastry. Beat the butter



and sugar to a cream, then add the egg and beat it well in. Now add the crumbs, ground almonds, and about a quarter of a teaspoonful of ratafia essence. Half fill each pastry case with the mixture. Sprinkle the top of each with a few chopped almonds, and bake them in a moderate oven for about twenty minutes.

Slightly heat a little apricot jam and rub it through a sieve. When the cakes have cooled slightly, brush a little over each. Cost, 1s.

For short-crust pastry, see *EVERY WOMAN'S ENCYCLOPÆDIA*, Vol. I, page 397.

### WALNUT CAKE

*Required*: Eight eggs.

Ten ounces of

Vienna flour.

Twelve ounces of

castor sugar.

Six ounces of

butter.

Two ounces of

shelled walnuts.

Walnut filling.

American frosting.

Break the eggs into a basin and beat them for five minutes; add the sugar and beat for another five minutes. Place the basin over a pan of hot water and whisk the mixture well for ten minutes. Warm the butter gently and sieve the flour. Mix half of each with the eggs, etc., stirring them as lightly as possible. Then add the remainder of each.

Lay aside some of the walnuts for decorating the cake, add the rest, coarsely chopped, to the mixture, add also a few drops of vanilla. Divide the mixture into two round shallow cake-tins, about eight inches in diameter, and bake them for about three-quarters of an hour in a moderate oven. They should be just set, and feel spongy in the centre.

When the cakes are cold, split each

through in half. Spread a layer of walnut filling on one piece, lay a second one on top, on this spread some filling, and build up the cake so that there are three layers of filling. Pour the American frosting over the top, and decorate it prettily with the walnuts.

### FOR THE WALNUT FILLING

*Required*: Six tablespoonfuls of apricot jam.



**Doughnuts.** A favourite dainty, and not difficult to make when the directions given are carried out with care

Seven tablespoonfuls of ground almonds.

Two tablespoonfuls of finely chopped walnuts.

Vanilla or other flavouring.

Rub the jam through a sieve, mix it well with all the other ingredients, flavouring it with vanilla or other flavouring. It is then ready for use.

### THE AMERICAN FROSTING

*Required*: One pound of loaf sugar.

Quarter of a pint of water.

The whites of two eggs.

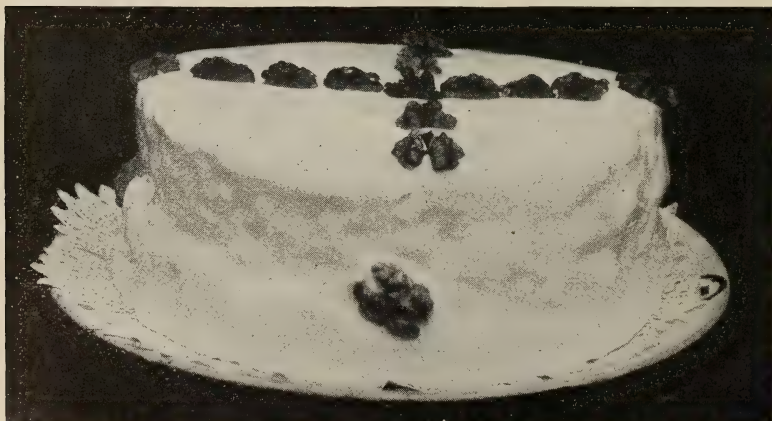
A few grains of cream of tartar.

Let the sugar dissolve slowly in the water, add the cream of tartar, then boil quickly with the lid off the pan to 240°—that is to say, until a little of the syrup, when dropped into very cold water and left a second, can be taken out and rolled between the fingers into a soft ball of the consistency of putty.

Whisk the whites of the eggs slightly, then

pour the syrup on to them, stirring it well all the time. Continue stirring with a brisk circular movement until the frosting is just beginning to set. Then pour immediately over the cake. Cost, 2s. 6d.

The flavour of layer cakes can be varied at will. For a coffee cake use half the quantities given for the walnut cake and use a layer of coffee butter icing (see Vol. 2, page 895)



**Walnut Cake.** This delicious layer cake should be covered in white American frosting, with shelled walnuts arranged in a pattern on it.



# MEATLESS MEALS FOR TRAVELLERS

By MRS. EUSTACE MILES

It has been said by a well-known doctor that "a change of diet is as good as a change of air." This is very true. But I think that it is an even better thing to have a change of diet *as well* as a change of air, for the one helps the other.

A holiday is a very good time in which to experiment on a change of diet. People often refrain from making the experiment when at home because they are afraid of unfitting themselves for their daily work, upsetting the household arrangements, to say nothing of upsetting the cook! But when in lodgings, or camping-out, they are more independent; and, if they wish to do so, can begin by easy steps the change of diet which at home it seemed impossible to attempt.

When people are travelling or on a holiday they do not generally carry out the ordinary routine of fixed hours for meal-times. Neither do people, when travelling, require so much food, because they are more in the open air, and the air helps them to digest and assimilate more food and waste less of it, and the air is in itself a food.

Ruskin says that "Food can only be got out of the ground, or the air, or the sea," and I am sure that the foods we get from the ground and breathe in through the air are amongst the best holiday foods we can have, and that the simpler meals are far more healthy than the usual heavy meals taken several times a day, consisting of three or four courses, which is the regular routine in most ordinary households.

It is generally supposed that food-reformers fare very badly when travelling because of the prejudice—and ignorance—existing in most

hotels and restaurants, and amongst lodging-house-keepers, as to what foods to provide for those who do not—or cannot—eat flesh foods.

I should advise all those who wish to have meatless meals when travelling to study well the subject of food-values, and the simplest meat-substitutes, before starting on their journey, and to go provided with some simple recipes and meat-substitutes, or staples, so as to be independent of the badly cooked and unbalanced dishes usually provided for food-reformers in hotels, lodgings, and restaurants.

Amongst the most useful meat-substitutes to take when one is travelling are mixed shelled nuts (for which a small nut-mill is needed), Cheddar cheese, eggs, and the indispensable proteid food, which can be used alone in either tea, coffee, hot water, or hot milk, or added to all the meatless dishes, in order to raise their nourishing value, and make them more sustaining and digestible. New-laid eggs, butter-beans, macaroni, and nutrit or marmite (for flavouring sauces and gravies), should not be forgotten. There can be bought very useful sixpenny and shilling luncheon-packets for the traveller, which contain enough food to last for several hours. There are also nourishing soup-powders, which only need the addition of boiling water.

The following recipes contain some simple dishes and meat-substitutes—some that need no cooking, and others that any ordinary hotel or lodging-house cook, or even the traveller himself, can easily prepare, and most of which can be bought at any food stores or grocers.

## A HOLIDAY MENU

### BREAKFAST DISHES

Savoury Rice Pie, or Scrambled Eggs (served with fried tomatoes or mushrooms on toast).

Fresh Fruit. Lettuces, radishes.  
Tea or Coffee, or a cup of proteid food.

### SOME LUNCHEON DISHES

Butter-bean and Cheese Pie, or Savoury Cheese Macaroni.

Salad of Slices or Nourishing Salad.  
Sandwiches (suitable for Luncheon or Supper). Vegetables in Season.

*Sweets*

Rice and Nut Mould.  
Stewed Fruit (in season), with proteid, clotted cream, or a Junket.

### SOME SUPPER DISHES

Onion Soup, or Nut and Milk Soup, or Tomato Cream Soup.

Salad of Slices, and Sandwiches.

Nut Mince with sippets of toast, and mashed potatoes.

Savoury Poached Eggs.

Welsh Rarebit.

Vegetables in Season.

Green Salad.

Fresh Fruit, or Stewed Fruit (in season).

N.B. It is useful to have a small dish of milled cheese and milled nuts on the table at each meal to sprinkle over the food, or to eat with toast-and-butter, or bread-and-butter.

### BREAKFAST DISHES

#### SAVOURY RICE PIE

*Required:* Two ounces of rice.

One onion, finely chopped.

A pinch of finely chopped parsley, thyme, and marjoram.

A pinch of celery salt.

One egg.

Milled or grated cheese.

Butter.

Boil the two ounces of washed rice with one pint of water. Add the onion, parsley,



thyme, marjoram, celery salt, and the egg. The addition of one ounce of proteid food at the end of the cooking makes the dish more digestible and nourishing. When thoroughly cooked, put the materials in a well-buttered pie-dish, mixed with some of the liquor the rice was boiled in. Cover with milled or grated cheese, and some lumps of butter on the top, pepper and salt to taste, and brown in the oven for a few minutes.

#### SCRAMBLED EGGS

*Required:* One ounce of butter.  
One gill of milk.  
Three eggs.  
One ounce of proteid food.  
Celery salt to taste.

Melt the butter in a clean frying-pan, add the milk, then the lightly beaten eggs, and the proteid food. Stir all well from the bottom of the pan with a fork until quite dry and set. Serve at once with hot buttered toast.

#### MUSHROOMS ON TOAST

*Required:* Half a pound of mushrooms.  
One ounce of butter.  
One dessertspoonful of flour.  
Half a pint of milk.

Choose the mushrooms while the under part is pink, skin them and remove the stalks. Melt the butter in a saucepan, add the flour and milk, stir well, and then put in the mushrooms, and season with salt and pepper. Stew for about twenty minutes, and serve on buttered toast. Salt and pepper to taste.

#### LUNCHEON DISHES

##### BUTTER-BEAN AND CHEESE PIE

*Required:* Four ounces of butter-beans.  
Four ounces of grated (or milled) cheddar cheese.  
Two ounces of butter.  
One finely minced fried onion.  
A little chopped parsley.  
Two ounces of proteid food.  
Two ounces of brown breadcrumbs.  
Vegetable stock, or some nutril (or marmite) and water.  
Pepper and salt to taste.

The butter-beans should be previously soaked for twelve hours, then cooked and passed through a nut mill. Mix all the ingredients together thoroughly with some of the liquor the beans have been cooked in, or some vegetable stock; put the butter in small lumps on the top, and bake in a small buttered pie-dish, until the top is a golden brown. Some sauce for moistening the above mixture can also be made with a little nutril or marmite mixed in some boiling water, or with the liquor the beans have been cooked in.

##### SAVOURY CHEESE MACARONI

*Required:* Two ounces of macaroni.  
Two ounces of cheese.  
Half an ounce of butter.  
Half an ounce of flour.  
Half an ounce of proteid food.  
Half a pint (or less) of milk.

Boil the macaroni for half an hour in a little water. Strain the macaroni and put it in the bottom of a fireproof dish (put the liquid in the stock-pot). Mill the cheese, and put half of it over the macaroni. In

the small saucepan make a sauce of the butter, flour, and proteid food, and a little made mustard. Pour this over the macaroni and cheese, and sprinkle the rest of the cheese on the top.

Decorate the top with slices of tomatoes, pine kernels, and finely chopped parsley, cover with a plate, and put in the oven until thoroughly heated.

#### SALAD OF SLICES

*Required:* Cucumber.  
Beetroot.  
Cold cooked carrots.  
Tomatoes.  
Cold boiled potatoes.  
Cheese.  
Hard-boiled eggs.  
Lemon-juice or vinegar.  
Pure salad oil (or nut oil).  
Pepper, mustard, and salt, if required.  
Milled nuts.  
Proteid food.

Slice the first seven ingredients very thin, and arrange artistically on a plate. Mix the lemon-juice (or vinegar), the oil, the condiments, and proteid food, until they are of the consistency of a mayonnaise dressing. Pour this mixture over the slices. Sprinkle dry proteid food and milled cheese (or milled nuts) and chopped parsley on the top.

#### A NOURISHING SALAD

*Required:* Quarter of a pound of thin slices of cheese.  
Two large lettuces, cut up small.  
Six spring onions, cut up small.  
Twelve radishes.  
Two bunches of watercress, cut up small.  
Four tablespoonfuls of best salad or nut oil.  
Two tablespoonfuls of best vinegar.  
One dessertspoonful of lemon-juice.  
Pepper and salt to taste.

Eat with this one half of a milk curd cheese, if available, or add another quarter of a pound of thin slices of ordinary cheese, or hard-boiled eggs.

#### SANDWICHES

(For Luncheon or for Supper)

##### CHEESE-AND-ONION SANDWICHES

*Required:* Two tablespoonfuls of milled cheese.  
One tablespoonful of proteid food.  
Four pickled onions (or chopped spring onions).  
Mix with a little milk or butter if required.  
Spread on bread-and-butter.

Mill the cheese. Chop the onions very finely, add the cheese and the proteid food, and mix well with butter. Add a little milk, if necessary, to moisten. Prepare some slices of bread-and-butter, leaving the crust on, and spread the mixture upon them, and make into sandwiches.

These will go well with the salads.

##### CHEESE-AND-TOMATO SANDWICHES

*Required:* One heaped tablespoonful of milled cheese.  
One level tablespoonful of breadcrumbs.  
One tablespoonful of proteid food.  
One tablespoonful of tomato ketchup or tomato sauce or nutril.  
Bread-and-butter.

Prepare some slices of bread-and-butter, leaving the crust on. Mill the cheese, and add it to the proteid food and breadcrumbs. Mix all well together with the tomato ketchup (or other sauce) to make a stiff



paste. Spread upon slices of bread-and-butter, and make into sandwiches.

These will go well with the salads.

#### EGG AND SAVOURY SAUCE SANDWICHES

*Required:* One egg (hard boiled).

One tablespoonful of proteid food.

A little finely chopped parsley (or mixed herbs).

Digestive or other sauce.

Bread-and-butter.

Put the egg in cold water in the saucepan to boil; let it boil for seven minutes; take it out, crack the shell, and put it in cold water for a few minutes; then remove the shell, chop finely, and mix with the proteid food and parsley and some butter. Make it into a paste with the sauce. Prepare some slices of bread-and-butter, with the crust on; spread the mixture on them, and make into sandwiches.

#### CURRY-AND-NUT SANDWICHES

*Required:* One tablespoonful of milled nuts (mixed).

One tablespoonful of proteid food.

Half a teaspoonful (or less) of curry powder.

Enough milk and butter to make a stiff paste.

Bread-and-butter.

Mill the nuts, and mix with them the proteid food and curry powder; add just enough milk to make a stiff paste, and mix again. Prepare some slices of bread-and-butter, with the crust on; spread the mixture upon them, and make into sandwiches.

N.B.—When preparing bread-and-butter for sandwiches, do not cut off the crusts, as they are the most nourishing part of the bread.

#### RICE-AND-NUT MOULD

*Required:* Four tablespoonfuls of rice flour.

Two large cupfuls of milk.

One tablespoonful of castor or brown sugar.

One dozen sweet (blanched) almonds (milled).

One tablespoonful of proteid food.

(N.B.—Other nuts may be used instead of almonds.)

Mix all well together in a basin, put in the saucepan, and cook until the rice is nearly dry, stirring all the time to prevent burning. Put into a mould rinsed with cold water, and when cold serve with milk or cream or custard, or proteid clotted cream.

#### STEWED FRUIT IN SEASON, WITH PROTEID CLOTTED CREAM

##### PROTEID CLOTTED CREAM

Mix some proteid food very thoroughly with fresh cream—which may, if preferred, be whipped first—until the consistency is that of clotted cream. Add castor sugar or pure honey, if required.

Instead of cream you can use milk, though this will need more proteid food to thicken it.

Serve with the stewed fruit.

#### A JUNKET

Warm two pints of fresh milk to blood-heat, sweeten with sugar to taste, add two teaspoonfuls of junket powder, and stir for a minute with a fork. Allow to stand until set in a basin or a saucepan. Serve with bananas or fresh fruit. Grate nutmeg or sprinkle milled nuts on the top.

## SUPPER DISHES

### ONION SOUP

*Required:* Quarter of a pound of English onions.

Four ounces of proteid food.

A pinch of powdered mace.

Pepper and salt to taste.

The yolks of two eggs.

One pint of milk.

One pint of vegetable stock.

Two ounces of butter.

Fry the onions to a light colour in a little butter, or to a dark brown if brown onion soup be required. Then add them to boiling liquid flavoured with the mace, pepper, and salt. Pass through a sieve, then add the proteid food, beaten yolks of eggs, and a piece of butter. Heat again—not quite to the boil—and serve with croûtons and fried bread, if required.

### NUT-AND-MILK SOUP

*Required:* A teacupful and a half of milk.

One large cupful and a half of water.

One tablespoonful of proteid food.

Half an onion.

Vegetable stock.

Pepper and salt to taste.

Mixed nuts (shelled).

Cut up the onion, and put it on to boil in a saucepan in the milk-and-water. Mill some mixed shelled nuts, and mix the proteid food and nuts in a little cold water or milk and the vegetable stock, and then to this mixture add the boiling milk. Heat nearly to boiling point, and serve.

### TOMATO CREAM SOUP

*Required:* Three onions.

Half a head of celery.

Six large tomatoes.

Two ounces of butter.

One dessertspoonful of flour.

Two ounces of ground almonds.

A pint and a half of water.

One clove of garlic.

A little celery salt and mignonette pepper.

One ounce of proteid food.

One tablespoonful of nutrit.

Braise the onions, celery, and tomatoes in the butter; then add the flour, almonds, water, garlic, celery, salt and mignonette pepper, and let all simmer for one hour; then add the proteid food and nutrit. Pass through a fine sieve, and serve with fried croûtons.

### NUT MINCE WITH SIPPETS OF TOAST AND MASHED POTATOES

*Required:* Six ounces of milled nuts.

Four ounces of breadcrumbs.

One ounce of butter.

One large spoonful of grated onion.

A pinch of herbs.

A little marmite or nutrit.

Two gills of vegetable stock.

One ounce of proteid food.

Melt the butter in a saucepan, add the milled nuts, and allow to brown slightly; then add the other ingredients; and, lastly, the vegetable stock. Stir well over the fire, and, when hot, serve with fried croûtons of bread. A few chopped mushrooms are an improvement.

### SAVOURY POACHED EGGS

First poach the eggs, then place them on some buttered toast. Sprinkle over them



some milled cheese, grated onion, chopped parsley, and breadcrumbs.

Put a good lump of butter on the top of each egg, and place under the grill, or in the oven, until browned.

### WELSH RAREBIT

*Required* : Four tablespoonfuls of hard, dry Cheddar cheese (milled).

One dessertspoonful of butter.

Two tablespoonfuls of proteid food.

Two tablespoonfuls of milk.

*For flavouring (if required)* :

One teaspoonful of made mustard.

Half a teaspoonful or less of paprika, or a little ordinary pepper.

One tablespoonful of Worcester (or other) sauce.

Mill the cheese. Prepare some buttered toast, and keep it hot. Put the butter into a saucepan over a gas-ring or the fire, and stir with a wooden spoon until it bubbles. Add the paprika and milk, then add the cheese—also passed through the nut and cheese mill—and the proteid food, and stir until the consistency is that of thick cream. If necessary, add a little more milk; next add the mustard and sauce, and keep on stirring until the mixture begins to bubble. It is now ready.

Pour the mixture on the buttered toast, place under grill to brown on the top, and serve on very hot plates.

## REPLENISHING THE STORE CUPBOARD

Red Currant and Whinberry Wines—Bottled French Beans, Root Vegetables, and Tomatoes—Chutney—Hindustani Chutney—Tomato Chutney, Preserve, and Sauce—Lemon Pickle

*Full particulars of the bottling apparatus, jars, etc., were given in "Every Woman's Encyclopaedia," Vol. 4, page 2450*

### RED CURRANT WINE

*Required* : To each gallon of juice allow :

Two gallons of cold water (spring, if possible).

Two tablespoonfuls of yeast.

To each gallon of mixture : Three pounds of castor sugar.

To each gallon of wine : A wineglassful of brandy.

The fruit should be gathered on a fine day, and when it is quite ripe. The currants must first be picked from their stalks, and then put into clean muslin bags and all the juice pressed out.

Put the juice, water, and yeast together in a pan or mug, cover them over, and let them work for two days. The liquid must then be strained and measured, and to each gallon allow three pounds of castor sugar. Stir it well, and pour into a clean cask, and allow a wineglassful of brandy to each gallon of liquor.

Cork the cask tightly, and leave it for three months, taking care not to disturb it the last week or two, so that it will draw off clear when you are ready to bottle it.

### WHINBERRY WINE

*Required* : Four gallons of fruit.

Six gallons of cold water.

Ten pounds of moist sugar.

Half a gallon of brandy.

Two ounces of powdered ginger.

A handful of rosemary and lavender leaves.

Two ounces of cream of tartar.

The fruit should be gathered on a dry day, the leaves and stalks removed, and the fruit weighed. Put the fruit, water, and sugar into a tub, and let them ferment. When the working ceases, add the brandy, ginger, lavender, rosemary, and cream of tartar. Let the liquor stand for forty-eight hours. Then strain very carefully through a hair sieve. Put into a cask, bung it lightly until the working ceases, then drive the bung securely down, and let it stand for three months. Then put into bottles, and allow them to stand from six to twelve months.

N.B. Whinberries are also called bilberries.

### TO BOTTLE FRENCH BEANS AND SCARLET RUNNERS

Stalk and wash the beans. Then either leave them whole or cut them into pieces about an inch long. Put them in a pan of boiling water in which is a little soda and salt, and boil them until they are just tender; then immediately drain off the water and pour some cold on to them; after a few seconds pour this off.

Pack the beans neatly into jars or bottles, fill up with boiling water and salt, allowing four level teaspoonfuls of salt to each jar of water. Put on the covers, without using the rubber rings, place the jars on the stand as directed on page 2450. Lift the stand into the outer vessel, fill it up with boiling salted water, allowing one pound of salt to each gallon of water, bring it to 200° Fahr., and let it boil steadily from one to one and a half hours. Then lift out the jars, fill them up with boiling water, put the rubber rings in place and screw the tops down tightly. Let the jars cool slowly. At the end of forty-eight hours place the bottles back in the outer vessel, fill it up with cold water, heat it to 190°, and keep it at that temperature for another hour to an hour and a half. Let the bottles cool slowly, and store them in a cool, dry place.

### ROOT VEGETABLES

can be treated in the same way as beans; if liked, they may be cut into fancy shapes. In any case they should be cooked until just tender in boiling salted water before being sterilised.

### TO BOTTLE TOMATOES

Wash the tomatoes, and pierce one or two small holes in the stalk end with a wooden skewer; this prevents the skin from breaking, as it sometimes does. Arrange them carefully in the jars, leaving about an inch space between the top ones and the lid. Fill up the jars with cold water to within half an inch of the top, put on the top, not



forgetting to put the rubber ring in place. Put the jars on the stand in the outer vessel, fill it up with cold water, bring it to 160° Fahr., and keep it at that temperature for about two hours. Let the bottles cool gently. Then, at the end of forty-eight hours, repeat the sterilising after first filling up the bottles with boiling water.

### CHUTNEY

*Required:* Three quarts of vinegar.  
Eight pounds of cooking apples.  
Eight pounds of moist sugar.  
Six pounds of sultanas.  
One pound of green ginger.  
Half a pound of mustard-seeds.  
Quarter of a pound of salt.  
Four ounces of garlic.  
One ounce of chillies.

Peel, core, and cut the apples into small pieces, put them with three pints of vinegar in a pan on the fire, and cook until they are soft. Then draw the pan to one side for the contents to cool. Put two pints of vinegar, the salt, and sugar in another pan, and boil them to a syrup. Put the remaining pint in a small pan with the garlic and ginger, and boil until the vinegar is reduced to half; then strain it. Mix all together in a stone jar, add the chillies, mustard-seeds, and sultanas, having first cleaned, stalked, and chopped them. Mix all the ingredients very thoroughly together, cover them closely, and keep them in a warm place for a month. Then put the chutney in jars or wide-necked bottles, and tie them down securely. Cost, about 7s.

### HINDUSTANI CHUTNEY

*Required:* One quart of vinegar.  
Two pounds of moist sugar.  
One pound of raisins.  
One pound of sultanas.  
One pound of dates.  
Half a pound of almonds.  
Sx apples.  
Three ounces of preserved ginger.  
Quarter of an ounce each of mace, cloves, and cardamoms.

Shell and finely shred the almonds. Peel and core the apples, and slice them rather thickly. Stalk the sultanas and stone the raisins, then chop the latter coarsely. Sprinkle the apples with a little salt, and leave them until next day. Put all the ingredients, except the sugar, in a pan and boil quickly until they are of a good even consistency; then nearly at the last add the sugar, and stir it well in with a wooden spoon. Leave the chutney until cold, then put it in jars, and tie them down securely. Cost, about 4s. 3d.

### TOMATO CHUTNEY

*Required:* Sixteen pounds of tomatoes.  
One pound of brown sugar.  
Half a pound of salt.  
Two ounces of white pepper.  
Quarter of an ounce of allspice.  
One ounce of powdered cloves.  
Quarter of an ounce of cayenne.  
One quart of vinegar.  
Four large onions.

Cut the tomatoes in thick slices, sprinkle

the salt over them, let them stand all night. The next morning boil the tomatoes with the onions (cut in slices) for two hours, strain through a coarse sieve, add the other ingredients. Boil again for two or three hours, until quite thick, then put into well-corked bottles. It will be ready for use in a month. Cost, about 5s.

### TOMATO PRESERVE

*Required:* To every pound of tomatoes allow :  
One pound of sugar.  
Quarter of a pint of water.  
Two lemons.

Pour boiling water over the tomatoes and then peel them, make a syrup of the sugar and water. Boil the lemons separately until quite tender, and cut them in thin slices. When the syrup boils, put in the tomatoes and lemons, and boil gently until the fruit is clear. Then put the tomatoes in jars, boil up the syrup again until it is thick, pour it over the tomatoes, and, when cold, tie down.

### TOMATO SAUCE

*Required:* A dozen pounds of tomatoes, more or less  
To every three pints of pulp and juice allow :  
One pint of chilli vinegar.  
One teaspoonful of salt.  
A pinch of cayenne.  
One ounce of bruised ginger.  
Three cloves of garlic.  
One teaspoonful of peppercorns.  
A little piece of mace.

Bake the tomatoes until they are soft, then rub them through a sieve. Measure the pulp and juice in a pan, add the vinegar, salt, and cayenne. Tie the ginger, garlic, peppercorns, and mace in a piece of muslin; add these to the other ingredients, and boil all gently for three-quarters of an hour. Leave the sauce until it is quite cold, then bottle it, having first removed the spice.

### LEMON PICKLE

This is specially delicious with cold veal.

*Required:* Small lemons.  
Vinegar to cover them.  
One ounce of mixed spice to each quart of vinegar.  
Salt.

Small, even-sized lemons are much better for pickling than larger ones. Wash and wipe them, then pare off the rind as thinly as possible. It may be used for flavouring or for cakes. Next place the lemons in a jar, and cover them with salt. Leave them in this for a week or ten days, until they feel soft and flabby, then put them in a clean pan, having first wiped off a little of the salt. Boil the vinegar with the spice, which should be tied up in a piece of muslin. Pour the vinegar while still boiling over the lemons; it should completely cover them. Put the bag of spice in the jar. Cover the jar so that it is as airtight as possible. Keep them for two or three months, or until they are of a brownish colour and semi-transparent. They improve with keeping. The vinegar becomes quite thick, and it may be necessary to add more. Cost, 1s. 5d. for a dozen.





## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

*The Ceremony*  
*Honeymoons*  
*Bridesmaids*  
*Groomsmen*

*Marriage Customs*  
*Engagements*  
*Wedding Superstitions*  
*Marriage Statistics*

*Trousseaux*  
*Colonial Marriages*  
*Foreign Marriages*  
*Engagement and Wedding Rings, etc.*

## THE MASTER OF THE HOUSE

By the REV. E. J. HARDY, M.A.,

*Author of "How to be Happy Though Married," etc., etc.*

The Vexed Question of Obedience—How to Manage a Husband—American Wives—Taking a Wife's Advice—The Futility of Tears

MUCH has been spoken and written lately about the obedience of a wife, and the conclusion which the present writer has come to is that if, in large matters, wives should obey husbands, husbands should do what their wives tell them in small things.

By doing this a man avoids making a fool of himself, and gains a reputation for tact and good sense. Marriage is a failure when the husband tries to be mistress as well as master, and the wife will have a finger in every pie of her husband's business. If a wife should remember that self-realisation is not gained by self-assertion, but that she "commandeth her husband in any good matter, by constantly obeying him," a husband should also understand that his power over his wife is "paternal and friendly, not magisterial and despotic."

A Scotch minister was kept waiting at a door because a husband and wife were quarrelling. When admitted, he asked, "Who is head of this house?" "That," replied the man, "was what we were trying to find out."

Spurgeon settled the question in this way. In an address at the wedding of the daughter of a friend, he spoke thus to the bride about her husband, "Let him be the head and do you be the neck, and turn him the right way." There are many "heads" of houses who would go all wrong if they had not good wives for "necks." One of these "heads," in the absence of his wife, invited some undesirable friends to spend the

evening with him. The conversation turned on the marriage question, and the host boasted, "I am master in my own house; I do not believe in women's ruling; I do as I please and make my wife submit to my rule; I am a regular Julius Cæsar in my house." Just then his wife came in, and said, "Gentlemen, you had better go home, and Julius Cæsar will just walk upstairs with me."

If it be asked whether a wife who has vowed to obey her husband should attempt in this or in any other way to manage him, we reply that depends upon the character of the husband and of the wife. If a man be weak and easily led, he will be managed by someone, and if his wife does not lead him right, bad friends will lead him wrong.

The reason it sounds ill to speak of a wife managing a husband is because many wives do so for selfish purposes only.

Not seldom, however, when the reins get into the hands of wives, the domestic coach goes much more comfortably even for husbands themselves. A husband is continually liable to say and do foolish things, to dress in a slovenly manner and to offend people from want of tact. It is a wife's duty to prevent him doing so. She should manage the poor man well, and at the same time allow him to fancy that she is obeying him. Only the other day I heard one woman say to another, "He's a man who would be nothing without his wife."

Speaking of a good wife, Ruskin wrote in his "Ethics of the Dust": "So far as



she rules, all must be right, or nothing is. She must be enduringly, incorruptibly good; instinctively, infallibly wise—wise for self-renunciation; wise, not that she may set herself above her husband, but that she may never fail from his side." But, indeed, it is a sign that something is wrong between married people when the question which of the two shall obey the other arises at all. It never does so when both parties love as they ought; then the struggle is not who shall command and control, but who shall serve and yield.

To have a wife always obedient would be tiresome. A bride of whom I know agreed to everything her husband suggested, without mentioning her own wishes. At last the poor man exclaimed, "Why don't you sometimes say what *you* wish? I cannot decide everything." A man wants intelligent thought and action from a wife, and not the obedience of an office-boy.

#### A Husband's Whims

The late Mr. Labouchere, though very rich, had the dislike that many clever men have of getting new clothes. On one occasion his wife hid a very old coat to prevent him wearing it. A week later he appeared in it, and said gleefully to a friend, "I've done her, I've found it!" "It's a bit the worse for wear," he remarked apologetically to one who was helping him into a very shabby overcoat. "My wife won't let me go out in it, but I'm very fond of it, and hide it from her." Is not a wife who opposes the foolish whims of her husband in this way a better wife than one who gives in to, or even encourages, his eccentricities, and, by doing so, causes him to be thought little of by those who do not know his real worth?

Unselfishness in a wife, when unwise and short-sighted, may make a husband selfish and unchivalrous. Better the American style of wife, who exacts every attention. An Englishman asked an American if this queenly rule was doing his countrywomen good. He replied, "Well, looking at it from the point of view of their immortal souls, I am not so sure, but it is doing the American men a lot of good."

A wife should be the best friend of her husband, and if she is this, she will have a sensitive regard for his character, honour, and repute. She will never counsel him to do a mean or dishonourable thing, for she always desires to be proud of him. At the same time her constitutional timidity makes her more cautious than a male friend. She therefore seldom counsels a husband to do an imprudent thing.

No man, then, should take an important step in life without consulting his wife. He need not follow her advice literally, but he should be guided by the spirit of it. And this, even when he sees that her arguments are fallacious. She gives wrong reasons; her conclusions are right.

It is often the case when you see a great man, like a ship, sailing proudly along the

current of renown, that there is a little tug, his wife, whom you cannot see, but who is directing his movements and supplying the motive power. What was said of the poet Campbell by a friend might have been said of a thousand other men, "I have seldom seen so strong an argument from experiment in favour of matrimony as the change it has effected in the general tone of his temper and manners."

#### Wifely Guidance

A man may be, and often is, shown the pathway to Heaven by his wife's practice of piety. Bunyan and his wife had scarcely any property when they married, but she had two books left to her by her father, "The Plain Man's Pathway to Heaven," and "The Practice of Piety." By reading these, and by the good influence of his wife, Bunyan was gradually reclaimed from evil ways.

Wives would have more influence over their husbands if they did not forget the arts they used to please them when these husbands were only their lovers. Before marriage, a girl speaks to her lover with her eyes, after marriage with her tongue, and in other respects her manner is generally less winning. It is, however, a great mistake to become the slave of a husband's whims and caprices. The woman who does this loses his respect, and makes him a bully. What is the best way of managing a husband who has a chronic bad temper and is eternally finding fault? This is the very difficult problem which many a poor woman has to solve in her everyday life. We should say that it is well to make this amiable being clearly understand that exhibitions of temper do not frighten or in the least impress you. Above all, do not "pip and whine and go trembling," for if you once appear frightened, and say that you do not know what to do, all influence will cease. In menageries, the men who go into the cages of the lions are never hurt by their savage occupants unless, for some reason or another, they lose nerve and show fear.

#### Useless Tears

Do not cry at your bad-tempered mate. The old idea that tears make husbands tractable is a mistaken one. Tears only irritate, and cause the one who uses them as weapons to be disliked. The following injunction to wives was given by a famous teacher of ancient India, "You must learn how to get angry, because by too much anger life is spoiled, and, without anger, love is not possible."

We do not believe with Mrs. Malaprop that, "'Tis safest in matrimony to begin with a little aversion," but we are sure that there are low natures who do not know how to appreciate love, and who, like some dogs, behave better when not made too much of and petted. Probably this is the reason why many love matches end in separations.



# MARRIAGE CUSTOMS IN MANY LANDS

## A WEDDING IN THE CYCLADES

By MRS. HUMPHRY ("MADGE")

The Wedding Salute of Guns—A Picturesque Bridal Procession—The Nuptial Rite—Dancing in Church—The Wedding Feast

As may be supposed, marriage in the Cyclades bears a strong resemblance to the Greek ceremony, but it also has many peculiar features of its own.

The bride's dress consists of Japanese silk, usually blue, which is regarded as a lucky colour in connection with marriage. She wears a wreath of orange blossoms, and a veil covers her face until she raises it to kiss each of her guests, who are assembled in readiness for the coming of the bridegroom. She then sits on a divan with her bridesmaid at her side.

with a saucer of honey and comfits and a towel. He dips his finger into the honey and makes three crosses with it on the door, one on the lintel and one on each post, after which he eats a little honey, which the bridesmaid puts in his mouth with a spoon. Then he wipes his fingers on the towel.

Following the bridegroom are his father and two priests, the former wearing brilliant colours, possibly a bright yellow coat and a red fez. They have just returned from his vineyard, where they have been gathering vine tendrils with which to make the crowns for the young couple. They immediately begin on this work, which is carried out by several girls.

A table is placed in the middle of the room, and a basket containing the necessary materials is put on it, covered with a bright calico handkerchief. First of all, two vine tendrils are twisted round till they form a circle about five inches in diameter, and on this foundation cotton is twisted with the husks and seeds still sticking to it. Over that they twine pink and blue ribbons, the ends of which are left to hang in streamers at the back. On the top of this artificial flowers are

fastened with gold thread, which also hangs down behind.

While they are making the wreaths, the girls sing songs expressive of good wishes for the young couple. When the work is finished, they place the two symbols of matrimony again in the basket, or hand them to the priests, who head the procession to a neighbouring church. Rain is considered a good omen for the future of the happy couple should it fall on them. The



Typical Greek women of the peasant class, Corfu. The national dress of the Cyclades is still worn by the lower classes  
Photos, Underwood

Trumpery European finery has now replaced the picturesque semi-Oriental costume. Women only are present until the firing of guns announces the approach of the bridegroom and his procession, with its accompanying strains of music. The firing of guns plays an important part in Greek weddings, so much so that when it thunders, the people say, "God is marrying His Son."

When the bridegroom reaches the doorstep, the bridesmaid goes out to meet him



Greeks have a saying similar to that current in Cornwall, "Happy is the bride that the rain falls on."

Now comes the procession to the church. The members walk two and two, the priests leading, the bride and bridegroom following, then the guests, while the musicians bring up the rear. The altar is placed in the middle of the church, and the basket with the crowns is laid on it. Before it stands the wedding-party.

The chief priest, making the third cleric, takes his place, and binds the young couple's wrists together with a belt, preparatory to reading the Gospel. They are then given candles to hold, kissing the priest's hand as they receive them.

He now signs them three times with the Cross, making the symbol with the wedding-ring that each of them is to wear, after which the priests place them on their fingers. The best-man changes the rings from bride to bridegroom, as an earnest that each is bound by the vows of the other, and the bridesmaid changes them back again. Another portion of the Gospel is recited, and then the crowns are produced, and with these the bride and bridegroom are again signed three times with the sign of the Cross. After this, the crowns are placed upon their heads, and then changed from one head to the other, as with the rings.

The sacramental wine is now handed to bride and bridegroom, each of whom takes

three sips, their attendants taking one sip each. The newly made man and wife and the best-man and bridesmaid then join hands with the three priests and dance the *syrtos* round the altar, quickening their steps as the bystanders pelt them, priests and all, with comfits. The *syrtos* is the national dance.

Then lastly, bride and bridegroom stand before the altar with their two attendants behind them. These latter hold the crowns



A Corfu woman in her gala attire. Weddings in this part of the world are distinguished by many peculiar and interesting features

on the heads of the couple while every guest kisses them each in turn.

On returning to the house of the bride's father, the party dances the *syrtos* and then refreshments are handed round, consisting of plates of honey and almonds, jam, liqueurs, and the like.



## A HOTTENTOT MARRIAGE



An Ancient African Race—A Hottentot's Wooing—Oxen as a Wedding Gift—The Ceremony and the Bridal Banquet

THE Hottentots are an African people of Western Cape Colony, and the adjoining German territory. The customs in connection with marriage related here are of great antiquity and are now observed only by the tribes north of the Orange River. The parents' consent is necessary, and, when a young man has decided what girl he wishes to marry, he goes to his father, and endeavours to obtain his approval. If successful, they both visit the house of the girl's father, in order to demand her in marriage.

Their visit has been expected, and they find the friends and relatives of the bride assembled. These they present with tobacco, and all smoke and talk, the conversation turning upon ordinary topics in order to carry out the idea that the visitors have come on no special errand.

But after a while the father of the wooer abruptly states their business, and the host goes away to consult his wife about it. Should he return with a denial of the request, father and son go away and no more is heard about the matter. If, however, the parental consent is given, the maiden herself is approached, though her refusal generally leaves her in much the same position as her consent: she is entirely in the hands of her parents.

The next stage is for the bridegroom to choose two or three fat oxen from his herd. Accompanied by his friends and relatives, he drives them to the bride's house.

The family of the bride welcome them with enthusiasm. The oxen are then slain, and with the fat of them the whole company, men and women, besmear themselves,



afterwards powdering their bodies. They also colour their foreheads, cheeks, and chins with red chalkstone.

Then the men seat themselves in a circle with the bridegroom in the middle; while the women, some way off, form another circle with the bride in the centre. The priest walks from one circle to the other, saying, "May you live long and happily together! May you have a son before the end of the year! I wish you much joy!" And other phrases to a similar effect. The company then rise and join in preparing the feast and cooking the oxen.

When the meal is ready, the men and women eat in separate circles, the bridegroom sitting with the women this time, and eating food specially prepared for him. When the meal is over, each company is given one pipe, which is filled and lighted and passed from one to another, each taking a few whiffs. As the evening advances, this pipe is frequently re-filled.

It is a remarkable fact that, though the Hottentots are great lovers of dancing and music, they have neither at their wedding feasts, but content themselves with smoking and talking until late in the night. Feasting begins again the next day, and continues until all the food provided has been consumed.

Olive Schreiner, who has lived the greater part of her life in South Africa, and knows better than any other educated white individual the conditions in which the native women live, gives, in her wonderful volume, "Woman and Labour," a conversation she had with one of them, which shows how hard is the life of members of our sex in primitive tribes.

"In language more eloquent and intense

than I have ever heard from the lips of any other woman, she painted the lives of women of her race—their labour, the anguish of woman as she grew older and felt the limitations of her life closing in about her, her sufferings under the conditions of polygamy and subjection—all this she painted with a passion and intensity I have not known equalled."

Hottentot women are practically articles of merchandise, and are bought or sold by their parents: Divorce is so facile that the state of affairs is equal to polygamous. A girl is banded about from owner to owner, and unless she should possess strong character, such as

the native women about whom Olive Schreiner writes, she has no means of directing her own life or possessing herself as an individual with a soul and mind of her own.

How can it be expected that the savage woman could ever rise sufficiently above such an environment even to visualise her own position, much less make any effectual effort to free herself?

On another page of "Woman and Labour" Olive Schreiner takes the Bushwoman as the type furthest removed from civilisation and culture. The distinguished author imagines, for instance, "a Darwin, a Keats,

a Shelley, all men capable of the strongest sex emotion, and of the most durable sex affections, cast into the company of a circle of Bushman females with greased bodies and twinkling eyes, devouring the raw entrails of slaughtered beasts." Horror would be the only emotion excited. The picture is not at all exaggerated, and forms a terrible mirror, in which we may study what we might all now be had not civilisation come to the rescue.



A Hottentot woman, a common type of the South African half-caste. Wedding customs of great antiquity are still observed by tribes north of the Orange River  
*Photo, Underwood*





## WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

### Sports

Golf  
Lawn Tennis  
Hunting  
Winter Sports  
Basket Ball  
Archery  
Motoring  
Rowing, etc.

### Hobbies

Photography  
Chip Carving  
Bent Iron Work  
Painting on Satin  
Painting on Pottery  
Poker Work  
Fretwork  
Cane Basket Work, etc.

### Pastimes

Card Games  
Palmistry  
Fortune Telling by Cards

### Holidays

Caravaning  
Camping  
Travelling  
Cycling, etc., etc.

## A CARAVANING, CAMPING, AND CYCLING HOLIDAY

A Novel and Delightful Holiday—The Start—The Caravan Club and Its Object—The Cost of Caravaning—A Suitable Horse and Its Capabilities—The Choice of a Caravan

GIVEN good weather and congenial company, caravaning is one of the pleasantest possible forms of holiday making, and many people nowadays thus spend several months each year in their caravans.

For an August or September holiday it is an ideal plan for a party of young people, duly chaperoned by a young and enterprising married couple, to join forces and form a holiday caravaning and cycling party to camp for a week or so at some picturesque spot. A lightly built caravan drawn by a strong horse will carry the heavier goods and chattels of the entire party—tents, cooking-stoves, and utensils, stores, bedding and personal belongings, etc., to and fro to the chosen destination. The more energetic

members, mounted on bicycles, can scour the country round, visiting any places of interest near to the chosen route, while the caravan will provide accommodation for one or two besides the driver on the sides of the seat, and those who are fond of walking exercise will enjoy tramping



Pitching the tent in readiness for the evening. A spot near a village should be chosen so that provisions may be easily obtained





Packing up for the start. Clothes should be placed in a hold-all on the carrier at the back of the van, and as few as possible should be taken

along a little ahead of the "cavalcade" to select a suitable midday halt each day as the luncheon hour draws near.

A seaside camp is specially delightful, and if the caravan is outspanned on a stretch of sandy turf—such as skirts the seashore at so many places along the coast—near a farmhouse or other dwelling, the owners of which have consented to supply fresh water, the tents may be set up close to the beach, so that the entire party can enjoy a glorious morning dip before breakfast, and thus do away with the one objection to camp and caravan life—the difficulty of obtaining baths.

It is wise to choose a spot situated within a mile or so of a village or small town in order to obtain supplies. The cyclists, furnished with carriers to their

bicycles, supplemented by a capacious string bag or two for bread and vegetables, can forage the first day of arrival, and after that the local tradesmen will make no difficulty about calling for orders at the camp if its exact position is carefully explained to them.

#### Race Meeting by Caravan

One enterprising family party of the writer's acquaintance who are very keen on racing, used yearly to set out by caravan for Goodwood, camping out on top of the downs a mile or so from the course during the race week, and taking it in turn to visit the races or to remain at home to cook and mind the camp.

The artist, amateur photographer, naturalist, and angler are alike enthusiastic in praise of caravanning, for it is possible to wander at will far from the main roads, and gloriously independent of trains, time-tables, lodgings, or hotels, to pitch one's camp in some remote and picturesque spot where subjects for brush and camera abound, beside a rippling stream, or in a wood where, as "the night air cools on the trout-ringed pools, and the otter whistles his mate," one can watch Nature at first hand through the long summer evenings. Wild life soon becomes accustomed to a caravan, and the shyest birds will come

to perch and sing on the roof morning and night, while the habits of all night-feeding animals, foxes, badgers, weasels, bats, and rabbits, may be observed at leisure from behind the shuttered windows of the van.

The keen angler will be up betimes, and with any luck her energy and skill will be



A tea-party in camp. The pennon of the Caravan Club is seen fastened to the entrance of the tent. A watch-dog is an essential member of the party



rewarded with a basket of fine trout for breakfast, encouraging her to ply her art again as twilight falls, an ideal time for angling.

Children thrive wonderfully in the delightful open-air life which caravanning affords, and a better holiday can hardly be imagined for bigger boys and girls released from school.

#### A Party of Girl Gypsies

A party of four girls sometimes club together to hire a caravan for a fortnight's holiday, and, in this case, unless one of their number at least is thoroughly accustomed to horses, it is as well to take a useful boy of fourteen or fifteen—a Boy Scout is a handy individual—to look after the horse and do the rougher work. A boy will thoroughly enjoy such a trip, and think himself lucky to get 5s. a week and his food, and will sleep quite happily in a tiny oblong scout's tent, which weighs practically nothing, while his services in carrying water, cleaning boots, knives, etc., will prove invaluable.

A good watch-dog should also accompany such a party, and, indeed, a big collie or retriever is a useful member of any camp, because he can be left in charge should the entire party at any time want to leave it for a general outing.

Before starting for a caravanning holiday trip it is an excellent plan to join the Caravan Club, the subscription to which is trifling, if only for the sake of the privilege of flying the special Caravan Club pennon at the head of one's caravan. The sight of this proves an "open, sesame" to the hearts of the farmer and countryfolk, who gladly give permission—which would otherwise be likely to be refused—to club members to camp on their land free of charge or for a very small fee, supplying water for washing and drinking purposes, and selling milk and butter, eggs, poultry, and delicious fresh fruit and vegetables from garden and farm, knowing that it will be paid for promptly, and that there will be no fear of their itinerant customers flitting in the night.

The headquarters of the Caravan Club of Great Britain and Ireland, which was founded in 1907 to bring together those interested in van life as a pastime, and in camping out with caravans, and to supply suitable vans and other appliances connected

with caravanning, are situated at 83, Avenue Chambers, Vernon Place, 42, Bloomsbury Square, London, W.C. The honorary general secretary is Mr. J. Harris Stone, M.A., to whom all inquiries and other communications should be addressed. The value of membership to all caravaners can hardly be overestimated, for the club not only collects information on the subject of caravanning, and advises its members on the choice, building, and equipment of vans, and on the selection of suitable tents, stoves, etc., but it keeps an invaluable list of camp sites, carriers, and others who hire out horses, besides a most useful list of suitable pitches, which is filed at the offices of the club for the use of members.

A list of vans for sale or hire is also kept, and members through the medium of the club are enabled to meet others who are



Making the bed for the tent. A waterproof sheet should be spread on the grass before the tent is erected

interested in camp life and caravanning, and to arrange tours or week-end trips, or to share vans with other members if desired.

A Meet of the Caravan Club is arranged at some picturesque and pleasant rendezvous—chosen, as a rule, within easy reach of town—in July and August each year, affording members a delightful opportunity of making the acquaintance of others who pursue their own favourite hobby, and of comparing notes on all sorts of caravanning space-saving contrivances, and other equipment, and on camp cookery, to their mutual interest and satisfaction.

The subscription to the Caravan Club is 5s. a year, with an entrance fee of half a guinea to new members. The club pennon in bunting, which members are always





Feeding the horse. A handy boy of fourteen or fifteen will be a useful addition to the party

advised to fly when on the road, is supplied to club-members at a cost of 3s. 6d.

Caravans vary so much in shape and size that it is hard to advise as to the best kind of van to procure. Some of the pair-horse caravans are elaborately fitted up, and very expensive, but a simple type of one-horse caravan, built on high wheels to make it light to draw, can be had built to order for about £40.

Most people, before getting one of their own, hire a van, and so learn at first hand the advantages and disadvantages of any special make.

The cost of hiring a one-horse caravan varies from two and a half to five guineas a week; the van shown in the illustrations, for instance, has let occasionally for four guineas a week, including the horse, ready to start upon the road. If a van is hired without a horse, the cost of a suitable horse is a pound a week, but if a prolonged stay is to be made in any special spot, a horse will probably be hired merely to draw the van there, and, later on, to bring it back again. A good agricultural horse, accus-

tomed to drawing a plough, will draw a caravan from twenty to twenty-five miles in a day, travelling at a walking pace, though from ten to fifteen miles is a more usual day's journey.

The van in the illustrations—taken on its way to the Caravan Club Meet—has the nowadays rather rare distinction of being a real gipsy one, and was bought by its owners from the gipsies in winter-time in the Old Kent Road. Certain alterations were, of course, made to it, and, after thorough fumigation, the inside was painted white and fitted up like a ship's cabin.

The interior is delightful, and may be taken as representative of a thoroughly well-planned van.

The windows all open wide, and the uppermost half of the door opens in true gipsy fashion. Every available inch of space is utilised in the most ingenious fashion. A bunk, fitted with a spring mattress, runs down a part of one side, making a comfortable bed at night, while by day it fastens up against the wall, taking up little room.

*To be continued.*



On the road. A real gipsy van, drawn by a strong horse, capable of doing as much as twenty to twenty-five miles a day, if necessary





In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

*Woman's Who's Who*  
*The Queens of the World*  
*Famous Women of the Past*  
*Women's Societies*

*Great Writers, Artists, and*  
*Actresses*  
*Women of Wealth*  
*Women's Clubs*

*Wives of Great Men*  
*Mothers of Great Men,*  
*etc., etc.*

## WOMAN'S WHO'S WHO

### PRINCESS ALEXIS DOLGOROUKI

As leaders of the more cosmopolitan section of society, Princess Dolgorouki and her husband are both distinguished and interesting people. The Princess was, prior to her marriage, in 1898, Miss Fleetwood Wilson, and she made her first appearance in society under the wing of



Princess Dolgorouki  
*Langfier*

Mrs. Cornwallis-West, mother of Princess Henry of Pless and the Duchess of Westminster. Her engagement to the young Russian prince caused a nine days' wonder in society, for Anglo-Russian alliances are particularly unusual. The marriage was a unique affair, requiring no fewer than three ceremonies before it was complete. The Prince and Princess

are devoted to country life, and usually spend August and September in Scotland, having leased Braemar Castle some years ago. They have done a great deal to restore the fine old place to something like its former grandeur, and Queen Victoria often used to visit the Princess and take tea at Braemar, which is within easy drive of Balmoral. The Prince and Princess have no children, but adopted a little Russian girl some time ago.

### LADY ARTHUR GROSVENOR

HOLIDAY-MAKING in a caravan is a fashion which has gained much popularity of late years, but few have taken up the idea so thoroughly as Lady Arthur Grosvenor, who this year (1912) intends to make an extensive caravan tour from Cheshire through England and cross to France, with her children and probably her husband. Lady Arthur, who expects her tour to last several

months, has had a special caravan built, which her horses will be capable of taking over twenty miles a day, it being her intention to terminate her journey at the Duke of Westminster's French hunting château in the South of France. Lord Arthur Grosvenor, it might be mentioned, is uncle of the Duke of Westminster, and heir-presumptive to

the estates, his wife being the second daughter of the late Sir R. Sheffield. Lady Grosvenor, who has three children—one son and two daughters—has indulged in a number of these caravan holidays, and on several occasions has toured through the counties with a typical gipsy caravan, on the side of which was painted "Syeira Lee, Licensed Hawker, Cheshire, No. 69." When thus on tour, her ladyship lives up to her assumed character, does a regular trade in wicker baskets and pegs, and greatly enjoys the many humorous situations incidental to her concealed identity.



Lady Arthur Grosvenor  
*Keturah Collings*

### MISS ELEANOR MORDAUNT

WE occasionally hear of women venturing into remote corners of the globe in search of colour and information for books, but it is doubtful whether any woman writer has had more remarkable experiences, or turned them to better account, than Miss Eleanor Mordaunt, whose books, "A Ship of Solace," "The Stain," and "The Garden of Contentment," etc., have won her much popularity. As a girl, Miss Mordaunt displayed keen literary instinct and ability, and around the rambling old house in which she spent the greater part of



Miss Eleanor Mordaunt  
*Debenham & Smith*



her childhood she built up a series of ghost stories that have been handed down as actual legends of the place. A trip to Mauritius resulted in Miss Mordaunt returning home broken down by malaria, and ultimately she decided to go to Australia. She reached



Mrs. Claude Askew  
*Langfer*

line. She wrote several stories for boys; then came "A Ship of Solace," which brought her literary fame.

### MRS. CLAUDE ASKEW

It was not until after their marriage, in 1900, that Mr. and Mrs. Claude Askew commenced that brilliant collaboration which has resulted in such books as "The Shulamite," "Eve and the Law," "Anna of the Plains," "Lucy Gort," and several others, all admired by thousands of readers. Mrs. Askew is the eldest surviving daughter of the late Lt.-Col. Henry Leake, of the 44th and 70th Regiments, and she and her husband divide their time between their charming flat in London and their delightful country home, Botches, Wivelsfield Green, Sussex. They have two children, a boy and a girl. Mr. and Mrs. Askew are extremely popular, for they have written a large number of serial stories for the papers. Indeed, it was the "Evening News" which gave them their first real chance. After doing some miscellaneous work, they approached the fiction editor, who suggested they should write a serial story for him. They did so, and it was duly accepted. It was called "Gilded London," and created so much interest that commissions for others promptly followed. A peculiarity about the work of these two gifted authors, by the way, is that the one who thinks out the plot writes the first half of the story.

### MISS JESSIE BATEMAN

WHEN, in 1889, Mr. Hugh Moss, the well-known producer of plays, decided to revive "A Midsummer Night's Dream" at the old Globe, he looked round for someone to play the part of the dainty fairy Cobweb. His choice fell on a little girl who, to quote her own words, was "burning to go on the stage." And thus it came about that little Jessie Bateman, who was then twelve years of age, made her *début*, although it took the earnest persuasions of herself and her mother to gain the consent of



Miss Jessie Bateman  
*Haines*

her father, who thought her too young for stage work. Since then Miss Bateman has gone a long way in the profession of which she is such a bright ornament. For nine years she was with Mr. F. R. Benson, one of her first big parts being Puck in "A Midsummer Night's Dream." And then she came to London and made a "hit" in "A Message from Mars."

### MISS KITTY GORDON

ONE of the most beautiful actresses on the stage to-day, Miss Kitty Gordon, who has achieved much success in such musical comedies as "The Girl from Kay's," "The Duchess of Dantzig," and "Véronique," is in private life the Hon. Mrs.



Miss Kitty Gordon  
*Foulsham & Banfield*

W. W. Horsley-Beresford—the latter being the family name of Baron Decies—she having married the Hon. Henry William Walter Horsley-Beresford, brother of the present Baron Decies, in 1904. In that year she was appearing at the Apollo Theatre in "Véronique." A later triumph was when she was engaged by Mr. George Edwards to play Olga in "The Dollar Princess" on tour. She is the happy possessor of a splendid voice, which, when she was touring in South Africa, created as much sensation as her beauty. While in Johannesburg, by the way, she was persuaded to descend a gold-mine, and, as "something went wrong with the works," she was detained for some three hours at the bottom of the workings, whereon she incontinently fainted. "I was never very brave," she says.

### MRS. SIDNEY WEBB

IN collaboration with her husband, Mrs. Sidney Webb, who has for many years worked indefatigably on behalf of the masses, has written many works on industrial reforms. Her work in connection with the Poor Law Commission brought her very prominently before the public, and she stands among the foremost apostles of reform for the submerged portion of society. Indeed, her feelings and opinions regarding "the huge morass of destitution which lies at the base of society, encompassed by the rotten planks of a moribund Elizabethan institution—the Poor Law," have been studied by every thinking man and woman in Britain. Mrs. Webb is a powerful and convincing writer on social subjects. Personally, she is a woman of attractive appearance and exceptionally pleasant personality, and claims hosts of friends in every circle of society. Mrs. Webb is the daughter of the late Richard Potter, chairman of the Grand Trunk Railway. She was a favourite pupil of Herbert Spencer, and assisted Charles Booth in his great inquiry into the "Life and Labour of the People." She married Mr. Webb in 1892.



Mrs. Sidney Webb  
*Elliott & Fry*





## HOW TO HELP BLIND WOMEN AND CHILDREN



A Common Cause of Blindness—Precautionary Measures—Blind Schools and Their Work—Other Charitable Agencies

ACCORDING to the Census of 1901, there were in England 25,317 blind persons, 3,252 in Scotland, and 4,253 in Ireland, making a total of 32,822.

It is estimated that about thirty per cent. of these people became blind in infancy through ignorance and neglect. It is extremely rare for anyone to be born blind, but a child may, and constantly does, become blind during the first few days of its life owing to ophthalmia neonatorum—*i.e.*, ophthalmia of the new born.

### An Important Precaution

✓All should know that when a child is born its eyes and eyelids should *instantly* be wiped with a soft linen rag, and soon after washed with tepid water. Many children owe their sightless condition to neglect of this important precaution.

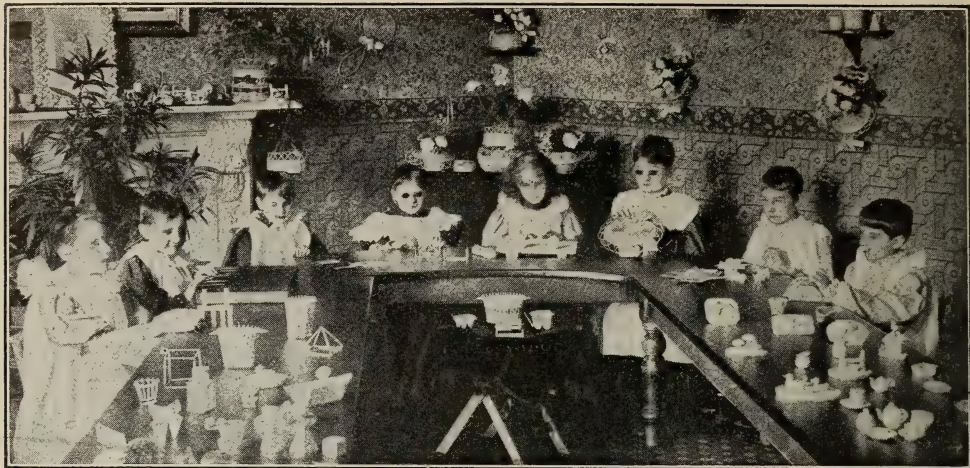
If the eyes become red and swollen a doctor should immediately be called in. The eyes should on *no account* be poulticed or bandaged.

Local authorities are empowered, with the permission of the Local Government Board, to place ophthalmia neonatorum on their list of notifiable diseases, in order that such cases may be instantly visited. Stoke-on-Trent was the first town to insist on such notification (1909), with the result that in sixty-one cases the sight was entirely saved, and in seven cases one eye was saved. In only two cases the children became totally blind. It is confidently believed that with instant notification the cases of total blindness from this disease could be reduced to one per cent. It is interesting to note that such action on the part of local authorities would in a very short time diminish and not increase the rates. According to the experience of Stoke-on-Trent, the cost of their notification is less than £30 a year. It costs about £500 to educate a blind child up to the age of eighteen, whereas the average cost of a normal child for the nine years it spends at school is £30.



The girls' giant-stride in the beautiful grounds of the Royal Normal College





A kindergarten class busy with their occupations. The Froebel system is peculiarly well adapted for teaching blind children

Prevention of blindness is cheaper than cure, which, alas, is almost impossible.

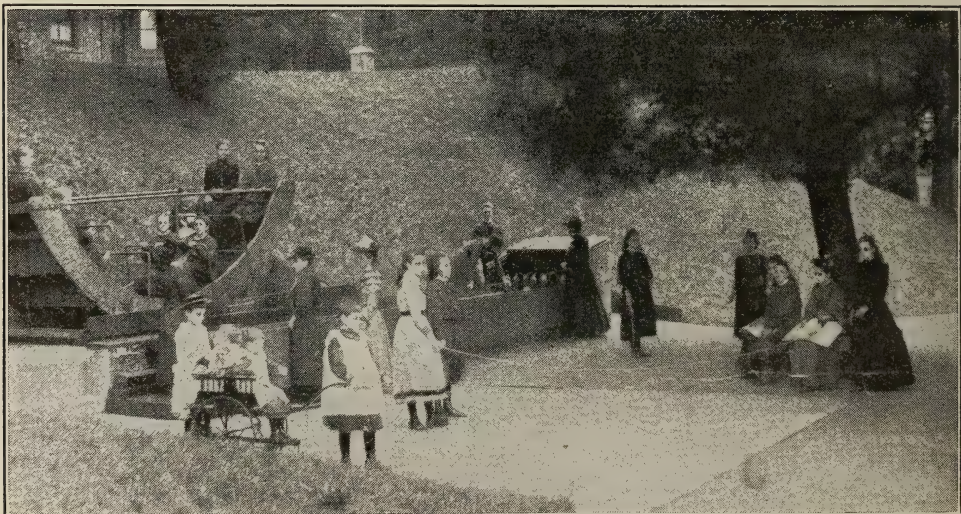
Those who have the care of blind children, whether rich or poor, should treat them as much as possible as though they were not so afflicted. They should be taught that it is quite possible for them to grow into useful members of society, and, where necessary, to gain their own livelihood. No blind child should be allowed to grow up uneducated. Local authorities are bound to provide education up to the age of sixteen. After this there are three sources from which further provision of education may be obtained, if the parents or guardians are unable to pay for it.

(1) Under the Education Act (1902), Part II., which deals with higher education, industrial training may be given to the blind from the age of sixteen for four years. But the Act is permissive, and not compulsory, and all authorities have not adopted it.

(2) Boards of guardians are empowered to contribute towards the maintenance of a blind person above the age of sixteen whilst learning a trade at an institution for the blind.

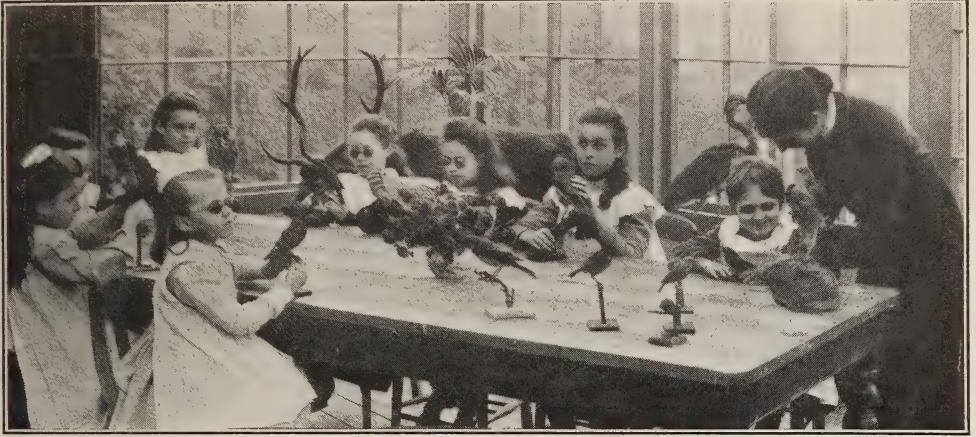
(3) Gardner's Trust for the Blind, created by the will of the late Mr. Henry Gardner, who, in 1879, left £300,000 for the benefit of blind persons residing in England or Wales. According to the scheme of the trust, two-ninths of the fund shall be applied in instructing the blind in the profession of music, and two-ninths in instructing the blind in suitable trades, handicrafts, and professions other than that of music.

From these three sources, as well as from private charity, help can be obtained for blind girls and women who are obliged to earn their own living. They can be taught brush and basket making, weaving, chair-caning, knitting, sewing, and crocheting, and also massage, music, typewriting, and shorthand, etc.



A corner of the playground at the Royal Normal College for the Blind, Norwood, London, S.E. Blind children are most contented and cheerful young people, and devoted to all games and sports in which they can take part





A natural history class at the Royal Normal College, examining specimens with their highly sensitive fingers

Massage is taught at the Institute for Massage by the Blind, 74, Lancaster Gate, W. The course of instruction extends from three to six months, and the tuition fee is only five guineas, this being about half the fee charged to the sighted. Board and lodging can be obtained in the neighbourhood at a moderate charge.

Many blind people are earning a comfortable living by this means, and are entirely self-supporting.

#### Typewriting and Shorthand

The blind usually learn typewriting more quickly than those who can see, and by its means they are able to obtain remunerative employment. A Braille shorthand system has now been introduced at the Birmingham Institution for the Blind, and a shorthand typewriting machine has been invented, so that blind people are able to act as reporters, and afterwards transcribe their own notes on the typewriter.

Telephony is one of the latest occupations which it has been found possible to teach to the blind. It can be, and is, practised in small private telephone exchanges.

About forty-six workshops exist for the blind in various parts of the country. Most of them are for both sexes, but a few are only for men or only for women.

Blind people are, except in a very few cases, debarred from competing with sighted people in factory or workshop, and home work is the only alternative for those who are unable to get taken on in a workshop specially provided for the blind. Constant employment, regular wages, supervision, and assistance are some of the advantages of workshops over home employment; also it is often difficult for those working at home to find purchasers for their wares. It is hoped that the number of these workshops will be largely increased in the near future. It is difficult for the sighted to obtain work in the overcrowded labour markets, and still harder for those handicapped by blindness.

The recently inaugurated National Old Age Pensions Fund has set free many other pension funds to deal with younger persons than was before possible. There are about fifty societies in England and Scotland which provide pensions varying from 2s. 6d.



A sewing class. Blind girls achieve wonderful triumphs of stitchery and needlecraft



a month to £52 a year for blind persons. They all have some conditions attached to them. Those administering them are usually besieged with applications from friends of the would-be recipients, each of whom generally states that no case could be more deserving than the one she recommends.

In most of the Homes for the Blind a weekly or yearly sum has to be contributed towards maintenance, but several take a certain number of free inmates.

There are many charitable societies which provide teachers to instruct blind persons in their own homes to read by touch. In most cases no charge is made.

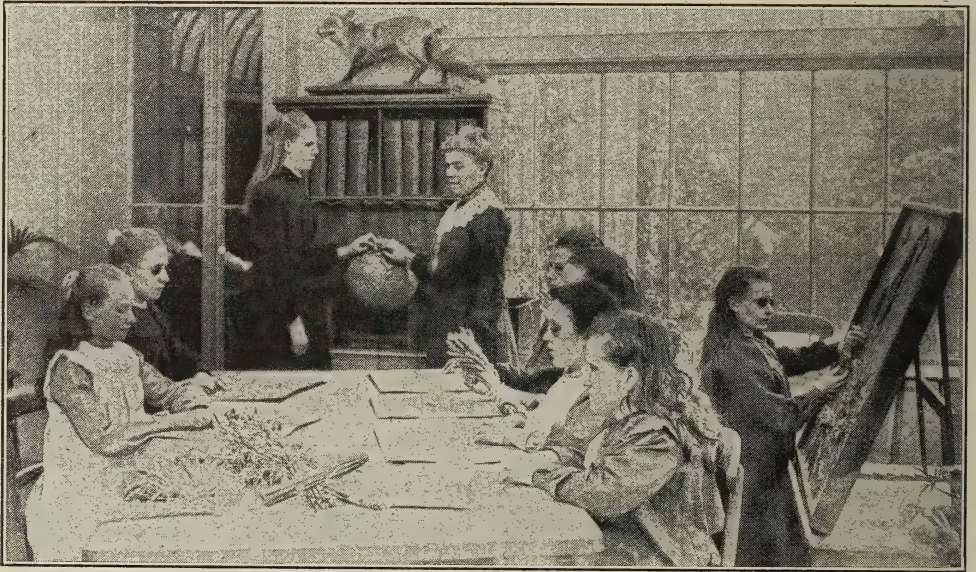
There are to be found various societies which lend books written in raised type. Even wealthy people, who could afford the very high price which it is necessary to charge for such books, prefer to get them from a library, on account of the space

test. The cost of the necessary appliances is 8s. 7d., not including paper, which for practising costs 4d. a pound and for writing-books 5d. The amount of paper used for one volume would cost about 1s. 3d. Only a small number of books are printed by machinery, on account of the cost. It is not worth while to print unless at least 100 copies are required, which they very rarely are, except in the case of Bibles and school-books.

A large number of additional voluntary writers is much needed for this library. The secretary will gladly send further particulars to any willing to assist (125, Queen's Road, Bayswater, W.).

The blind are not without a newspaper, as the "Daily Mail" in Braille type is issued once a week, price one penny.

Various magazines in raised type are also published by different societies.



A geography class. Raised maps and globes are used, and the pupils make excellent progress

required in which to house them. Most volumes measure fourteen inches by eleven inches, and an ordinary printed book occupies five to eight volumes in raised type.

There is at present no national centre to which the different libraries can be affiliated, and from which a list of all books obtainable in raised type could be procured, and, what would be still more valuable, which would set a standard of perfection below which no book might be printed.

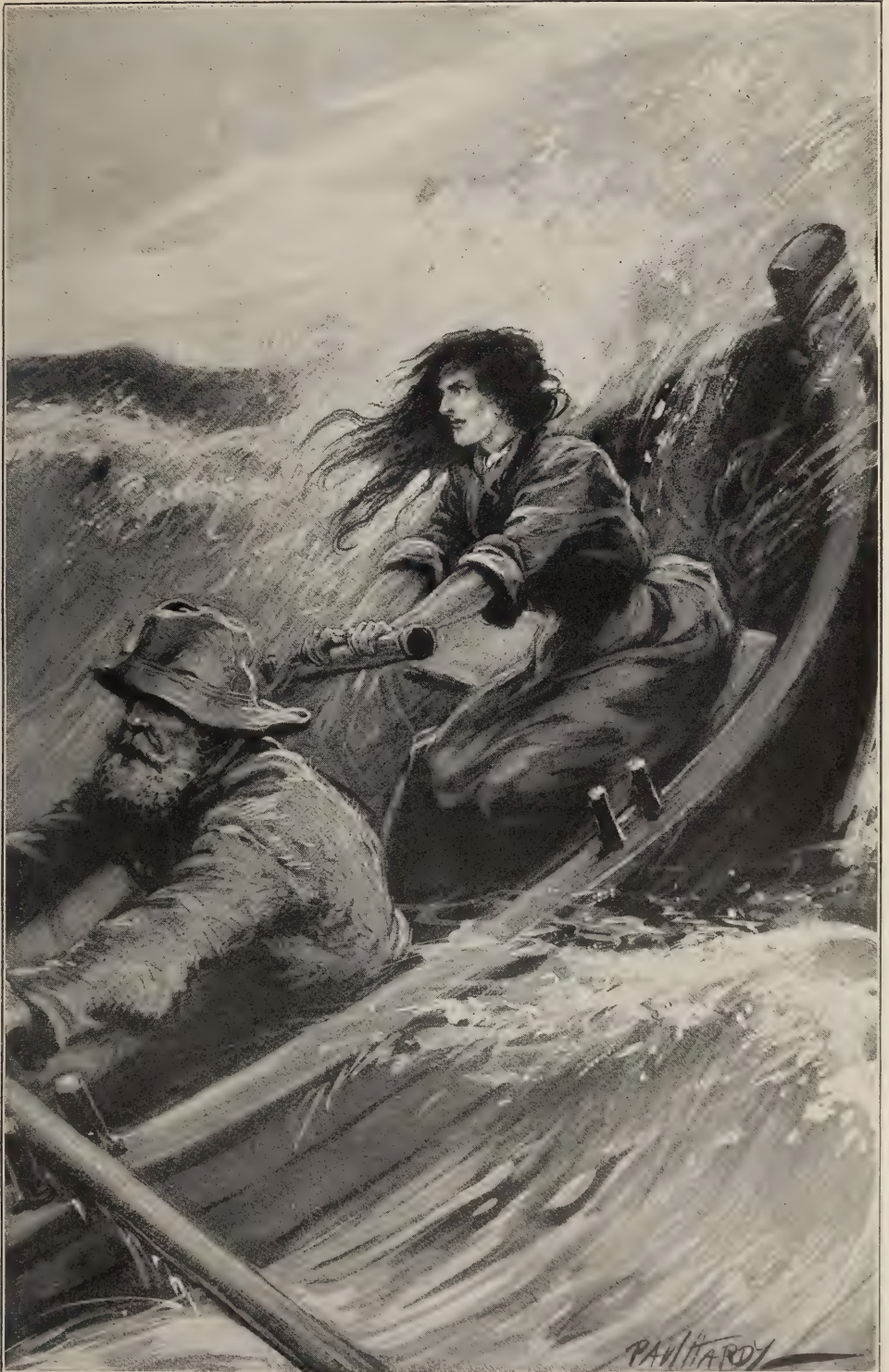
The Incorporated National Lending Library for the Blind expects its voluntary writers to pass a test before beginning to write a library book, but this is only one among many societies. Those who are anxious to assist the blind in this way can obtain free instruction from the National Lending Library. Anyone of average ability should, after devoting an hour a day to the practice of Braille writing for three months, be able to pass the required

The Metropolitan and Adjacent Counties Union for the Blind has for its object the promoting of such intercourse among existing agencies and individuals interested in the welfare of the blind as may lead to the organisation, co-ordination, and extension of work on their behalf, and to the formation of societies in districts where none exist, to the end that no blind person may be left uncared for. Those who are willing to further these objects, or who can give information regarding small societies working for the blind or of particular blind persons, are asked to communicate with the secretary, 47, Denison House, 296, Vauxhall Bridge Road, London, S.W.

A small book on "Information with Regard to Institutions, Societies, and Classes for the Blind in England and Wales," can be obtained, price 4d., post free, from the office of Gardner's Trust for the Blind, 53, Victoria Street, Westminster, S.W.



## HEROINES IN HISTORY



Grace Darling, the heroic maid of the Farn Islands, rowing with her father to the rescue of the shipwrecked survivors of the ill-fated Forfarshire



## HEROINES IN HISTORY

## GRACE DARLING

By H. PEARL ADAM

THERE is no spot, perhaps, on the whole of England's east coast that can boast the utter solitude and rocky wildness of the little Farn Islands.

It was no wonder that they were a much-loved retreat of St. Cuthbert in the seventh century, for there he could pursue his meditations undisturbed by any sounds save the cries of sea-fowl and the dull roar of the waves as they rushed with foaming haste through the narrow channels that separate islet from islet.

There are some twenty islands, more or less visible, according to the tide, for many are completely hidden at times. The nearest to the mainland lies two and a half miles from Northumberland, to the coast of which it presents a perpendicular front of forty sheer feet of rock. The largest island is but sixteen acres, and is a fascinating place for a few hours' stay, though to most people it would seem a terribly lonely and dreary one in which to spend a lifetime.

Yet anyone who visited the lighthouse on the Longstone Island in 1838 would have met there a fair, good-looking girl of twenty-three who was apparently quite content with her lot, although from childhood she had never left her lighthouse home except on short shopping expeditions to the mainland. There was not a trace of discontent on Grace Darling's face, and her smile was as sweet as her eyes were kind.

Although the seventh of nine children, Grace was the only one left at the Longstone. Some were married, some were earning a livelihood across the little strait, and only she remained with her parents.

William Darling had married, when only nineteen, a wife of thirty-one, but the two had been singularly happy. The children were brought up with almost Puritan strictness, even the best of novels being sternly forbidden. Meantime, Mrs. Darling had looked to it that Grace became a thorough little housewife. She was a splendid oarswoman, as a girl living on the Farns had need to be; but although many a wreck occurred in the neighbourhood, Grace had never accompanied her father to the scene before that memorable seventh of September in the year 1838, when the foundering of the "Forfarshire" made her name famous for all time.

The "Forfarshire," a steam vessel, had not long left Hull on her journey to Dundee, with sixty-three passengers and a valuable cargo on board, when her boilers began to leak. The damage was not considered serious, however, and she continued on her journey. But before long the wind increased to a hurricane, and, to make matters worse, the machinery refused to work any longer, so the vessel could do nothing but drift before the wind towards, it turned out, the ill-famed Farns.

It was only when a great rock loomed ahead, splashed with foam, that the captain knew whither the boat had drifted. He made an effort to steer her between the islands and the mainland; but she would not answer the helm, and in a few moments her bows struck on the rock, which, aided by the waves, broke her in two. A very small party of the passengers crowded into the ship's small boat, but nearly all of the rest disappeared beneath the swirling waves.

A very few, however, made their way to that part of the ship that was lodged on the rock, and there they spent some terrible hours.

At dawn they were sighted from the Longstone. The tempest was still high, and it looked as though no small boat could possibly live in that awful sea. Nevertheless, William Darling determined to go to the aid of the unfortunate eight. There was only Grace to help him, and he knew that they could not possibly return without the help of some of the persons they were trying to save. Grace consented readily enough to risk her life on the hazardous enterprise, but poor Mrs. Darling begged her husband and daughter not to go. When William Darling's mind was made up, however, it was as inexorable as the rocks among which he lived; and in the end Mrs. Darling calmed herself and helped to launch the little boat. Then she went up into the lighthouse to watch, for they had a mile to row.

After a while she lost sight of them, and must have swooned, so she afterwards said, as she had a distinct recollection of recovering consciousness. Then she again took the telescope, and, to her intense relief, saw the rescuing boat on a high wave.

"I would rather have been in my sister's place than in hers," said another of her daughters later. And who would not have been?

As for Grace herself, there was no time to think of danger.

"At the time," she wrote to a clergyman later, "I believe I had very little thought of anything but to exert myself to the utmost; my spirit was worked up by the sight of such a dreadful affair that I can imagine I still see the sea flying over the vessel."

At last they reached the wreck. The people on the rock were so overjoyed to see them that if William Darling had not sprung ashore they would have overturned the boat in their anxiety to board her. He managed to prevent this, and also to persuade four to remain behind until the boat arrived a second time. These were trying moments for Grace, who was left alone in the tossing boat. In the end they arrived safely at the Longstone, and the boat left again in quest of the remaining four.

*To be continued.*





## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

### **The Baby**

*Clothes*  
*How to Engage a Nurse*  
*Preparing for Baby*  
*Motherhood*  
*What Every Mother Should Know, etc.*

### **Education**

*How to Engage a Private Governess*  
*English Schools for Girls*  
*Foreign Schools and Convents*  
*Exchange with Foreign Families for Learning Languages, etc.*

### **Physical Training**

*Use of Clubs*  
*Dumb-bells*  
*Developers*  
*Chest Expanders*  
*Exercises Without Apparatus*  
*Breathing Exercises*  
*Skipping, etc.*

### **Amusements**

*How to Arrange a Children's Party*  
*Outdoor Games*  
*Indoor Games*  
*How to Choose Toys for Children*  
*The Selection of Story Books, etc.*

## THE REVIVAL OF OLD ENGLISH COUNTRY DANCES

By GLADYS BEATTIE CROZIER

Old-time Dances Revived—Playford's "Dancing Master"—How to Perform Country Dances—The Correct Music—The Costumes of the Dancers

It is to Miss Nellie Chaplin, whose pretty graceful troupe of young English girl dancers have given so much pleasure to visitors to the Fortune Theatre at Shakespeare's England Exhibition throughout the summer of 1912, that we are indebted for the revival of those very picturesque and artistic old-world country dances, which were danced on every village green in Elizabethan times.

Many a delightful performance was given at the great houses of the neighbourhood on feast days and holidays, when the young folk from the villages, clad in their bravest array, would be invited up to dance. The gaiety of their performance often proved so infectious that the gentlefolk, leaving their place as onlookers, joined merrily in the pretty display, just as everyone present used to take part in Sir Roger de

Coverley—the only one of the country dances which remained to us until Miss Chaplin's recent revival—at every tenants' New Year ball in Queen Victoria's day.

The influence of this intermingling of



"Trenchmore," danced in old-world dress to the music of fiddle and tabor





Couples in the charming country dance, "Once I loved a maiden fair, but she did deceive me." Much of the effect of this dance depends upon the acting powers of the dancers

classes is clearly shown in the character of the dances, for the humbler folk doubtless copied the manner and bearing of their betters then as now, and it is specially to be noted that the country dances, while full of light-hearted merriment, are always graceful, and never become in the least boisterous or rough.

"Dargason," one of the gayest and merriest of country dances, in which a long line of laughing boys and girls link arms and dance blithely all in a row, it has been half-jokingly suggested, must have been first invented for performances before Royalty, for throughout the entire measure the young dancers contrive to face the audience.

These country dances, taken from "Playford's Dancing Master," must not be confounded with the popular and delightful Morris dances, which, though of equally early, if not earlier, origin, were in olden times danced by men alone. They were performed at every fair and on May Day and other similar festive occasions, and were far more boisterous in character than the country dances. And the "quality," while doubtless merrily applauding the capers of the fool with his bladder, and the jockeys' antics on hobby-horses, and the merry cuts and capers of the beribboned bell-bedecked dancers—ploughboys, har-vesters, and the like—

took no active share in their performance.

The difference, too, in the music to which they danced is very marked, for while the merry Morris dance music is all written in common time, the graceful old airs to which the country dances were performed are very varied and interesting in character, triple time being often introduced.

The names of the various composers of these country dances, "All in a Garden Green," "Hampstead Heath," "Heartsease," "Althea," "Once I Loved a Maiden Fair," "Trenchmore," "Dargason,"—and "Chelsey Reach," the very names of which are full of romance and beauty and the innocent gaiety of the country-side, are now entirely lost to us. That they are traditional folk-music of purely English origin is all we know.

They were collected by John Playford, a stationer, bookseller, and music publisher, who was born in 1623, and kept a little shop in the Inner Temple, where he published almost all the music produced in his day. Indeed, he must have delved into the records of the country-side, just as Cecil Sharpe and Clive Carey are doing now, in order to collect the invaluable record of the music and figures of over a hundred country dances, which he included under the title of "John Playford's Dancing Master."

#### A Treasure of Bibliography

A few copies of this priceless little volume still exist, and it was through a copy of the second edition falling into Miss Nellie Chaplin's hands that the revival of old-world country dances first began; for, seeing that she had lighted upon an inestimable treasure, she at once had some of the tunes harmonised, and took them and the book



"All in a garden green." One of the graceful old dances from "Playford's Dancing Master"





"Hampstead Heath," with its lively music, is a typical old English dance for a garden-party or rural fête

off to the late Miss Cowper-Coles, and engaged her to decipher the accompanying figures. Miss Cowper-Coles accordingly worked them out with her students, and then taught them to her pupils, who gave the first display at St. George's Hall in 1896, when Miss Chaplin and her string quartette, supported by the oboe and tabor, provided the very spirited accompaniment required.

#### Old-world Dancing

A special charm of Playford's country dances is their extraordinary variety, and some of the singing dances are amongst the most attractive. "Heartsease," "Stanes Morris," "Simon the King," and "Once I Loved a Maiden Fair," have all accompanying verses, which are sung by the performers as they dance, with the most delightful effect imaginable.

Out of door dancing is one of the most graceful and healthful pastimes for young girls, and instrumental music is by no means an essential for the performance of these dances upon a lawn. They are also danced to a singing accompaniment. In this case it is a splendid plan for a dozen dancers to take part, four standing aside to devote their entire energies to singing, emphasising the beat of the music with a rhythmical clapping of hands, while the remaining eight dance and sing together as they go through the pretty figures.

A fiddle and tabor (a small, oblong, ribbon-decked drum) make an ideal accompaniment for the other country dances, and this should not be difficult to acquire amongst a party of young people. The airs are simple, very tuneful, and quite easy of execution, and any boy or girl of twelve years of age and upwards, who had

begun to learn the violin, should be able to play them, while the playing of the tabor comes almost instinctively to anyone gifted with a *strong* feeling for *rhythm* and *time*.

A tabor, or small drum, by the way, may take the place of hand clapping when a singing accompaniment is employed, and the fiddle can, of course, be used with great advantage to *supplement* the voices. The services of a singer may also well be introduced, and "Once I Loved a Maiden Fair" never goes better than when performed to a light accompaniment of strings with a single vocalist to sing the entire history of the quarrel which it records, told at length in several verses.

Classes for country dances have already been formed, and specially trained teachers are now sent out all over the country-side. The students at Madame Osterberg's training school for teachers of physical culture are taking them up with much avidity, and holiday classes have been held at Maldon, where the village boys and girls of the old-world village of Woodham-Walter by Maldon, in Essex, thanks to the kindly energies of a big estate owner near by in engaging a teacher, are learning the Playford dances with the utmost delight.

#### The Music

In the old editions of "Playford" the music of each dance—the tune in the treble clef only—is printed on one side of the oblong page, and a curiously abbreviated but clear and concise description of the figure to be performed upon the other. A selection from these tunes, harmonised by Wallenstein and others, with the accompanying verses and dance figures clearly described, which is published by Messrs. Curwen, 24, Berners Street, at 2s., brings the dances within the reach of all who care about them.



A figure in "Hampstead Heath." Charles II. peasant costumes look well for the girl and boy dancers





The quaint figures of "Hampstead Heath" lend themselves admirably to the supple grace of young dancers

In country dances it is the exact performance of the figure that counts, as everyone who has taken part in or watched Sir Roger de Coverley, which is one of Playford's dances, will recollect, the actual steps performed being suited by the dancers to the character of the particular time and the emotion to be expressed. In the case of the *acting* dance, "Once I loved a maiden fair, but she did deceive me," for instance, which should be really acted by the dancers, at the last line, "Now I do *abhor* her!" the youths go out arm in arm, stamping violently, leaving the damsels repining on the stage.

#### Suitable Costumes

Quite small children, having grasped the figure, will quite unconsciously make up delightfully expressive and suitable steps of their own, but older girls often need to be taught how to express their emotions with the feet, and the actual steps employed vary naturally with the dancing mistress who chooses them.

Mrs. Woolnoth, who has trained all Miss Chaplin's girls in the actual steps of the dances, being specially musical and artistic, has invented particularly varied and interesting steps to form the superstructure of the figures of the dances, which they in their turn teach again.

In getting up a class for country dancing the choice of picturesque and suitable attire is an important matter.

If girls are to play the part of boys, a period should be chosen in which long coats and loose-fitting knee-breeches are worn, as in the pretty Charles II. peasant costumes shown in the photographs. Elizabethan boys' dress—such as Miss Chaplin's dancers have been wearing for the performances at the Shakespeare's England Exhibition—are also becoming to slender girlish wearers; but if the wearing of any form of manly garb by girls is objected to, the difficulty may be easily solved by dressing both boys and girls in country attire of a much later date. Let the "boys" wear long smock frocks of brown holland, with coarse woollen stockings, square-toed shoes, and slouched felt hats of the country yokel, with a scarf of bright yet weather-beaten hue to give a becoming note of colour; while

the young damsels should be attired in milkmaid's costume, print sun-bonnet, and gown with an apron, or the frilled muslin mob cap with a snood of pink or blue ribbon, with a ruffled apron to match, of the stillroom-maid, whose buckled shoes might be substituted for the milkmaid's rougher country footwear.

#### Colleens and Gossoons

If an Irish jig is to be included in the programme, special attire will be required; the girl in red petticoat with a short apron, dark-green velvet bodice, and white cotton 'kerchief and stout shoes, with a handkerchief of printed cotton tied into a hood. The boy with brown knickerbockers, a bottle-green coat with brass buttons, white scarf, felt hat tied with a narrow shamrock-green silk ribbon, in the knot of which is



"Dargason" is one of the gayest and merriest country dances





An Irish peasant dance which is still performed at country fairs in Ireland. Native costume should be worn by the dancers

thrust a short clay pipe. In his hand he should carry a shillelagh.

In choosing the materials for these country peasant costumes, let good, full shades of brown and green and oatmeal colour preponderate, with occasional touches of weather-stained blue or red. "Art" serge, thick sateen, corduroy, and fine amazon cloth, and brown holland, and a coarse hopsack make of coloured linen, which is very inexpensive and can be had in lovely colours, all work up well into peasant costumes.

If the dances are likely to be performed on various occasions by daylight and artificial light, remember this in choosing the colours,

and make sure that they do not clash, or lose their tone, when transferred from one light to the other.

These country dances are, as a rule, performed entirely without "hand-apparatus" of any kind, but there is one specially pretty ribbon dance in Playford which must be recorded.

Each pair of dancers—of whom there may be any number up to a dozen—carries a length of gay-coloured ribbon, which is to play an important part during the course of the dance. The couples lining up in a double row, facing each other a yard or so apart, with ribbons held high over head drawn taut between them, make a lane arched with every colour of the rainbow, down which each couple, breaking



A characteristic pose of the old-fashioned Irish jig

away from the lane, must go hand in hand, footing it merrily the while, until every pair has had a turn.

## HEREDITY AND ITS TEACHING

*Continued from page 5586, Part 46*

By MARY WESTAWAY, Associate of the National Health Society

**Consumptives and Their Children—Death in a Kiss—The Question of Immunity—The Marriage of Cousins: When Harmful, when Innocuous—Alcoholism and Its Victims**

**E**VEN in the case of consumptive persons who become parents, less than one child in a million is born with tubercular symptoms. Yet, as the offspring of consumptive parents usually become consumptive, how does the complaint arise if not inherited?

Evidence shows that a later infection is the cause, and that not the disease, but a tendency to it, is inherited. Thus it may be noted that consumptives often transmit narrow chests to their offspring, and the condition of narrow chest is favourable to the development of the disease. Under-feeding, over-crowding, alcohol in excess, and repeated attacks of influenza prepare

the soil, and infection is an easy matter.

Consumption is not yet included in the Notification of Infectious Diseases Act; people are grossly careless in the matter of spreading the infection. Even such a simple thing as a parental kiss may sow the seed, and sleeping in the same room as consumptive parents will do so. Children of consumptive parents need special treatment. While avoiding all risk of infection, there must be a life passed amid hygienic surroundings, with plenty of fresh air, and physical exercise to expand the chest and make it resistant of disease.

The children of gouty parents should avoid



all diet which favours the production of uric acid, such as meat, wines, and rich food generally. There is commonsense in the dictum of Dr. Abernethy that gouty persons should live on sixpence a day, and earn it.

#### Inherited Disease

As regards an inherited tendency to disease, sex plays an important part. A tendency is passed on chiefly through people of like sex. Thus gout in a man's father's father is of more consequence to him than gout in his mother's father.

Recent investigations favour the idea that neither cancer nor the tendency to cancer is inherited. When parent and child alike suffer there is no necessary connection between the two cases.

As disease may be inherited, so also may immunity. This fact is strikingly instanced in the case of natives of the unhealthy swampy districts of West Africa. The child of a native may pass through life without yellow fever or ague, whereas the child of white parents is sure to succumb. The probable explanation is that only those black people best fitted to withstand the disease have survived to become parents. Thus in time a race has been produced with power to withstand the disease, wholly or in part.

#### Immunity from Epidemics

A similar selective power of Nature may be found in the matter of any epidemic complaint. When influenza reappeared in 1889, after a long period of freedom, few people escaped its attack, and many deaths resulted. Although immunity arising from influenza is less pronounced than in such diseases as smallpox or scarlet fever, fewer people are attacked at each epidemic than formerly. Perhaps in years to come immunity may be so complete as to stamp out the disease.

Sufferers from heritable diseases are ill-advised to marry, since modern teaching shows that disease may be transmitted to an indefinite number of generations. Formerly, it was held that if a disease, such as gout, could be held in abeyance by means of careful living for three generations, it would disappear altogether. Such an idea is more optimistic than true, for, although the disease can be held in check, this concerns the individual only, and does not apply to his posterity.

#### Intermarriage

Considering what has already been stated concerning the contribution of parents towards the offspring, it is easy to see that disease or disease tendency in both parents is much more serious than when one parent only is affected. This is borne out regarding the marriage of cousins, who are more likely to inherit similar peculiarities of constitution than two people from entirely different families. Provided that both are healthy people of good stock, there is no ill likely to result from the marriage of cousins, and it is only when both are similarly affected with disease that cousins do well not to marry.

No part of the science of heredity has provoked more discussion than that which refers to the inheritance of alcoholism.

#### Abstinence from Alcohol

The strict abstainer views the subject differently from the man who regards alcohol as harmful only when taken in large quantities. Accordingly, the subjects of their observations are classified differently. In reviewing alcoholic and non-alcoholic persons, the teetotaler includes in the latter class only those who are strict abstainers, while the other school of scientists include those who do not appear in their persons, families, or homes to be worse for partaking of alcohol.

Other obstacles attending the investigation of the subject are connected with the difficulty of arriving at correct facts and figures.

#### Statistics Misleading

Statistics from insurance companies are misleading, for although many policies are taken out by people who die from the direct or indirect results of alcohol, such people are always insured under the heading of moderate drinkers. Even the Registrar General's returns do not reveal the extent to which deaths arise from alcohol, for accident, phthisis, pneumonia, apoplexy, or heart disease may be entered as the cause of death, when the foundation lies in the excessive use of alcohol. Thus, until more definite knowledge can be arrived at, little progress can be made in the study of heredity in connection with alcoholism.

It is a matter of common observation that alcoholism tends to run in families, and that the children of alcoholic parents appear to inherit the inordinate love of strong liquors. This is explained by the fact that the children tend to inherit the unstable nervous equilibrium which is characteristic of the alcoholic and thus easily yield to temptation. Again, environment is often a factor which makes for alcoholism. Children of dipsomaniacs often have ample opportunity of satisfying their inborn craving for alcohol, and are encouraged thereto by parental example.

#### The Alcoholic Taint

In striking contrast to the general law of inheritance of alcoholism is the fact that some children of alcoholic parents are strict abstainers. This may be caused by a revulsion of feeling, or it may be explained by the fact when a child has only one alcoholic parent, the character of the sober parent predominates.

With the alcoholic taint there is an innate craving, so strong that, given opportunity for its indulgence, it often cannot be held in check by the utmost exercise of the will of which the person is capable. Some people, on the other hand, have no natural craving for alcohol, and are naturally abstemious.

Such persons should therefore endeavour to exercise charity in their judgment of others not similarly blessed.





The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include

#### Professions

*Doctor*  
*Civil Servant*  
*Nurse*  
*Dressmaker*  
*Actress*  
*Musician*  
*Secretary*  
*Governess*  
*Dancing Mistress, etc.*

#### Woman's Work in the Colonies

*Canada*  
*Australia*  
*South Africa*  
*New Zealand*  
*Colonial Nurses*  
*Colonial Teachers*  
*Training for Colonies*  
*Colonial Outfits*  
*Farming, etc.*

#### Little Ways or Making Pin-Money

*Photography*  
*Chicken Rearing*  
*Sweet Making*  
*China Painting*  
*Bee Keeping*  
*Toy Making*  
*Ticket Writing,*  
*etc., etc.*

## COPYING OFFICES FOR WOMEN

By ANNIE C. TYLER, F.N.S.A., N.A.U.T. (Honours)

**Talents Most Useful in a Copying Office—The Value of General Knowledge—The Nature of the Work—How to Start an Office and Work It Successfully**

IN no branch of professional work open to women do they meet with greater variety than in a "copying office," so called.

The work means far more than its name implies. There is an idea, fairly general, except in commercial circles, that such an establishment is merely a place where brainless automatons actually copy, word for word, comma for comma, more or less illegible documents.

But much more is required of workers in copying offices than this. To be able to carry on such work successfully a woman must have a really good general education, and a smattering of almost every subject under the sun will stand her in good stead; whilst a knowledge of more than one language besides her mother-tongue is almost a necessity.

#### Qualifications

Combined with this, she should be acquainted with business methods, and understand the correct arrangement of various legal and technical documents. The first women to open offices of this kind had a terribly uphill struggle, and their knowledge was frequently gained by bitter experience. To-day things are far easier, for the very best training for all branches of clerical work can be obtained in these offices, either from the pioneers themselves—such establishments being of comparatively recent growth

—or from their immediate successors, who are able to profit by the lessons of the past.

Why should such a wide general knowledge be required for the successful carrying on of a copying office? Good and legible handwriting is nowadays at a premium, and it is not infrequent to find people who cannot read even what they themselves have written. This being so, it is practically impossible for the copyist to be able to decipher with any degree of certainty written matter with the subject of which she is wholly unfamiliar. How, for instance, could an uneducated person copy—not what is actually written, but what is *intended* to be written, in an article on, say, Egyptology or paganism? Even for anyone having a smattering of these subjects, reference books are necessary to hunt out some of the least-known names of saints or gods.

#### The Work Itself

Then, too, the variety of work is immense. Take an average day in a flourishing office. By the morning's post comes a builder's specification, three copies required to be posted back that night. An ecclesiastical official comes in as soon as the office opens to dictate an article on Disestablishment, containing Latin quotations and references to various writers; this having been taken down in shorthand, two copies of the transcript are required next day.



Then comes an order for 250 mimeographed circulars from a drapery firm, to be completed the same night, and despatched early the following morning. A play of about 10,000 words is brought in, and wanted by the end of the week. A solicitor arrives with a badly written draft, corrected in two or three different-coloured inks; this has to be typed according to the alterations made in two of the colours, ignoring the third; it is written in briefest legal style, to make a "fair" or full copy of which a knowledge of legal abbreviations is required, as well as its correct arrangement, and it is wanted by the following evening. Much of the work has to be corrected as to spelling, and either punctuated entirely, or the punctuation amended.

### Training

In addition to all this, there has been the coming and going of pupils, for the "copying" is only a small part of the work usually undertaken. If the affair is to be a financial success, it is necessary to take pupils for instruction and training in shorthand, type-writing, and business methods. Such training is thoroughly practical, as there is the opportunity of doing actual work which has to be accurately completed, fastened together, packed, and despatched by a given time; this is a most important feature in training for a business career. Then, also, the absolute accuracy essential in the smallest details is an excellent corrective of slovenly habits and "sloppy," haphazard work. If a document is not required in a hurry, a student will have to type it again and again until it is faultless, and this soon teaches habits of care and attention to instructions. The filing of actual documents and the keeping of accounts and diaries also do much towards making students helpful and reliable when launched upon the sea of business life.

Shorthand plays an important part in copying-office work. Clients come in to dictate hurried notes, or send for a shorthand writer to attend at their own houses or offices to take down dictated matter, which may be brought back to be typed; or the client may have a machine of his own, and the typist remain to complete the work with him. There is a considerable demand at holiday seasons for shorthand-typists to take relief work, which frequently makes a busy summer when other work may be "slack."

Every good-class copying office is also more or less of an employment bureau, as many clients, when a vacancy occurs on their staff, make application for students, who have had some degree of business experience, in addition to the knowledge gained in commercial schools.

### Making a Start

Having considered the mental equipment necessary, how can a woman gather together a *clientèle* which will enable her to earn a competence? In large towns there is a possibility of either purchasing a business

from a retiring proprietor, or of entering into partnership with an owner who is willing to share profits in view of also sharing the somewhat strenuous work. But by far the better plan is to seek out some rising provincial town where there is little or no opposition, and there open an office and work up by personally canvassing all the professional, literary, and business people in the neighbourhood.

A position should be chosen in a good business street, and a ground floor is preferable for the office, for new clients seldom look above that level in search of what they require. It is a matter of opinion as to whether or not it should be a part of the "home"; in many ways it is a convenience and more economical to live in the same house. But two rooms, at least, are necessary for business purposes, and they should, if possible, open into each other; if with folding doors, so that when occasion arises they can be made into one, so much the better.

The outer one is for students and for receiving work, the inner one for interviewing clients and copying private matters not intended for the public eye. When the work has grown somewhat, a third room is desirable—the outer one for receiving clients and for typing practice, the inner one for shorthand work, and the *sanctum sanctorum* for interviewing and doing anything especially entrusted to the principal. But this third room may not be required for some years, for great things should not be expected at once; clients will not come with a rush, neither will pupils. It is very like fishing: much patience and a well-baited hook are essential to success. If the hook is baited with good work, the first client will recommend another, and so on, and recommendation is worth pounds more than newspaper advertising or circularising. Good work and well-trained pupils are the best advertisements possible.

### The Office

The rooms should be well but plainly furnished, with nothing "finicky" anywhere. A very few good pictures or certificates on the walls, a parquet or linoleum floor (for carpets and curtains hold the dust, and both should be eschewed), a good roll-top desk for the principal, another smaller one for the first students, a strong table and a few office chairs, a more comfortable one for clients, a fireproof safe, a cupboard or two for papers and books, are all the furniture absolutely necessary for the beginning. Then two typewriters, one a new one of a standard make, with a brief carriage, and another for pupils, also of a standard make, but a good secondhand one, will be found very serviceable and really cheap, unlike the so-called "cheap" new machines, which get out of order quickly, and do not last half the time of a shop-soiled, higher-priced typewriter. These, with some good make of duplicator, will complete the



absolutely essential requirements, and they can be added to as work—and, incidentally, money—increases.

The *sanctum sanctorum* may be as dainty as is desired and, if the office be a part of the "home," a pretty ordinary sitting-room may be used for this purpose, and need not of necessity be on the ground floor. It will thus be seen that the office equipment should not be a costly item, for the whole of the articles mentioned could be obtained for a sum of between £60 to £100, and, once purchased, the wear and tear is light, as also are current expenses.

It is probable that paid assistance will not be required for some time. Pupil-assistants or apprentices may be taken at reduced fees, and in the course of their practical training will file the necessary documents, keep such accounts as are required, set carbons, and as they improve in their shorthand and typewriting they can help with the actual work. All this,

while it is useful to the principal, helps to make the students self-reliant, and much more useful to their future employers than any amount of theoretical teaching could do.

When work and profits warrant such a step, it is well to retain the services of a pupil at a good salary rather than employ a stranger, whose work, though well recommended, may not come up to the required standard.

In conclusion, the life is often hard, and during a "rush" may necessitate long hours of close attention and strenuous brain exertion; but, given good health, a sound general education, and a thorough knowledge of shorthand, typewriting, and business methods, combined with tact and sympathy with the various idiosyncrasies of one's clients and pupils, it is a pleasant way of earning a livelihood, and the great and constant variety has much fascination for many women and girls.



## DAIRYING FOR WOMEN

By J. W. HURST,

*Agricultural Editor of Nelson's Encyclopaedic Library, Bibliography of Standard Books, etc., etc.*

*Continued from page 5556, Part 46*

### A Suitable Dietary for Dairy Cows—Some Representative Rations—The Standard of Milk Required by Law—Testing Milk

THE dietary of dairy cows must be arranged for the provision of heat, the promotion of growth, and the renewal of bodily tissues, and for the production of milk in due season. A bulky diet is necessary for cattle, including grass, hay, straw, and roots; whilst bran, linseed, or treacle are useful as ingredients of a rather relaxing tendency.

When the feeding value of good pasture is at its best, it is admirably suited to the needs of milking cows, and from about early May to midsummer it will usually provide that which is required for a cow to yield her best, but from thence onwards a gradually increasing quantity of cake is generally essential to make good the deficiencies.

When feeding hay, which must be in thoroughly good condition, the winter needs of cows are such that they may be allowed about all they are disposed to eat; but with more concentrated foods the daily allowance must be more nicely adjusted, and winter rations should be varied to suit the productive character of the holding as regards the proportion of home-grown to purchased foods.

Undecorticated cotton-cake of good

quality is usefully fed in combination with linseed-cake and a due proportion of roots, the following being a specimen winter ration for milking cows—viz., three pounds each of undecorticated cotton-cake and linseed-cake, five pounds of crushed oats, seven pounds of oat straw, 14 pounds of hay, and 28 pounds of swedes.

But in feeding roots, some discrimination is necessary in practice, both on account of their relaxing character and the possibility of flavouring the milk. Milk may become flavoured by an undue allowance of turnips or cotton-cake, as also by the following plants, among others, which may be found in pastures: buttercups, cow parsley, peppermint, meadow saffron, mustard, and wild garlic.

#### A Suitable Ration

The following is a good example of a ration suitable for feeding for butter production: Approximately, four pounds each of crushed oats and bran or peameal; 30 pounds of mangolds, chaff, and oat straw; and 12 pounds of hay.

Wet or dried brewers' grains effect a saving in hay-feeding, if given at the rate of



about half a bushel daily to each cow. The object being to secure a desirable ration at the lowest cost, the question must in every case be gone into relative to the individual circumstances, remembering that the best results are obtained by feeding a varied diet so balanced as to contain an adequate amount of nutrition for the object in view, and that the quality of the food influences the quality of the milk.

Cows should also be allowed what water they require, and if this has to be specially supplied it should be served three or four times daily. Due regard must be paid to the purity of the source of supply, and it should preferably be neither very hard nor cold.

Salt is necessary for cows as for most animals, and, if provided in the form of rock salt, a lump may be placed in the manger or in the pasture.

In view of an assumption that gained popular credence a couple of years ago that it is possible to water milk by causing cows to drink large quantities immediately before being milked, the authorities organised a series of experiments at the Midland Agricultural and Dairy College to test the points raised. In the result the Board of Agriculture were able to show that doses of salt do not necessarily cause cows to consume excessive quantities of water, and that the amount of water consumed has no direct bearing on the composition of the milk yield.

#### Milk Testing

In continuation of the subject of milk records, of which mention was made earlier, with regard to the bearing upon selection, it is of further importance that the milk should be systematically tested to determine its percentage of butter fat. The milk should be frequently and regularly tested for this purpose in order to maintain the level of quality required by the Sale of Milk Regulations, 1901, and to enable the cowkeeper to make any readjustment of rations that may be suggested by the records thus obtained.

The prescribed percentages are : 3 per cent. of butter fat, and 8·5 per cent. of other milk solids ; and although most cows give milk that exceeds the percentages, there are others that, from various causes, fall short. If this fact is not ascertained and the necessary measures taken to induce improvement, the seller of such deficient milk is liable to penalties under the Sale of Food and Drugs Act.

It is recommended that the morning and evening milking be tested separately, and that when mixed samples fall near the percentages named the milk of each cow should be sampled and tested to discover those of low quality. To facilitate matters, arrangements have been made by which most of the agricultural colleges and kindred institutions are prepared to determine the percentage of butter fat for producers for a fee of 6d. per sample.

Milking is very much more satisfactorily performed by women than by men, as it requires not only cleanliness, but gentleness, the latter being a quality that has a peculiarly direct influence upon the cow and her yield.

Not only is the herdsman rougher in his handling of the cow, but his hands and garments are not always in a desirably clean condition, although there has been a considerable improvement in this respect during recent years. Mechanical methods of milking have made some progress, and some of the machines are remarkably ingenious ; but they are scarcely necessary for the small holder ; whilst, in any case, the woman is the best milker.

#### How to Milk

A clean outer garment should always be put on immediately before milking, and the hands and arms should have been recently washed. The preparatory washing of the cow's udder is generally recommended, but this is not always desirable, and is only necessary when the skin has become soiled. It is, however, essential that the surroundings should be conducive to cleanliness in the pail ; there should therefore be no concurrent work likely to raise dust in the near neighbourhood. Milking with wet hands has rightly been condemned, but as it has not been entirely abandoned it is necessary to point out that it is an unclean method, resulting in contaminated milk and encouraging the multiplication of germ life.

If milk is to be as pure as possible the cow must be milked with dry hands, the actual work being quite as well and as rapidly performed as by the more objectionable method of milking with hands that have been deliberately wetted in the milk.

#### The Correct Position

The milker should sit with the knees under the cow, and in such a position that the pail may be retained firmly in place, and milking should proceed evenly, neither too fast nor too slow, until the quarters are properly emptied. It is important to remove the milk from the shed directly milking is done, because of its extremely absorbent nature and the fact that the atmosphere in and around the stalls is never sufficiently pure to make contamination avoidable without prompt removal. Relative to the alterations that take place in milk after milking it was recently shown by experiment that although in well-ventilated stalls fresh milk gave no ammoniacal reaction, yet after fifteen minutes it showed a slight, and after forty-five minutes a strong, reaction ; but the conditions, in this as in other respects, are much worse in the morning where stalls have been insufficiently ventilated at night.

The milk should, therefore, be removed after each cow is milked, and strained at once. Milking should be as regular as feeding, and the intervals should be divided as equally as possible, although this is more difficult in practice than in theory, because



the common requirements of the breakfast and the tea table make it impossible to milk at the same hour in the evening as in the morning—which would be the ideal method. Some cows are hard or difficult milkers, but such improve under good management, and especially after suckling a calf—which brings us to some considerations of

#### **Calf-raising**

It is undoubtedly desirable to rear one's own calves, and thus control the renewal of the milking herd, in addition to which the home rearing provides for the economical use of skim milk. Although there are strong arguments in favour of the removal of the calf from the cow at birth, mainly based upon the value of the new milk (approximately six quarts daily) that a calf consumes when suckled, it is perhaps preferable for other reasons to allow suckling during the first week, although it must be admitted that more notice is taken of the separation then than earlier. In teaching a calf to drink from a vessel two fingers should be placed in its mouth, when it will usually begin to suck at once, the hand being lowered gradually into the milk, and with patience it will quickly learn to drink from a bowl.

Up to the end of the first month the dietary consists of from five to six quarts of milk daily, given in three meals; and during the second fortnight half the quantity may consist of separated milk with a cream substitute. The milk should be fed at blood-heat, and in clean vessels, care being taken to give its own mother's milk during the first week if separated at birth; but subsequently the milk of other cows may be used.

Satisfactory cream substitutes are cod-liver oil and ground linseed.

At the beginning of the second month the quantity of liquid food is increased, and sweet meadow hay is added to the dietary; the feeding thenceforth being progressive in character until, at the end of the sixth month, the milk, having been gradually reduced in quantity, is discontinued, and weaning is completed.

#### **Butter-making**

As has already been suggested, butter-making is not the most suitable or profitable branch of dairy farming in ordinary circumstances, but where the economic and other conditions are favourable it is often desirable to undertake its production. If churning takes place twice a week, as is very usual, the cream may be naturally refined, or the process may be promoted by means of a "starter"—viz., a special ferment which may be obtained from a dairy institute, or through the ordinary commercial channels. A starter is a culture of bacteria which effects the change of sugar of milk into lactic acid, and whilst fresh cream contains some 10 per cent. of lactic acid the acidity must be increased to about 6 per cent. before it is properly ripe for butter-making, and the use of a starter secures a greater uniformity in the butter than when made from naturally

refined cream. In any case the good quality of the butter depends upon the correct souring or ripening of the milk or cream. The art of churning is scarcely learnt without practical instruction, and anyone who contemplates the making of butter would do well to attend a course of instruction at one of the colleges or institutes specialising in dairy work. Briefly, however, when the cream has been strained in the churn should be turned slowly for the first ten minutes, with frequent ventilation, the revolutions being increased rapidly to about fifty-five a minute, and the butter should come in from half to three-quarters of an hour. The subsequent operations include washing, salting, working, and making up.

#### **Cheese-making**

The limitations in this connection have already been indicated, but in some circumstances it would appear that the occupiers of small holdings would find a profitable outlet for their energies in the making of cheeses; and of the various descriptions it is evident that soft cheeses do not make such heavy demands upon skill and capital.

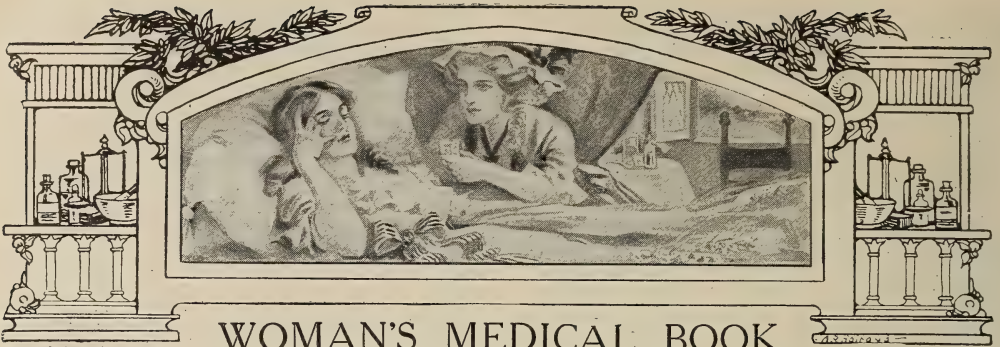
Moreover, the quantity of milk available is insufficient for the making of standard cheeses; but it is an established fact that cheese-making is more profitable than butter-making. The situation of the holding must in this, as in other productions, be considered relative to demand, but in many districts this is sufficiently encouraging to justify the recommendation of soft cheese-making to favourably situated holders. The range of varieties is fairly considerable, including cream cheeses, Camembert, Brie, and several others that French makers have popularised, but which under certain conditions and in suitable districts may be commended to the attention of English dairy farmers.

#### **Possible Profits**

For obvious reasons any approximate estimate of profits must be confined to the primary proposition, that of milk production, but it must be definitely stated that they are relative to circumstances.

However, as a broad indication of reasonable possibilities, upon the basis of an average yield of 800 gallons, with facilities for cheap transit and disposal upon good average terms, a cow should return from £25 to £26 or more per annum. Against this must be set cost of keep, and if this is based upon rental it would in ordinary circumstances (such as we have in mind) probably work out from £4 10s. to £5 per cow. In addition, there are considerations of labour, rates, taxes, seeds for arable crops, and increase of winter keep, so that in the result the profit on an 800-gallon cow kept under the conditions of a small holding would be somewhere about £15. In other words, the fifty acres of our limit might very well carry a milking herd bringing in from £200 to £225 per annum, assuming the tenant to do a good proportion of the work.





## WOMAN'S MEDICAL BOOK

This important section of **EVERY WOMAN'S ENCYCLOPÆDIA** is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

*Home Nursing  
Infants' Diseases  
Adults' Diseases  
Homely Cures*

*Consumption  
Health Hints  
Hospitals  
Health Resorts*

*First Aid  
Common Medical Blunders  
The Medicine Chest  
Simple Remedies, etc., etc.*

## WOMEN AND EUGENICS

### THE SCIENCE THAT HOPES TO PURIFY THE RACE

*Continued from page 5559, Part 46*

#### MAN, WOMAN, AND THE SUPERCHILD

**The Life Wealth—The Law of Frequency—Early Marriages—A Practical Development of Positive Eugenics—Good Parenthood and What It Means—True "Empire Building"**

**T**HE eugenist is very much concerned with the child. Life is wealth. The race that is to survive must, in each generation, provide a definite number of children of the right type. The life-stream must be kept pure, steady, full, and strong. A process of weeding out will prevent its contamination from undesirable sources.

It is just as important to produce the "right people" in large numbers as to prevent the birth of the unfit. We have to study positive eugenics and apply its teachings if we wish to bring about the birth of children of a fine order, a high intelligence, a healthy physique.

Sir Francis Galton, in the "Memories of his Life," says that when a student at Cambridge he found, on inquiry amongst his friends, that distinguished scholars and mathematicians belonged, as a rule, to families having other members similarly distinguished. There are "noteworthy" families consisting of a long line of splendid men and women—statesmen, scholars, writers, judges, soldiers, philanthropists. Galton also says that while talents are distributed in endless different degrees, there is a Law of Frequency which, in simple language, means that qualities in parents tend to reappear in the children and grandchildren.

Sir Francis Galton divides men into different classes according to their civic worth. He says that the marriage of two people from stocks of high civic worth will produce a certain number of children who will excel. They may found great industries, establish vast undertakings, increase the wealth of multitudes, amass fortunes; or they may be the guides and "lights of the nation, raising its tone, lightening its difficulties, and imposing its ideals." For this reason,

better regulation of marriage is desirable in the interests of the race.

It has been suggested that statistical classification should be made of young men and women coming to the age of parenthood. "The brains of the nation lie in the highest of our classes." And brains, everybody will acknowledge, are desirable characteristics to hand on to the children who are to come after us. It would be possible to make selections of young men and women in the universities, and the highest of them could be divided, according to their mental ability, physical and medical fitness, into different classes. These would be selected, taking into consideration favourable points in the life and family history of the candidates. Special diplomas would be given to young people of either sex, and marriages of the eugenic type would be encouraged by the provision of financial support, education for offspring, "dowries," as it were, for the encouragement of larger families to "worthy" parents, who could only afford to have children if they were aided in this way. It will be said that promise in youth is not always fulfilled. Many clever young men and women are not efficient in later life, and do not fulfil in maturity the promise of their youth. Statistics will have to be amassed dealing with this particular aspect of the question.

#### Early Marriages

Unfortunately, early marriage has many disadvantages at the present time for men and women who are professionally and intellectually ambitious. Many of the best and highest orders of men and women would marry early if they could be assured of help during the early



years, and this practical aspect of eugenics ought to be developed considerably. If the women who are marrying at thirty could, under better economic conditions for the upper classes, marry at twenty-two or twenty-three, larger families would be born to the people who supply the best type of children. The eugenists desire to help and encourage early marriage and larger families amongst the people who possess the double advantage of health and ability. They advocate State help in periods of adversity, not so much for the unfit as for the fit, healthy members of the community, who are often overburdened under present conditions by direct and indirect taxation to contribute to the less useful, less healthy and degenerate among us.

The idea of the eugenist is to raise the average quality of the people by encouraging "eugenic marriages." To get a large number of families containing even three or four children of good quality at the present time would raise the domestic and social life of the people as generation succeeded generation. Because these, in their turn, instructed in eugenic ideals, would form eugenic marriages, and produce children of a higher type and quality, until perhaps the ideal of the superchild would be realised. Ability, efficiency, character, and worth would become less rare, because we would gradually increase the level or standard of family life by encouraging and perhaps assisting the "useful classes of the community to contribute more than their present proportion to the next generation."

#### The Superchild

If we can get the right sort of children, and ensure them good nurture, healthy environment, careful upbringing, we are progressing in the right direction. This touches the question of marriage, and the idea of the eugenists is that unsuitable marriages should be banned socially, so that they would come to be regarded with as much disfavour as marriage between people of near kinship is regarded at the present time. Here we become very complex. People might be taught to understand the evils of marrying when they were physically unfit or mentally unsound. But if the superchild is ever to be attained, the question of character, as well as physical fitness, must be considered.

The ideal stock is free from disease and racial poisons, and its members are at least of fair mental ability. But character is the most important faculty of all. The worth of one healthy, moderately clever man or woman, who possesses character, conscientiousness, a sense of responsibility, honour, and the power of sustained effort, would have to be stated in many thousands of pounds for the nation. And would it not be worth while to assist this type of person to marry and provide children for the State? We spend millions of pounds on charities, which go largely to the upkeep of the unfit, and the eugenists say that it would be infinitely more profitable to assist the able, capable, healthy members of the community, who would return more than one hundred per cent. of the cost of any help they had received.

So that the millionaire who heads subscription lists would be working on eugenic principles if he diverted some of his funds towards endowing capable, efficient young men and women in the sense of giving them marriage dowries or free education and training for their children. This would be a very practical development of positive eugenics.

One difficulty which the eugenist has to meet at the present time is the uncertainty of the results of eugenic marriages. Granted that a worthy man and woman marry, it does not invariably follow that their children will be better, or even as good as themselves. The probability is that when both parents are normal in health and intelligence, the offspring will be one stage higher or better than the parents, if the environment or nurture of the children is good. But every now and again we come upon families of high civic standing containing one or two members with a degenerate tendency. The explanation may be that these are "sports," or represent a "throwing back" to an undesirable great-grandparent of an anti-social type.

#### Heredity is "Mixed"

One eugenist declares that if two people who are the best of a poor stock marry, the children will "revert," and be inferior to their parents. If, on the other hand, the two parents are somewhat poor specimens of good stocks, there is every chance that the children will be of a high order of intelligence, worth, and efficiency. This is, of course, an argument in favour of "improving the stock."

The advocates of positive eugenics have an immense amount of opposition to overcome. Negative eugenics, or the weeding out of the unfit, appeals to all thoughtful people, and there is every indication that its teachings will be carried out in the near future. But it is said that those who advocate positive eugenics have not sufficient data to give us, and that they under-estimate the power of "nurture," as opposed to "nature," in elevating the race.

It is found that children taken from poor, and even evil, surroundings, brought up in Dr. Barnardo's Homes or by waifs' and strays' societies, for instance, turn out a high percentage of fine men and women—because they have had a chance. Man may rise above his environment, it is true, but if the environment is very bad, only the really fit, superior, strong types can survive. Good parenthood, hygienic care, education, and moral training develop the latent tendencies for good which in an inferior environment would never have appeared at all. The eugenists say that certain types of people can be produced by selective marriage.

#### Good Parenthood and What It Means

On the other hand, the antecedents of most people are so complex that the most that can be said about inheritance is that we have a general capacity or lack of capacity, a general efficiency or inefficiency, and the nurture of the child provides his opportunities. This means that men and women should be trained for good parenthood. They should be given ideals concerning their duty in this respect. Higher standards of morality, health, and conduct will have to be taught. We need schools for fathers as well as schools for mothers. We need common-sense teaching of elementary physiology and the meaning and duty of parenthood. Children should not be allowed to pick up, haphazard, knowledge of evil. They should be taught by their parents concerning racial instincts, and imbued with high ideals of thought, speech, and conduct.

There is no doubt that we are having a hopeful reaction in favour of the child. Public opinion is forming, and the child is coming into its own. Parents of the right sort are



realising that it is their duty to give children the very best opportunities they can, and a sense of parental responsibility is growing. We shall hear less about the rights of women as time goes on, and more about their duties. The responsibilities of the father will come to have a wider significance than at present. As a rule, the woman is the less well educated, less well informed of the two parents, and yet custom provides that she alone has the responsibility of training the children, the father doing his share if he provides food, shelter, and clothes for his offspring.

The material good of the child is very important, and the provision of good food, fresh air, sunlight, hygienic care for the child is receiving more and more attention in this generation. But we are only beginning to comprehend the vast importance of character cultivation, and eugenic teaching will perhaps bring parents more to a sense of duty, of the need of co-operating and working together, to

develop the innate capacity, character, potentiality of their children.

The plastic stage of early life gives the opportunity to the parent. Parental care can assist or retard the evolution of qualities good and bad. It cannot, of course, create capacity that is not there, but it can direct tendencies, develop faculties, and materially influence the future career of a child. Parents, who are working on the right lines are "Empire building" far more than are politicians. The home is the cradle of the race, and it is only by the aggregation of homes where high standards are held, where healthy and sane doctrines are taught, where character is slowly formed day by day, year by year, that a great race can be produced.

Thus every man and every woman can contribute some share towards the formation of the eugenic ideal, a race of supermen whose forefathers we may be, although it may take twenty, fifty, a hundred thousand years to evolve them.

## INFANTILE SUMMER DIARRHOEA

**Danger of Hot Weather to Children—Preventive Measures—Treatment of Infantile Diarrhoea—Preparation of Egg Albumen**

EVERY summer a great number of bottle-fed babies die from diarrhoea. The disease is much more rare amongst children who are fed by the mother, because diarrhoea is due to contamination of the milk with microbes, which multiply very quickly in warm weather. A great deal of careful study has been given by various people to this subject during the last few years, and it is now widely recognised that the chief source of contamination is by flies.

During what is called the "fly season," two hundred babies die in London alone every week, and thousands of young infants succumb to this disease all over the country. The flies carry the disease germs on their legs and wings straight from decomposing refuse and manure heaps outside right into the milk. Milk is the one food of young infants, and if they get it in a poisoned form they can hardly escape this scourge of infant life.

At the same time, the disease can be prevented altogether, and a great many children's lives saved, if the mother is alive to the danger, and takes steps to meet it. Whenever baby has to be weaned during the summer months, particularly between July and September, special care should be taken to procure fresh milk and to keep it free from contamination in the house. The jugs containing the milk must be kept covered with a clean cloth, a sheet of clean white paper, or even an inverted plate.

A brisk warfare must be waged upon flies, as they will contaminate sugar and bread as well as milk exactly in the same way. Therefore, all foods should be kept out of their way, if possible, in cupboards provided with grating doors. Rigid sanitation and hygienic care in the matter of the removal of refuse heaps, the destruction of all dust, decayed vegetables, fish heads, bones, rabbit skins, etc., will go far to prevent the multiplication of flies. If food is liberally supplied to the flies, they are directly encouraged to stay about the house, and the germs are deposited on any articles of food which may be left about in kitchen or larder.

A good rule with regard to hygiene in the kitchen is to burn every useless article which can

be burned, from old rags and dust to tainted food and vegetable stocks and odd papers. Flies should be killed, and every fly in the nursery regarded as a distinct source of danger. All the shelves and windows should be washed with some antiseptic fluid to destroy fly eggs. By such measures summer diarrhoea can best be prevented; and every care must be exercised to keep baby's bottles clean by boiling them daily, whilst it is perhaps better to boil the milk and barley-water with which it is diluted during the hot season.

### Treatment of Diarrhoea

The best plan when an infant contracts diarrhoea in the hot weather is to call in the doctor at once. Many a baby's life is lost by letting an illness run on for a day or two until the disease has got hold of the child and very little can be done. The earlier treatment is started the more hope there is that the child will recover, and no mother can say whether a case is one of mild diarrhoea or a really acute attack of the dangerous variety. A dose of castor oil will probably be prescribed by the doctor at once, and the milk should immediately be stopped and the child fed on egg albumen.

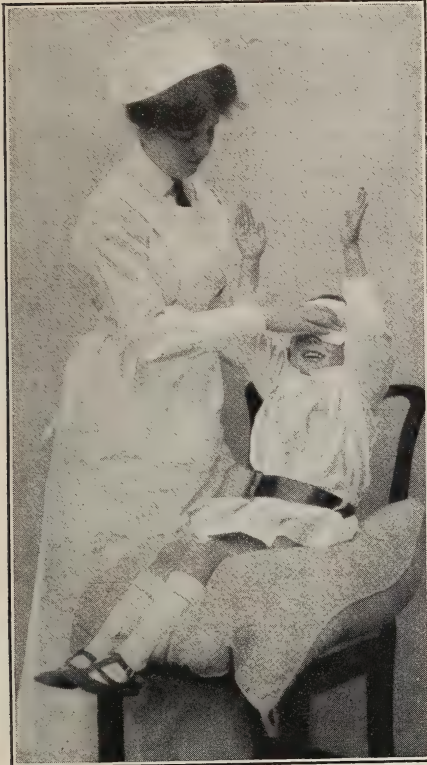
The preparation of egg albumen has been described before, but it is such an important foodstuff on this occasion that the facts well deserve repetition. The whites of two eggs are mixed with a breakfastcupful of cold water and two lumps of sugar added. This is strained through muslin. The child can be fed on this for two or three days, until the motions become quite yellow.

The characteristic feature of this severe diarrhoea is that the motions are green and full of curdled milk. The digestive organs are unable to digest the milk, so that it is quite useless to continue giving it to the child, as it simply forms an excellent food material for the germs in the intestine. It is important in treatment also to keep the child warm and to guard against chill, and it may be necessary to give occasional sips of brandy and water if the infant shows signs of collapse.

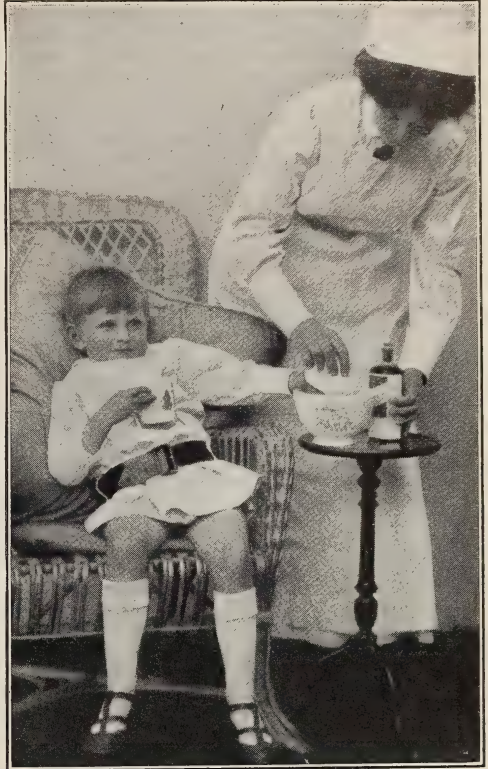


# WHAT TO DO TILL THE DOCTOR COMES

*Continued from page 5560, Part 46*



When the nose bleeds the patient should sit with the arms raised above the head. Cold cloths soaked in cold water applied to the nose will often arrest the hæmorrhage



Treatment of stings. First extract the sting, then bathe with equal parts of household ammonia and water

## Injury to the Nose

VERY few small boys pass through the school age without sustaining some sort of injury to the nose. This is a part of the human anatomy jeopardised by football, hockey, and school sports in general.

Most people know how to deal with nose bleeding. The one point is that the patient should sit—not lie down—with the arms raised above the head, which must be held well back. Cold cloths applied to the nose will usually stop hæmorrhage, and, if necessary, the nostrils may be plugged with cotton-wool, applied with some blunt instrument.

But general consternation results when injury to the nose displaces it to one side or the other. Swelling in such accidents is usually immediate and very pronounced. The proper treatment is to apply

cold cloths immediately, and keep up cold compresses one after another until the doctor is summoned. The patient may recline in the chair with the head supported by a pillow, and, unless there is a good deal of hæmorrhage, the arms need not be raised above the head.

A cold compress is simply made by wringing handkerchiefs, folded into a pad, out of cold water. Another may be applied on top, and the handkerchiefs should be reapplied regularly, perhaps every three or four minutes.

It is most important to get a doctor to attend to any deformity of the nose at once. The small bones on the bridge are apt to be displaced or broken, and the damage can be put right much more easily at the time than if left for two or three days.



Stings in mouth or throat. Hot fomentations applied externally will relieve the pain. If the sting is in the throat cold water may be sipped, and doses of olive or cod-liver oil given

## Stings

Stings by wasps and



bees are not infrequent accidents in the summer-time. They may occasion a good deal of inflammation and swelling if they are not properly attended to at the time.

The best treatment is to extract the sting by pressing with a small key directly downwards if it cannot be extracted with a sharp needle. Then bathe with equal parts of household ammonia and water, or with methylated spirit.

When a child has been stung in several places, and there is a good deal of collapse, this must be counteracted by keeping the child warm, and giving some hot drink, such as coffee, milk, or tea.

#### Stings in the Mouth and Throat

Stinging of the throat sometimes occurs in eating plums and other fruit, or by a wasp or bee

finding its way into the mouth. Intense pain and swelling result, and if the sting can be seen, it should be removed at once.

Until the arrival of a doctor, hot fomentations or hot water in the mouth will relieve the pain, whilst, when the sting is in the throat, cold water should be sipped or ice may be sucked. A large piece of flannel should be wrung out of hot water and applied externally to the front of the throat.

The patient must be kept warm and given salad oil or cod-liver oil in dessertspoonful doses to sip. The oil eases the pain, and sucking ice or sip-cold water causes the blood-vessels in the throat to contract. The application of heat to the neck draws the blood away from the inflamed area and soothes the pain.



## WHY CHILDREN FLAG IN HOT WEATHER

Find Out the Cause of a Child's Flagging—Heat Fag *versus* Rest—Playtime and Bedtime in Summer—Food—Why Cheese is Not Bad for Children—Summer Chills—Fresh Air at Night

THERE are mothers who regard as inevitable impaired health in the nursery during hot weather. They consider lassitude, headaches, fairly regular attacks of sickness as "all in the day's work," and flagging health the natural outcome of the heat, which can only be counteracted by a bracing holiday away from home.

But that is the wrong point of view. With care and good management, there is no reason why the health of the children should flag in summer. There is no necessity for "summer holidays" at all, if one does not happen to be able to afford them for the moment. Children can be kept well, prevented from contracting summer ailments, by common-sense precautions and care. Nearly all the ills of child life are preventable, and every intelligent mother should make up her mind to prevent them, and should realise that the first thing she should do when the children flag from the heat is to ask herself the reason why.

Are they having too little rest and sleep? Are they exerting themselves during the hot, sunny hours of the day, when common-sense dictates that everyone who can, should rest in the prone position in the shade?

Are they being fed sensibly and suitably, or is improper food or irregular meal-times the cause of the trouble?

Has the mother allowed one child to contract summer cold and spread infection to the others?

Are hygienic conditions being observed in the home, so that the children are ensured an abundance of fresh air, pure water, and food of irreproachable quality?

Under these headings most of the causes of flagging health in summer are to be found.

#### Heat Fag *versus* Rest

All children require an extra allowance of rest and sleep in hot weather. And if method is exercised in this respect, it will do a great deal to keep the children bright and healthy at this season of year. Most children are allowed to stay up later during the cool summer evenings, and unless they have a rest in the middle of the day their sleep time is apt to be curtailed. If, however, it is arranged that they lie down between twelve and half-past one or between two and half-past three, when the sun is hot, they can with impunity go to bed later at night.

Many children contract a sort of heat stroke because they are allowed to play on the beach when the sun is literally blazing and their only protection is a shady hat. Let children be kept in the shade as much as possible. Let them occasionally rest from play, and be guarded from the over-excitement and bustle so often associated with life on the sands. From nine till half-past eleven is a much more suitable time for children to play on the sea-shore than in the middle of the day, when the atmosphere and the sands are saturated with the heat and the sun's rays are most powerful. If they are to be out in the afternoon, they are better engaged in gentle walking exercise along shady country roads than broiling on the beach. After tea, in the cool evening air, they may be permitted to play once more on the sands.

Then sensible clothing must be considered. Let the children be as lightly and loosely clothed as possible, with sandals instead of stockings and shoes, and a light jersey and knickers for both boys and girls on the sands. All over the Continent the small girls are attired like their



brothers, and the custom is much more sensible than our own methods of dressing girls in elaborate petticoats, which hinder their movements and add considerably to the weight and fatigue of the clothing.

#### Food in Hot Weather

A good deal has already been said about suitable foods for warm weather. Children require, if not less food in summer, meals of entirely different quality. Butcher's meat should be given very occasionally. Chicken can take the place of flesh meat one day a week at least, whilst fish, if it is served with butter sauce or cheese sauce, is an excellent dish for the mid-day meal.

There is a prejudice against giving children cheese. But if cheese is of the cream variety, or if it is grated and served with a sauce, it is a very valuable food in childhood. It contains a large amount of flesh-forming substances, and, weight for weight, is more nourishing than meat. Hard, unchewed cheese is, of course, indigestible in childhood as in adult life.

Fruit, stewed and fresh, should be served once a day at least, and, eaten with curds or egg custard, it is a valuable, nourishing, and excellent food in the nursery. The fruit must be quite ripe and fresh. Unripe or decayed fruit is a frequent cause of sickness and colic at this season. Another hygienic point is for the housewife to wash all fruit that is bought just as she washes fish or meat.

If drained on a clean cloth on being taken from the water, it will suffer no damage. Even such a soft fruit as the strawberry can be washed without spoiling it.

When the appetite flags and the children do not seem to care about much solid food, they should be encouraged to take milk with a little cream in it instead. The child who turns from his dinner can generally be prevailed upon to take a glass of milk with a little bread-and-butter, and this makes an excellent dinner for a child who is inclined to flag and seems disinclined for a good square meal. During the very hot weather, unless the source of the milk supply is known to be above reproach, it is always safer to boil or pasteurise the milk.

A rest before and after meals is a measure which will help considerably to prevent digestive disorders in summer. Many children get out of sorts because they are nerve racked or overtired with playing games in the heat of the sun just before they sit down to a meal. They are nervously and muscularly fatigued, and the digestion cannot cope with the work it is called upon to do. Fifteen minutes' rest before dinner would make all the difference.

#### Summer Chills

When children flag in hot weather they are more liable to contract chills and catarrhs. A great many hot weather ailments could be prevented if mothers were more careful to guard against chill. Summer sore throats and colds in the head frequently follow a chill which is brought about by the children being over-heated by exercise and sitting down to cool. When non-porous cotton or linen under-garments are worn, these get saturated with perspiration and will produce chill just as readily as if the clothing were drenched with rain. Most mothers would quickly change the clothing of a child who had been caught in a shower. But how few realise the almost greater need of changing the clothing

and rubbing the skin dry with a rough towel if the children come indoors in a state of perspiration.

Some children contract colds because they get chilled after sea-bathing. A child should not be allowed to stay in the water for more than from one to five minutes, and a quick game or romp is an excellent means of getting up body heat and giving that sense of exhilaration which a healthy reaction after sea-bathing provides.

It must not be forgotten that many summer chills are caused by children wearing damp sandals, damp shoes and stockings, or going about with bare feet in chilly weather. When the temperature of the feet and legs falls below a certain standard, the blood flows towards the centre of the body, and congestion or chill may quickly follow from the lowered vitality. Paddling on the beach for an hour or two at a stretch brings about the same state of affairs, and it is much better to let the children paddle for a short time and then dry the feet and legs briskly and thoroughly. Children enjoy themselves all the better if their occupations are varied, and if too long a time is not spent in any one pursuit.

#### Hygiene in Hot Weather

The chief hygienic necessity in summer is a liberal allowance of fresh air day and night. Some mothers have a prejudice against "night air," imagining that the children, particularly the younger children, will contract colds if allowed to breathe it. But this is quite a mistake. There is no excuse for windows not being wide open at night during the summer. The open-air "cure" would be unnecessary if open air were systematically admitted to every home. Keep the children out of doors all day, if possible; arrange that they rest or sleep in hammocks, or in bed, adequately clothed, beside a wide-open window; ensure that they have as much fresh air at night, by letting the air enter the sleeping-rooms by every possible means.

Plenty of good water is a necessity in summer, both for external use and for drinking purposes. Every child should have one bath every day, and should be given a good deal of water to drink so long as it is not swallowed in gulps.

#### Treatment in Illness

When, in spite of all precautions, a child develops headache, sickness, colic, or other signs of illness, he should be put to bed immediately and given a gentle purgative. For twenty-four hours he should be fed on milk or milk and soda-water, so that the system is given a chance of getting rid of any poisons. When the illness is caused by the eating of tainted food, and there is high temperature as well as sickness, and perhaps diarrhoea, a dose of castor oil, followed by a second, perhaps, twelve hours later, should be given. The child should be allowed a great deal of fluid, and if he will not take milk, water, or barley water, or lemonade of good quality should be given, as most children will drink this in any quantity. The water flushes the system and helps to get rid of the poisons in the blood. Rest and abstinence from all solid food are, of course, necessary in such attacks of summer sickness.

The child's diet must be carefully regulated for at least a week after recovery. The digestion is enfeebled for a time, and any dietetic indiscretion may bring on another attack of sickness, which diminishes still further the child's vitality.



## THE BEST SORT OF HOLIDAY

Change the Essence of Holiday-making—How to Make Holiday—Travel with a "Grip" for Luggage—The Holiday Mood—An Inexpensive Holiday—The "Semi-detached" Holiday—Individuality in Holidays—Apparent Selfishness Sometimes the Wisest

EVERY woman requires a holiday, and the right sort of holiday must be in the nature of a change. Change is an eternal necessity, because the human body is not a machine. The best holiday, from the medical point of view, is something that is altogether different from the other days of one's life, the working, common-place days which contain a good deal of drudgery for most of us.

A month's good hard work might be the best holiday for the loafers of the community, those men and women who never do one hour's real hard work in the twenty-four, and who are found in all classes of society. Theirs is the drudgery of pleasure, the dulness of inaction, and work would be their best change, their ideal holiday. The lonely woman will find her holiday with people. Perhaps the happily married, domesticated woman, whose every moment is claimed by others, should get right away from it all, and experience life without responsibility for a time. It may be said, with truth, that the life of responsibility is best worth living, but the very essence of a holiday is to get out of one's groove. A holiday must be a complete change, a turning upside down, even, of everyday existence. Most people long for what they have not got. The strenuous city workers dream of country woods and mountain heights. Perhaps those who live year in and year out in cathedral cities or suburban roads feel a longing for the adventure and excitement of crowded life, the pain and passion and hardship with which they have never come in touch.

### The Good Holiday-Maker

It is not every woman who is a good holiday-maker. Even those fortunate ones who can practically choose any holiday they like go about the matter with a strenuousness and a seriousness that takes all the best out of their holiday. They make of the holiday a compelling business. They concentrate their minds upon all sorts of details of packing and preparation. They crowd too much into the time, for a certainty. They map out every moment, and add so much that is elaborate and superfluous to the business of holiday-making that they almost require a rest cure at the end of it.

Take the matter of luggage, for one thing. Nine women out of ten convert the luggage question into a continual worry at this season. They cannot make up their minds what to take and what to leave behind. They worry about their own luggage and the belongings of every other member of the family as well. I once met a woman in the East who had travelled from America to China with a "grip." And yet she always looked tidy and neat, and life was, no doubt, a happier and easier business for her than for all the other travellers overwhelmed with baggage. Go on holiday with a "grip" if you can.

If you are dominated by the dress fever, or if you are the head of a family whose luggage could never possibly be compressed in a "grip," try the American or Continental system of registering your baggage from home to your destination, and carrying nothing but a "grip" in your compartment. The horrors of scrambling after luggage, the worry of porters, which the English-

woman abhors but has to put up with, can be avoided. It is only on a journey that luggage is an incubus. The luxury of having plenty of "things," even if we never require them, makes it well worth while paying something extra for the conveyance of baggage with the minimum of trouble to its possessor.

### The Holiday Mood

A holiday should be a time of irresponsibility and personal enjoyment. Not only should the luggage be thrust out of one's consciousness, but the everyday worries of home life as well. The woman who is not going to enjoy herself on holiday should stay at home, go to bed, and take a rest cure, isolated from the rest of the family, on light diet and light literature, so that her power of enjoyment and appreciation of life may be restored to its normal level.

A very large number of women would find this sort of holiday cure the most beneficial and the most productive of good. I heard a woman say the other day that she could not afford a holiday this year. So she had made up her mind philosophically to keep at the "same old grind" during the holiday season. I pointed out to her her folly and her opportunity. She was a harassed, overworked, somewhat worrying type of woman, who did her work faithfully, but considered self-indulgence a sin. She would never take her breakfast in bed, for instance, because it would be a "bad example" to other people. After a little while, the idea of a quiet rest cure, deliberately devoting the time to undisturbed rest of mind and body, appealed to her. She laid in a stock of magazines and books, and emerged at the end of ten days a new woman, so full of energy that she stirred up a somewhat phlegmatic woman friend to take a two days' cycle tour as an inexpensive substitute for the regulation holiday she could not afford.

It was the change that made her holiday a success. Rest was the thing her whole nervous system was crying out for. And the reason why many people are more unfit and more unhappy after holiday-making than before is that their holiday has taken it out of them. They were tired out before holidaying began, and tire themselves still more instead of having a change, the rest they required.

### "Semi-Detached" Holidays

We women are beginning to realise that our conventional holiday ideas require readjustment. When husband and wife and family have a month in the country or by the sea, talking the same language, repeating the same ideas, quarrelling in the same old way, they may be enjoying a "change" in the climatic and material sense, but in most cases they are not getting the "best" holiday at all.

Children cannot be left, it is true, especially when they are young and irresponsible. And so husbands and wives have got into the habit of taking their holidays together. It may be unconventional, but is it not common-sense to suggest that the wife should be on duty for half the time, whilst the husband goes on a golfing or fishing expedition elsewhere?

During the latter part of the holiday the plan



can be reversed. Let the wife have a *real* holiday away from her housekeeping cares and the constant calls and duties which are somewhat wearing to the mind, health, and spirit if they are not interrupted for even one week out of the fifty-two.

Many married couples would be happier and would get on much better together if they had an occasional change from each other's company. They need a "semi-detached" holiday for part of the time at least, and convention is often the only thing that prevents them from having it.

#### Be Selfish Occasionally

Men and women also should keep up the friendships of their youth, and most women would derive ten times the benefit from a week with a congenial friend than a month at the seaside, and would return to family responsibilities one hundred per cent. fitter, healthier, and happier. Every man and every woman has a right to live for a few days of the year under the circumstances that appeal most to them. We are all too conventional. Family life at the seaside is the regular routine of Britishers in August, but it may not appeal to you in the least. You may

prefer a week-end in Normandy, a few days quietly sauntering by the shops in London, a trip along the coast-line in a boat smelling of ropes and tar, a few days in bed absolutely at rest. Arrange, if you can, the holiday you like.

You think you can never get away from your responsibilities? But there are very few people who cannot be done without for five or six days of the year, at any rate, and by care and methodical arrangement things can generally be relied upon to run smoothly in the domestic sphere. Apparent selfishness may be the wisest course in the end for everybody concerned. The average domesticated housewife is not selfish enough in the matter of holidays. Every worker, whether in the office, in the shop, or in the home, should have two or three days to spend absolutely as she likes. The great thing is to spend them wisely, happily, joyously, with the feeling that they are earned.

If we choose a holiday that suits us, that makes us come back to work healthier, keener, fitter to accept our duties and responsibilities in a more cheerful spirit, our holiday has been a success, and in most cases the successful holiday has been one that has provided absolute change.

## BRAIN BUILDING

*What can we do to improve our brains, to make the most of any mental or intellectual characteristics we may possess? Can we build up our brains, increase our power?*

*The question is very important in this age of competition when the best man or woman gets to the top*

**I**N one sense very little can be done in the way of brain building after birth. We are the products of our ancestors.

If we go back only ten generations we have over a thousand grandparents, and each one of these has influenced in some way the efficiency of our brains to-day.

It is because this generation believes that heredity is of far greater importance than environment that eugenics, or race culture, has so many enthusiastic students to-day. Give a man the right sort of parents in the mental, moral, and physical meaning, and he will be independent of his environment altogether.

Of course, there is a great deal of truth in this view, but to every question there is another side. We are born with a certain brain, with certain powers. By our mode of life these powers lie latent or are developed on the right lines. Even the mentally defective, although no treatment or medical skill in the world will make them normal, can be developed, improved by proper manual and mental training. Much more so the man or woman whose brain is of the average and normal type. That is, brain building *is* within our power to bring about. Then, how can we influence the efficiency of our minds? What can we do to promote brain building, mental development, and ability?

#### Is Phosphorus a Brain Food?

Is there any particular brain food which, if partaken of, will nourish the cells and fibres of the central nervous system and increase our efficiency? Well, most people have heard that phosphorus has some special quality or power in this direction. It was a German—Büchner—who said that "without phosphorus there is no thought," and the text has given rise to a good deal of muddled thinking and ridiculous

protestations on the subject. The next step was the assertion that because fish contained phosphorus the brain-worker should live largely upon this form of diet. But it is extremely doubtful whether phosphorus, save in the very minutest quantities, is to be found in the muscles of fish, and fish in itself is far from nourishing, and only suitable for the brain-worker because it is easily digested if he has to lead a sedentary life.

#### Nourishment of Brain Tissue

Brain tissue certainly contains phosphorus, but there is not the slightest foundation for believing that phosphorus, any more than lime, in the food is essential to the building up of brain-power. At the same time, food is a factor in brain building, and an important one, too. If we have too little food our brains will be less well nourished than if we have the right amount. Worse still, when there is "malnutrition" of the brain, and when anæmic blood is circulating through the nervous system, any tendency to a craving for drugs and stimulants is intensified. Nourishing food is sometimes the best antidote to this craving. The brain is crying out for nourishment; the drink and drug craving is an indication that it is being insufficiently fed.

On the other hand, if we take heavy meals, the blood flows towards the digestive organs, and the brain has less blood for the time being. So we feel lethargic after a stodgy meal. If we eat indigestible food, poisons are absorbed into the blood which irritate the nerve-cells in the brain. In under-feeding, over-feeding, and improper feeding, the brain is less capable of intellectual effort than when it is nourished with good blood produced by the complete digestion of the right amount of food.

*To be continued.*



## THE ARTS

## TABLE OF

Title of Exhibition	Where Held	Sending-in Day	Subscription (if any)	Opening Date
Women's International Art Club Exhibition	Grafton Galleries, London, W. Hon. Sec.: Miss G. M. Curtis, 5, Victoria St., S.W.	In Feb.	Entrance fee, one guinea; annual subscription, two guineas. Members have right to send in eight works for exhibition	Early in March
Brighton Public Art Galleries Exhibition	Public Art Galleries, Church St., Brighton	Usually first week in Sept.	No Fees	Usually on Oct. 1
Bedford Society of Artists' Exhibition	Howard Academy, Howard St., Mill St., Bedford Hon. Sec.: E. Newton, 11, Albany St., Bedford	End of May	2s. 6d. for each work exhibited by non-members resident in Bedford only. Free to non-members from other parts	Early in June
Bournemouth Art Society Exhibition	Central Hall, Bournemouth Hon. Sec.: Miss C. A. Rooker, Pendelwood, Gervis Rd., Bournemouth	—	Amateur or professional artist exhibitors, 3s. a year; this entitles the exhibitor to send three works. Extra works may be sent on payment of a shilling for each one exhibited	Early in May
Birmingham Royal Society of Artists' Exhibition	Birmingham Hon. Sec.: J. Pratt, to whom application should be made for particulars	—	—	—
Cartwright Memorial Hall Exhibition, Bradford	Cartwright Memorial Hall, Bradford	Middle of Feb., Official Receivers in London: Messrs. Dicksee, 7, Duke St., St. James's, S.W.	None	Early in March
Bristol Academy of Fine Arts Exhibition	Fine Arts Academy Bristol	Receiving days in London, at Official Receivers: Messrs. Dicksee & Co., early in Jan.	Fee of 2s. 6d. charged for each work hung, except in case of members, Associates, and annual subscribers to the Bristol Academy. Commission of 10 per cent. charged on price of each picture sold	Middle of Feb.
Derby Corporation Art Gallery Exhibition	Strand, Derby	Varies	No fees, but pictures must be delivered, carriage paid, at owner's risk	Varies
Dudley Municipal Art Gallery Exhibition	Municipal Art Gallery, Dudley	Receiving days in London at Official Agents, Messrs. Dicksee & Co., 7, Duke St., St. James's, end of August	None	Middle of Sept.
Laing Art Gallery and Museum Exhibition	Laing Art Gallery and Museum, Newcastle-on-Tyne	Some time in May	—	Some time in June
Leeds City Art Gallery Exhibition	City Art Gallery, Leeds	Receiving days in London at Official Agents, Messrs. Dicksee & Co., end of Jan.	None	Middle of Feb.
Manchester City Art Gallery Exhibition	City Art Gallery, Manchester	Receiving day at Official Agents, Messrs. Dicksee & Co., some time in March	None	—



## EXHIBITIONS

Length of Time Open	Conditions of Membership	Whether Open to Non-members	Framing Regulations	Extra Particulars
End of March	Candidates for admission to club must apply in writing to the Hon. Sec., who will inform them when there will be a meeting of the Selection Committee, and to which centre they must send not less than three or more than eight examples of their work	Not open to non-members	No restrictions as to frames	Works sent in for selection by Hanging Committee may be in any medium, and may include, besides pictures, sculpture, miniatures, and any art handicraft
About three months	—	Open to all artists	No special restrictions as to frames or mounts, but they must be suitable	—
Ten days	Candidates for membership must have previously exhibited at the society's exhibition, must be proposed and seconded, and must be elected by ballot at a general meeting	Open to non-members	No special framing regulations, but gold or gilt frames preferred	Entries should be made on forms procurable from Hon. Sec. Commission of 10 per cent. charged on all works sold
Eight Days	Payment of subscription	Non-subscribers are not eligible to exhibit	All exhibits must be framed, except portfolios of drawings (not more than six in number), which must be mounted	Special prizes offered for studies in oil or water-colour on given subjects for amateur work
—	—	—	—	Owing to extensive alteration in galleries, no exhibition will probably be held until spring, 1913
About 3 months	—	—	—	—
About 4½ months. Closed at end of June	—	Open to all artists	All pictures must be suitably framed. Gold frames preferred. Glasses allowed to oil paintings; water-colours should be framed close or with gold mounts	Committee of Corporation Art Gallery are now undertaking to spend not less than £500 per annum in purchase of works from spring exhibition of Bristol Academy of Fine Arts
About 3 months	No membership. All pictures submitted are dealt with by a Selection Committee	—	Plain rectangular gilt frames. Oval, Oxford, etc., not accepted	—
About 4 months	—	—	—	—
—	Exhibition is open to artists residing in Newcastle-on-Tyne and within a radius of 60 miles	Natives of Newcastle-on-Tyne and the locality are eligible to exhibit in the exhibition wherever they are residing	None	—
About three months	—	—	—	—
About two months	—	—	—	—



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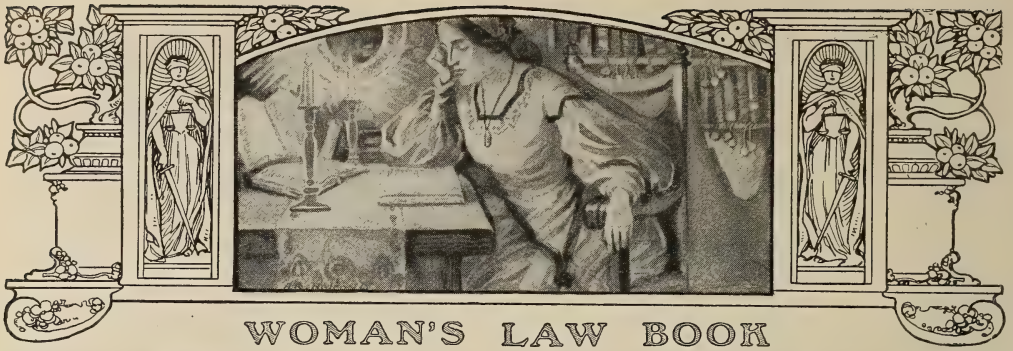
Title of Exhibition	Where Held	Sending-in Day	Subscription (if any)	Opening Date
Chadwick Museum Summer Exhibition, Bolton	Mere Hall Art Gallery, Bolton	Some time in April	None	Early in May
Liverpool Academy of Arts	At Liverpool Walker Art Gallery or in the Royal Institution, Liverpool	—	Members and Associates pay an annual subscription of one guinea	Some time in May
Hertfordshire Art Society's Exhibition of Arts and Crafts	Berkhamstead Town Hall Hon. Sec., W. B. Hopkins, 143, High St., Berkhamstead	Exhibits to be at Town Hall on date fixed by Committee	Open only to Hertfordshire residents. Fees to non-members, 2s. 6d. for four exhibits. If artisans, 1s. Annual subscription from members and Associates, 5s.	Probably in June
Portsmouth and Hampshire Art Society's Exhibition of Oils, Water-colours, Pastels and Etchings	The Esplanade Hotel Assembly Rooms, Southsea, Portsmouth Hon. Sec., E. H. Lowning, 102, Frensham Rd., Southsea	Some time during last week in May	Members' annual subscription, 10s.; Associates, 5s.	Early in June
Sheffield Society of Artists Exhibition	Cutlers' Hall, Sheffield Hon. Sec.: Alwyn A. Howard	Some time in Feb.	Members, 1 guinea per annum; Associates, 10s 6d.	End of Feb.
Walker Art Gallery Autumn Exhibition of Modern Art	Walker Art Gallery, Liverpool Curator: E. Rimbault Dibden	Receiving days in London at Official Agents, Messrs. Dicksee & Co., 7, Duke St., St. James's, middle of August, 1912	None	Middle of Sept.
Victoria Institute Exhibition of Pictures, Worcester	Victoria Institute, Worcester	Exhibits to be delivered at Victoria Hall on August 10 and 12, 1912. Committee undertakes packing and unpacking free of charge, but pictures must arrive carriage paid	None	Sept., 1912
Oxford Art Society	The Gallery, Trewin Court, Oxford	A fortnight before date of exhibition	One guinea per annum for members; non-members pay 3s. on each picture sent in, to be refunded in the case of all pictures that are not placed in the exhibition	Early in Nov.



EXHIBITIONS—*To be continued*

Length of Time Open	Conditions of Membership	Whether Open to Non-members	Framing Regulations	Extra Particulars
May to Sept.	No members	Open to all artists	Gilt framing	—
About four weeks	Liverpool Academy of Arts consists of fifty full members (artists by profession) and twenty-six Associate Members. Full members are elected from the Associate body. Candidates for Associateship submit specimen works for inspection of members at annual meeting, and are elected by ballot	Works of hon. members, members, and Associates <i>only</i> exhibited	—	—
Three and a half days	Membership by invitation of Committee from amongst successful exhibitors	Any Hertfordshire resident may exhibit (whether a member or not), amateur or professional	None	Prizes are offered, and the works judged by well-known artists
Closes a fortnight after opening day	Hon. members: artists of distinction. Members: Professional artists who exhibit at first-class galleries or give satisfactory evidence of ability. Associates: May be professional or amateur, but are limited in number of works sent for exhibition (two), and have no voice in society's affairs	Not open to non-members to exhibit	No regulations as to framing	Total membership: about 120. Dates of exhibitions, particulars of membership, etc., may be obtained from Hon. Sec.
Four weeks	Candidates for admission as Associates, or other members, must sign an application form and submit (if required) not less than three specimens of their work. Election by ballot of members	Non-members may submit not more than three works, free of all fees. Members can contribute eight works	All works must be suitably and artistically framed	An Associate, on election, pays an entrance fee of a guinea
About 3½ months	—	Numbers of works submitted must not exceed four. Any picture measuring more than four feet either way counting as two. This restriction as to number does not apply strictly to sculpture, examples of decorative art, black and white, enamels or miniatures	Gilt frames: Outside form of frames should be rectangular. Water-colour drawings with mounts are admitted, but frames must be of moderate width. Distinct preference given to gold mounts	Apply to Messrs. Dicksee for circular regarding price for packing and sending pictures, and further framing regulations
Until end of Dec.	—	—	No picture can be admitted without a suitable frame. Frames must be square or rectangular. Oil colours may be glazed or not	—
Four weeks	Any member of the University or resident in Oxford or its immediate neighbourhood whose work shall be considered of sufficient merit, shall be eligible as a member	The Society's Exhibition will be open for the reception of works of any member of the University or resident in Oxford, subject to the approval of the Hanging Committee. In special cases the Committee shall be empowered to accept for exhibition the works of those not qualified by residence	None	No exhibitor should send more than six pictures, unless specially invited to do so





Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

*Marriage*  
*Children*  
*Landlords*

*Money Matters*  
*Servants*  
*Pets*

*Employer's Liability*  
*Lodgers*  
*Sanitation*

*Taxes*  
*Wills*  
*Wife's Debts, etc., etc.*

## THE PRESUMPTION OF DEATH

### AFTER SEVEN YEARS

When the Law Assumes Death—A Warning to the Married—When Age and Sex are not Taken into Account—Application for Leave to Presume Death—The Date of Death Must be Proved—The Natural Inference of Life—A Man and his Four Wives—How he Escaped Consequences

**I**F a person goes abroad and is not heard of for seven years, the law will presume that he is dead, unless the circumstances of the case are such as to render it probable that he would not be heard of though alive.

If a married man or a married woman disappear in this way, their wife or husband would be justified in marrying again, and on the return of the first husband or wife could not be prosecuted for bigamy, but their long absence would not have the effect of depriving the wanderers of any of their marital rights, and the second marriage would be invalid.

It is also a good defence to a prosecution for bigamy to show that the prisoner had reasonable grounds for believing in the death of the absentee when going through the ceremony of marriage, although it was within the seven years' period.

#### Presumption Rebutted

In a case where a member of the family stated that on one occasion during the seven years she saw a man whom she believed to be the missing one, but before she could speak to him he was lost in the crowd, it was held that the fact that she had at once communicated the circumstance to her relatives did not of itself rebut the presumption of his death, unless the jury came to the conclusion that she was not mistaken in her identification.

There is not in the English law any presumption from age, sex, or other circumstances as to the survivorship of one out of several persons who are destroyed by the same calamity.

When, therefore, the husband, wife, and two children were swept off the deck of a ship by one wave as they were clasped together and never seen again, although it was proved that the husband was a strong man and a good swimmer, and the wife a weak and delicate woman who could not swim at all, the Court would not assume that one survived the other.

Two brothers sailed in the same ship, but from the time they put to sea nothing had been heard of them or of anyone else on board. The vessel presumably was lost, but the Court ruled that there was no reason to suppose that either brother died before the other.

The claimant who wishes to prove that one person survived the other must bring forward some affirmative evidence of what he asserts before he can establish his claim in the eyes of the law.

#### No Fixed Period

It is not necessary to wait seven years before applying to the Probate Court for leave to presume the death of an individual who has disappeared, but the Court will require to be satisfied that every reasonable means has been used to ascertain his



whereabouts. Then, if the evidence generally goes to support the theory that he is dead, the Court will proceed to presume his death, without regard to the length of time that may have elapsed since his disappearance.

Lapse of time, though, is generally an important circumstance of the case. In one case leave was given to presume the death of a man who had disappeared less than three years previous to the application.

#### Time of Death

Although the law will presume the death of a man who has disappeared and not been heard of by his family for seven years, it will not go a step further and presume at what period within the seven years he died. Consequently, if the exact time of his death is of any importance, the person who desires to establish that fact will have to prove it.

An uncle died, leaving his property equally divided between his nephews and nieces. One of these nephews had gone to America many years before, and was last heard of as alive one year before the death of his uncle. Nine years later the personal representative of the nephew tried to establish his title to the share of the missing nephew, but was unsuccessful.

#### No Presumption of Life

The reason being that, although the presumption of law was that the nephew was dead when his personal representative made his claim, there was nothing to show that he was alive at the time of the uncle's death, and therefore no evidence that he was ever entitled to any share.

In another case a man left legacies to three persons, and if any of them died during the lifetime of the testator his share was to go to the others. The man who made the will and his housekeeper, one of the legatees, died at the same instant, and it was held that her legacy became part of the residue, with the result that, instead

of the other two legatees sharing it between them, one-third of it went to the Crown.

Although it would be incorrect to say that there was any presumption of law in favour of the continuance of life, if a person is seen to be alive and in good health on a certain day the natural inference is that he was alive a short time afterwards.

So in a case where a young sailor was last seen in the summer going to Portsmouth to embark, and his grandmother died in the following spring, the Court presumed that he was the survivor.

#### Man with Four Wives

The following case is so strangely complicated that I cannot refrain from quoting it.

A man named Willshire was lawfully married to a woman named Ellen Earle. Four years later he contracted a bigamous marriage with Ada Leslie, his wife Ellen being then alive. For this he was convicted, but the punishment does not seem to have had much effect, for, eleven years later, he married Charlotte Lavers, of whom he quickly grew tired, and the following year he married Edith Miller.

#### Conflicting Presumptions

He was prosecuted for marrying Edith Miller in the lifetime of his wife Charlotte Lavers, and convicted, but the conviction was quashed by the Court of Crown Cases Reserved, the point being, was Ellen Earle alive when he married Charlotte? If she was, he could not be convicted of bigamously marrying Edith Miller, because the indictment was wrong in stating that Charlotte was his wife.

There was no evidence to show whether the original wife was alive or not. The presumption of law that, not having been heard of for seven years, she was dead, was met with the presumption that she was alive, as no prisoner is bound to prove his innocence, and anything that is presumed must be presumed in his favour.

## ORIGINAL PLAYS AND COMPOSITIONS

### The Author's Rights—How to Reserve Performing Rights—Penalties

THE author of any dramatic piece or musical composition which is unpublished is entitled to the performing rights of it as soon as the work is composed. The performing right is the sole and exclusive right of representing or causing to be represented a dramatic piece or musical composition by performance in public. It extends throughout the British Dominions, and is included under copyright.

#### Publication

A dramatic piece or a musical composition is published by being printed and not by public performance. The publication of a dramatic piece in printed form does not deprive the author of his performing right. To reserve the performing right of a musical composition, a notice to this effect had formerly to be printed on the title-page of every published copy, but this is no longer necessary.

The reservation might be limited, as, for example, restricting a song to theatres and music-halls, and leaving it free to be sung elsewhere, and if this is the intention of the owner of the copyright it seems desirable to continue the practice.

#### Copyright and Performing Right

If before publication the copyright and performing right belonged to different owners, the latter had to give the owner of the copyright notice in writing requiring him to print on every published copy the notice reserving the performing right. And if the owner of the copyright failed to do so, he was liable to pay the sum of £20 to the owner of the performing right. No provision for this eventuality appears to be made under the Act.

*To be continued.*





## WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

*Prize Dogs*

*Lap Dogs*

*Dogs' Points*

*Dogs' Clothes*

*Sporting Dogs*

*How to Exhibit Dogs*

*Cats: Good and Bad Points*

*Cat Fanciers*

*Small Cage Birds*

*Pigeons*

*The Diseases of Pets*

*Aviaries*

*Parrots*

*Children's Pets*

*Uncommon Pets*

*Food for Pets*

*How to Teach Tricks*

*Gold Fish, etc., etc.*

## THE SKYE TERRIER

By E. D. FARRAR, Breeder and Exhibitor

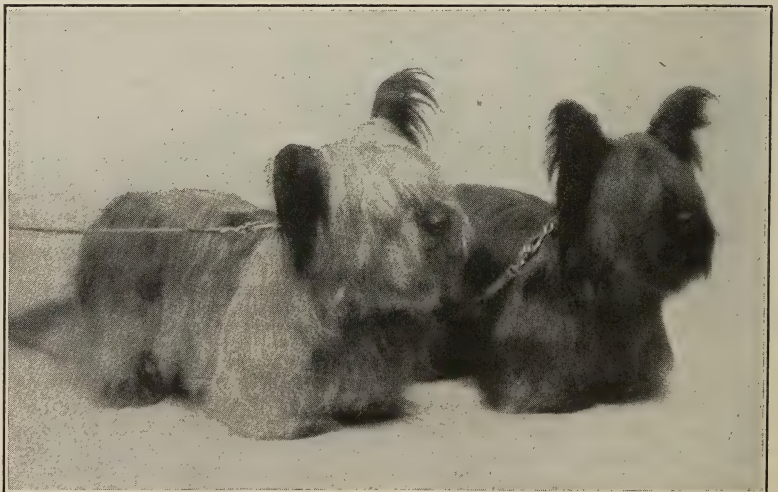
An Ancient Race in a Modern Guise—Some Legendary Stories—Points and Characteristics

A WELL-KNOWN dog-lover once remarked that there was no more delightful and companionable dog, especially for a lady, than a Skye terrier, provided that the owner had patience to do its hair. He was justified in his remark.

Yet it was not always so. The cult of the fancier has much to answer for in this direction. The old-fashioned Skye was ever a long-bodied, shaggy-coated tyke, but his jacket was an eminently practical one. It was weather-resisting, being double, as should be that of his Scottie cousin; it was hard above and soft and dense underneath, and as for colour, why, so long as the owner could attack tod and brock (fox and badger) and face anything "that cam' wi' a hairy skin," as Dandie Dinmont said, he was welcome to whatever pattern of coat Nature chose to give him. Possibly, creams and fawns were the more popular, as readily distinguishable from the quarry.

But in time came the advent of dog shows, and the rise of specialist clubs, with fearsome and, to dogs, unintelligible standards of mysterious "points." The Skye had to cut his coat, not according to his cloth as heretofore, but according to the design the club thought fittest and most becoming.

The question of certain excellences became acute, and things were, as is always the case, driven to excess. Hence



Prick-eared Skye terriers, Mickey Flynn of Adel and Adel Bridget. Skyes make charming and intelligent pets

*Photos, Sport & General*



the modern Skye of the show bench, larger than his prototype because of the desire for an abnormally long back, coated so that the unhappy wee beastie is perforce kept indoors in rainy weather—he, whose valiant heart longs to be out and about, chasing or nosing in the open.

It speaks volumes for the hardy Highlander of the misty Western Isles that such usage has in no whit daunted his spirit or lessened his high intelligence. He is as brave and wise as ever were his ancestors

Yes, this is the ancestry which pleases the modern Skye fancier; and no wonder.

The late Queen Victoria was very fond of the breed and had a beautiful specimen given her in 1850, of the famous Argyll strain. Indeed, her reign was one of unclouded prosperity for this breed, and “a duchess would, be ashamed to be seen in the park, unaccompanied by her long-coated Skye.” As the dogs of the great are often left to the tender mercies of hirelings, it may be surmised that due attention

to this same long coat was often lacking, and the popular idea of a Skye was that of a fat, pampered, ungainly, and unkempt lapdog. A more cruel libel on a sporting terrier cannot be imagined, yet it was doubtless deserved at the time.

However, the public conscience is alive to the fact that a dog demands a duty from mankind, and the average dog has not much of which to complain nowadays. It is true, however, that many who will



The famous prize-winning Skye terrier Champion, The Chiel, a beautiful specimen of the drop-eared variety of the breed

[Photo, Sport and General]

of the happier and more sporting past. Under his trailing fringes and sweeping jacket there beats the same loyal and knightly heart, and the same steadfast eye looks forth with the same fearless and loving glance as of yore.

So it is no wonder that his breed is one that, despite the attention it needs in matters tonsorial, survives and flourishes, so that a man or woman who has once kept a Skye reluctantly ceases to do so.

Of his origin, there are traditions, many and various. One, more picturesque than accurate, finds his origin in the mating of certain little white dog-survivors of the Spanish Armada with the native terriers of the Scottish Western Isles on which many of the stately galleons were wrecked. But as the inevitable Dr. Caius describes a dog answering to the Skye long before any Spanish Don dreamed of beholding the shores of Scotland, this tradition must be given the go-by. His description runs: “They were brought out of barbarous borders, from the uttermost countries northwards, and by reason of the length of their haire make show neither of face nor body. And yet these cures, forsooth, because they are so straunge, are greatly set by, esteemed, taken up, and mayde of, in room of the Spanyell gentle or comforter.”

conscientiously feed and even exercise their pets shirk the duty of grooming daily, and hence the Skye is not everyone's dog, charming though he is in every respect.

For those who will venture upon one, I should advise the purchase of a pure-bred puppy from a good kennel and the exercise of common-sense as regards the coat. Groom daily, with brush and comb, feed sensibly on a varied diet, with a certain proportion of sound meat, and exercise regularly. If wet, be sure to rub absolutely dry on returning home. But a hardy dog of average coat will not need to stay indoors for a little rain.

No hair stimulants need be used when the adult coat is attained, if the dog is not to be shown, but grooming must be done with care and thoroughness.

A nice puppy of a few months may be had from about four or five guineas. Of course, for this sum he would not be a “certain winner.” The novice cannot be too often warned that dog-breeders do not sell such for four or five guineas. The cost of any pure-bred puppy up to the age of a year precludes any such idea. Now and again a bargain may be picked up, especially by those who have the rare and valuable gift of an “eye” for a dog, but the ordinary purchaser must trust to the honesty of the seller and his own knowledge of human



nature, and hope to get a fair value for his money in a nice companion dog.

In choosing a Skye terrier, the chief points to look for, briefly summed up, are these—a long, low dog; a back straight and level, with straight, strong legs; a tail set on moderately high; a long head, ears prick or drop, and not too large. Eyes medium in size, dark hazel. Jaws powerful, teeth level, muzzle black. The coat, as before stated, should be double, soft below and shaggy, hard and straight above. The colour may be grey, fawn, dark blue or light blue, or even cream or white. In weight, males average up to 18 pounds and females up to 16 pounds.

Lady Aberdeen, Sir Claud Alexander, Mrs. Wilmer, Miss Clifton, Miss McCheane, and Mrs. Victor Bosanquet are some of the many admirers and supporters of the Skye terrier. One of the most perfect dogs of any breed

of the modern show ring was Miss McCheane's Champion Wolverley Chummie.

Finally, some of Mr. Alfred Cochrane's lines may fitly be quoted as applicable to a Skye, preferably fawn :

A Scotch patrician, sandy-haired,  
Whose forefathers would whine and gambol  
Round some forgotten Lowland laird,  
Companions of his Northern ramble.  
He wakes a Northern memory still  
Of salmon in the river leaping,  
Of grouse that call upon the hill,  
And sunlight on the larchwood sleeping.

And I am sure that here is one,  
Who, whatso'er my fault and failing,  
Whatever I have said or done,  
Will spare me rough abuse and railing ;  
When criticism waxes cold,  
In hours of bitter introspection,  
Still in that doggish heart I hold  
A changeless standard of perfection.

## LIZARDS AS PETS

The Attraction of the Lizard—The Various Species of Lizards Suitable as Pets—Their Cost—The Chameleon and its Ways—How to Feed Captive Lizards

To many animal lovers lizards offer a greater attraction than other reptiles, chiefly because they are active, usually prettily coloured, and, last but not least, are cheap in price. The common lizard costs 6d.; the green lizard, 1s. 6d.; the eyed lizard, 2s. 6d.; chameleons, 5s.; blue-tongued and derbian lizards, 7s. 6d.; water lizards, 10s. upwards.

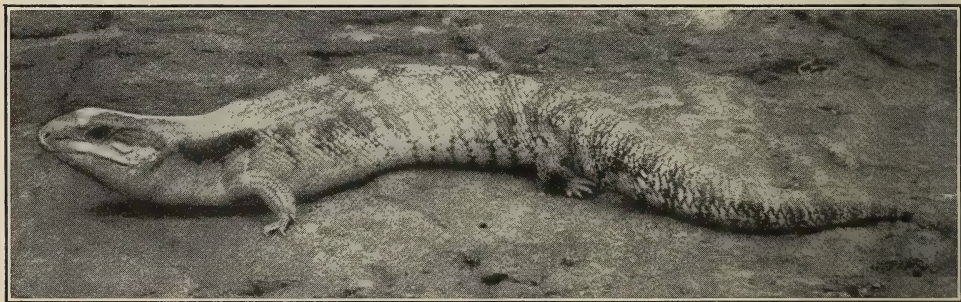
The vivarium, described on page 4767, Vol. 7, of EVERY WOMAN'S ENCYCLOPÆDIA, will do excellently for all these lizards, with the exception of the chameleon, which only requires the addition of one or two growing plants, such as myrtles,

is mealworms, flies, and insects generally, but it does not care much for worms.

The eyed lizard is larger than the green, often being 20 inches in length.

The coloration varies in individuals, some being green with black dots and reticulation, whilst others are dark olive with yellowish-brown network. On the sides are the large blue marks which give this lizard its name.

The species is hardy and quickly tamed, although it is often wild when first purchased. This lizard is one of the few which will eat either dead or live food, such as dead mice, lobworms, cockroaches, mealworms, raw meat, and ripe grapes or strawberries. Some-



A typical specimen of lizard which does well in captivity and can be kept in a small vivarium

geraniums, or fuchsias; if it can be got, there is nothing better than a small orange-tree.

The common, or viviparous, lizard is too well known to need description. It feeds on small earthworms, flies, and mealworms.

The green lizard is a very handsome reptile, of a lovely emerald green colour. The under parts of the body are yellowish; the throat of the male is blue. Very often the green is liberally spotted with black. The reptile is about a foot in length. Its food

times, when first caught, the lizard may refuse to feed. If so, it may be fed by hand. This is very easily done. Take three or four pieces of raw, juicy beef, each as large as a filbert; catch hold of the lizard behind the neck, and, directly it opens its mouth, put in the pieces of meat, one after the other, waiting until one is swallowed before giving the next. This method can be discontinued as soon as the animal feeds naturally from the supply placed in the case, which will be in a few days.



Chameleons are extremely interesting reptiles to keep. Both the eyes and the tongue are peculiar organs in this lizard. The eyes protrude very much and are capable of independent movements; in fact, so independent of each other are they that the chameleon can keep one eye on its observer and the other on an insect behind it.

The tongue is about as long as the chameleon itself, and is nearly cylindrical in shape, the anterior end being swollen, and covered with a viscid secretion. When feeding, the chameleon waits until an insect is within a few inches of it, and it then protrudes and withdraws the tongue so rapidly that hardly any movement can be discerned, the insect being caught by the gummy extremity.

#### A Common Fallacy

The popular idea that this reptile can change its colour from one tint to another is greatly exaggerated.

The food is of an insectivorous character,

half-an-inch, slugs and snails, and a bit of soft fruit every now and then, such as banana, ripe pear, or strawberry.

#### Other Varieties

The derbian lizard is a strange creature, covered with blunt spines, which usually attracts some amount of attention in a collection of lizards. During very cold weather the case should be kept in a warm room. The food consists of mice, raw meat, mealworms, and cockroaches. This creature rarely climbs, and the tree branch need not be an adjunct to the case.

A very bold and important-looking reptile is the water lizard. As might be inferred, it feeds on frogs as well as insects. It is timid, and does not like being handled. It, however, can look after itself only too well, if kept with other reptiles, and defends itself vigorously should they attempt to interfere with it.

Other interesting lizards are the geckos and the anoles.



The water lizard, a curious and interesting pet for those interested in reptiles

mealworms, flies, and small beetles being readily taken. The surrounding plants should be watered each day, not only to do them good, but also because chameleons take advantage of this watering to obtain what liquid nourishment they require.

The blue-tongued lizard is one of the skink family.

In place of gravel, a two-inch layer of fine sand should be used for the floor of its case. The species sometimes breeds in captivity, and the young may be reared on finely minced raw beef. The name is derived from the colour of the tongue, which is similar in tint to a well-worn "blue-bag."

Feeding is a matter of no difficulty; it may consist of raw beef, cut into cubes of about

The geckos can easily climb up the glass front of their case, and will remain attached to its surface for quite lengthy periods by means of the suckers, or discs, on the bottom of their feet. Another power they have is that of uttering a cry. They are easily cared for in confinement, as they feed principally on cockroaches. In place of either sand or gravel, mould should be used as a floor-covering. Drinking water must always be in the case.

The anoles make very charming pets, owing to their great activity and brilliant coloration. The bluebottle fly forms their chief delicacy as food, but they will feed on mealworms, ants, and small cockroaches. Anoles and geckos cost from 2s. 6d. each.







Mice as Pets—How to Keep and Feed Them—A Kindly Kitten Nurse—Tricks to Teach a Mouse—Their Intelligence—The Most Popular Breeds—A Mousery—How to Become an Exhibitor

THE prisoner of the Bastille who was solaced during solitary confinement by the companionship of a mouse is well known.

Of recent years the "wee, timorous beastie" has come greatly into fashion as a pet. Many ladies have taken up the fancy, and joined the National Mouse Club, which has nearly two hundred members. Mouse shows are held in different centres throughout the country, and many women exhibitors have been among the prize-winners.

#### The Mouse as a Pet

If not exactly a boudoir pet, the fancy mouse of to-day finds itself housed in a neat wooden cage with open wire top in some convenient place in my lady's domain, and is watched, fed, groomed—I beg his pardon, the mouse shaves and washes himself—played with, and tended in sickness and in health with as much interest as a kitten or a puppy, and he repays the attention with life-long devotion.

Mice make good pets, because they are clean in their habits and can be kept by people who have no room for larger pets.

They can be obtained from breeders recommended by the National Mouse Club, and can be sent any distance by rail, packed in boxes with zinc perforations and provided with food for the journey. Mice are excellent travellers. One can rely, therefore, on their arriving in a healthy and unscared condition.

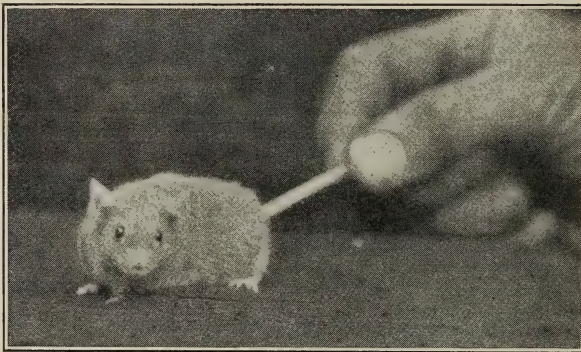
The most useful cage is one 8 in. square and 5 in. deep, with a wire top. The inside should be enamelled, and furnished with sawdust and plenty of good, sweet hay, and cleaned out twice a week.

The food recommended is oats and mixed birdseed, with a dash of bread-and-milk three times a week. Mice like ordinary lunch biscuits, and are particularly fond of dog

biscuit, either soaked or dry. They should be fed regularly morning and night. Care must be taken to keep them out of draughts, since they are very sensitive to chills, and to a mouse a cold is fatal.

A lady fancier once had great trouble with her stock. Many of them suffered from cramp, owing to the fact that they had been housed in a draughty bicycle shed. The invalids, however, were entrusted to the charge of a kitten which had been trained to live with mice, and, after being cuddled in the kitten's warm fur for an hour, grew strong and lively again. This is an experience not likely to be repeated.

Mice mature quickly, and often become parents when two or three months old. A mouse of two and a half years old is the Methuselah of his tribe.



A mouse posing for the camera. Mice are intelligent pets  
Photos, T. H. Price.

#### Tricks for Mice

The shortness of their lives prevents mice from being trained to perform many tricks, but they can be taught to climb a pole at a given signal when a bait is placed at the top. They can also be taught to swing on a seesaw.

A chocolate-coloured mouse,

however, has been trained to draw a little car made out of a matchbox round the dining-room table. His mistress provided him with smart harness, and taught baby mice to sit in the cart. The turn-out was most quaint and pretty. Before the babies could be induced to get into the cart, however, it had to be touched by other mice. This is most important when giving lessons in tricks. All the apparatus must be thoroughly "mousey."

Another set of mice used to ride on the top of a bicycle basket attached to the handle-bar of their mistress's machine. They were left quite free, and held on by their paws, and appeared to enjoy the ride.



A famous champion chocolate mouse owned by a lady member of the National Mouse Club would beg like a dog. Mice have characters, and it is well to study their characters when teaching them tricks. A frisky mouse, for example, would fetch down flags from the top of a pole, and begging would be performed best by a sedate grandmother.

A lady exhibitor who won an eight-guinea cup with her black mouse, "Marcella," began by keeping mice as pets when a child. She was not successful when she first began to "show," but when she had learned which mice out of her stock were best for exhibition she won several hundred prizes and medals and more than one cup. Novices make the mistake of having too many different coloured specimens, which involves keeping too many mice.

Some people have begun by keeping one tame mouse as an amusement, and then been led to go in for the "fancy" themselves.

#### A Famous Mousery

The largest mousery in the world was that of Mr. W. G. Richards, of Dursley, Gloucestershire. At one time he had 800 specimens, but now restricts himself to a much smaller number. He was the owner of the famous champions "Dursley Jewel," which held the world's championship of the "broken" variety—its coat had nine

chocolates, silvers, blues, and fawns. Then there is the "broken," in which the colour is broken up into patches, and the "Dutch," which has markings like the black-and-white Dutch rabbit. Fawn mice are a beautiful variety, with soft, silky coats, and are very intelligent. The silver and deep-toned blue mice are also very pretty.

Mr. Richards' mousery is an amusing sight, with the different varieties peeping at you from their cosy homes. At sight of a visitor they bound to the wire of their cages, twirling and twisting with their cunning little tails as only a mouse knows how. One box disclosed a nest of struggling mites with eyes not yet opened, like young puppies. Four mammas were in charge of this nursery. Several mother mice will rear their offspring in the same box with perfect agreement, each having her own nest of hay. Such domestic felicity should recommend these delightful little creatures as pets.

The entrance fee of the National Mouse Club is 3s. 6d. per annum. Members have the advantage of competing for challenge cups, medals, and all specials at shows, which are held north, south, east, and west, and are duly notified in "Fur and Feather."

#### As Children's Pets

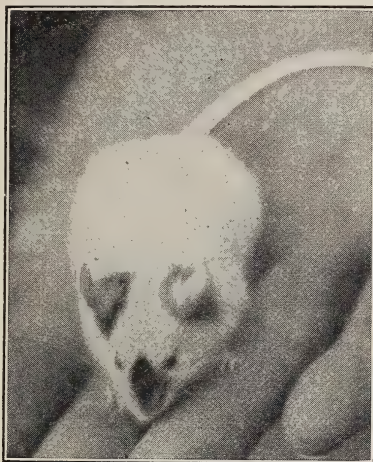
Mice are excellent pets for children, being easily handled and inexpensive to keep. A charming nature lesson can be given in which mice at various stages of their growth are the subjects demonstrated.

Children have no natural aversion, as a rule, to the little creatures, and can be taught gentleness and carefulness by having to handle such small, frail pets.

A delicate boy or girl will derive endless amusement and pleasure from keeping one or two mice. The quaint Japanese, or waltzing mice, will be appreciated

in particular, though a child fond of animals will take an interest in his hobby, irrespective of its points.

Indeed, it is often the "mongrel" who receives the most whole-hearted devotion of its small owner, just as the battered doll or headless horse is often the most cherished toy in a well-stocked nursery toy cupboard.



Champion "Dursley Idol," a famous prize-winning mouse



A fine specimen of a "broken" variety of mouse. The colours should be well broken up into patches

spots, or patches—also "Dursley Idol" and "Dursley Princess," a chocolate-coloured mouse.

White mice, like stage-coaches and oil-lamps, have gone out of fashion. It is only when a white mouse has black eyes that he is considered of sufficient distinction for the show bench. The varieties in favour are the self-coloured, which embrace blacks,





## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

### **Woman's Work in Religion**

*Missionaries*

*Zenana Missions*

*Home Missions, etc.*

**Great Leaders of Religious Thought**

### **Charities**

*How to Work for Great Charities*

*Great Charity Organisations  
Local Charities, etc.*

**The Women of the Bible**

### **Bazaars**

*How to Manage a Church Bazaar*

*What to Make for Bazaars  
Garden Bazaars, etc.*

**How to Manage a Sunday-School**

## WOMEN OF THE BIBLE

### THE QUEEN OF SHEBA

By SARAH A. TOOLEY

DR. PARKER once pithily put it that "there would be more Solomons if there were more Queens of Sheba." This resplendent queen of the south was gifted with a keen intelligence, and she sought out the wisest man of her age, not only that she might learn of him, but that she might probe his wisdom.

Solomon had been accustomed to have his utterances received with unquestioning acquiescence—one of the most demoralising forms of flattery offered to the great.

Even Israel's mighty monarch, in all his wisdom, glory, and power, could scarcely escape its baneful effects. Jerusalem was at his feet. Even the High Priest of the Temple yielded place to the great ruler of the chosen people. Who, indeed, within the bounds of Judah would have ventured to argue or dispute with the King, then at the zenith of his power?

#### **An Ambitious Queen**

A woman essays the task. Our queenly heroine has an ambition above costly raiment and priceless jewels. She appears to have valued intelligence beyond mere graces of person, although the latter were not lacking in the Queen of Sheba. It somewhat startles our conception of the Eastern women of this ancient time to find that one, at least, lives in history renowned for the effective use of her brain. "To sharpen wits with Solomon"! This was indeed a triumph, and the queen of the south travelled a

thousand miles to do it, attended by all the pomp and circumstance proper to her rank and her errand.

There is no authentic history regarding the Queen of Sheba outside the Bible narrative. She is supposed to have ruled the kingdom of Sheba, or Saba, in Southern Arabia. It is more than once mentioned in the Scriptures as a wealthy country, rich in gold and precious stones and perfumes. We have a reference in the Book of Psalms to "the gold of Sheba," and Isaiah, referring to the contributions of the Gentile world to the glory of Israel, says, "Sheba shall come; they shall bring gold and incense." The country did an extensive trade with Palestine in gold and precious jewels.

#### **The Women of Sheba**

What interests us most in considering the kingdom of the Queen of Sheba is the position held by its women. Modern scholars have been engaged in deciphering the inscriptions in Arabic on Sabean monuments and relics, and these reveal the great wealth and commercial prosperity of the country, and also the interesting fact that the position of women in Sheba was but little inferior to that of men. They held positions of dignity as queen consorts. One noted woman was mistress of a castle.

The Sabean women seem also to have been of high intelligence, as in a number of the texts discovered women figure as authors, or joint authors, of inscriptions.



The women make offerings to the same gods, describe themselves by similar family names, and appeared to have received similar benefits to the male devotees.

No discoveries have, I believe, been made by modern scholars regarding the particular queen of Solomon's period. We are not, however, concerned with the legends and

At the period of the Queen's pilgrimage King Solomon was at the apex of his great position. His father, David, after a forty years' reign, had passed to his rest, leaving an enlarged and powerful kingdom for him to rule. Enemies had been subdued on all sides, and Israel had become a great and dominant nation. Solomon was awed



The Queen of Sheba, with her retinue and gifts, on her visit to Solomon  
From the famous picture by Paul Veronese in the Turin Gallery

conjectures about her personality. It stands revealed in the swift, graphic simplicity of Biblical narrative. Her gorgeous splendour has lived through the ages, and great ladies who desire to outshine their compeers in fancy dress array themselves as the Queen of Sheba, and find the family jewels all too meagre to do justice to the part.

by the magnitude of his task when he ascended the throne, and petitioned Heaven that he might be endowed with wisdom. And God was pleased with the request, and said to Solomon, "Because thou hast asked this thing, and hast not asked for thyself long life; neither hast asked riches for thyself, nor hast asked the life of thine



enemies . . . lo, I have given thee a wise and an understanding heart; so that there was none like thee, before thee, neither after thee shall any arise like unto thee." It was truly a paragon amongst men of all time whose wisdom our heroine determined to test.

#### A Mighty Monarch

But if Solomon had not asked for wealth and power, these were given to him in rich abundance, and he increased his status amongst the nations by an alliance with the daughter of the King of Egypt. He utilised the period of peaceful prosperity which had now come to Israel in making his capital the shrine of a magnificent temple which should proclaim to the Gentile world that the God of the Hebrews was worshipped with a magnificence second to none.

Our imaginations in childhood have been stirred by the glories of Solomon's Temple at Jerusalem, with its walls and floors of cedar, overlaid within and without with pure gold. Seven years was the Temple in building, and at its completion it presented a brilliant picture of Eastern art and splendour.

The worship was established on a stately scale in keeping with the beautiful shrine. The choirs, in robes of white linen, chanted the impressive Hebrew service, and the trumpeters and singers gave their responsive hallelujahs.

At the great scene of the dedication of the Temple the person of Solomon was the central figure. He blessed the congregation, and offered the prayer of the dedication, and led the sacrifices.

Solomon had also built for himself a house on the same lines of magnificence as the Temple, and also a house for his queen, the daughter of Pharaoh. His household was served with regal splendour, and he had forty thousand stalls of horses for his chariots and twelve thousand horsemen. Small wonder that his fame had travelled all the way to Sheba!

#### The Wings of Rumour

It is probable, from what is known of the trade of that country with Palestine, that Sheba supplied much of the gold and precious stones used in the building of the Temple and in Solomon's house. We can imagine the trading caravans travelling to Jerusalem with their precious freights of costly merchandise, and returning to Sheba with tales of the greatness and affluence of the king of the country.

These stories of the traders would reach the ears of the Queen, and as the years went by, and still the gold and the jewels were transported to Palestine, she would grow more curious about the monarch who was spending such fabulous wealth upon his Temple and his palace.

It was not, however, for the purpose of seeing gold and precious stones and costly buildings that the Queen of Sheba essayed

her pilgrimage, for these were familiar enough to the opulent queen of the south. But her traders had brought back with them other astonishing news. They would report on the wisdom of Solomon. We are told in the Bible narrative that "Solomon's wisdom excelled the wisdom of all the children of the East country, and all the wisdom of Egypt. For he was wiser than all men."

It is not surprising if the Queen of Sheba thought that Solomon's wisdom had been extolled beyond reason. She was undoubtedly a woman of ideas herself, with a proper appreciation of her own position as the sovereign of a rich country. She might not have built a temple or a palace as fine as that of Solomon, but she was not prepared to yield the palm of exclusive greatness and wisdom unreservedly to the great Jewish potentate whose fame was spreading far and wide. Woman-like, she determined to go and see for herself.

#### The Journey of a Queen

There would be a flutter of expectation amongst the ladies of the Queen of Sheba's household when the journey into the far country was projected. It would be their duty to prepare the most gorgeous robes for their Royal mistress, and to provide themselves with suitable apparel.

At length all was ready, and never, we imagine, did a more attractive caravan set out on a journey than that of the wealthy queen bound for Jerusalem. She was accompanied by "a very great train, with camels that bore spices, and very much gold and precious stones." So she travelled day after day for nearly a thousand miles, revolving, doubtless, in her sagacious mind the questions she was intending to put to Solomon. She had determined, we are told, to "probe him with hard questions." Her long journey would afford ample time for reflection, and when at length the Temple of Jerusalem met her gaze on the distant horizon she was prepared for her task.

Solomon would hear of the approach of his queenly visitor; but we are not told whether he was aware of the nature of her visit. The attitude of the wise monarch towards women up to this period had been considerate and deferential. When his mother, Bathsheba, had desired to make a request, she had been brought to his presence with every mark of honour and a throne provided for her next to his own.

#### The Wisdom of Solomon

He had first displayed his wisdom by deciding between the claims of the real and spurious mother to an infant. The test which he imposed proved that Solomon understood the depth and sacrificial nature of a mother's love. The real mother would rather see her newly born infant taken away and given to another woman than that it should be slain.



The story of King Solomon's famous judgment had doubtless travelled to Sheba, and the Queen would feel secure of a sympathetic reception being accorded her as a woman.

When at length the sacred city arose before her eyes, the Queen would dress in her most gorgeous robes, and the women would array her in resplendent jewels. We can imagine the stately entry of the Queen and her great following into Jerusalem, and the ceremony with which she would be conducted to the meeting with Solomon. The encounter was on equal terms. The Queen came not merely to learn of the great man's wisdom, but to test it. She was no adulatory worshipper prepared to accept his dicta without question, and she conducted her inquiry with skill and dignity. It takes a person of knowledge to be a successful interrogator, and it says much for the acumen of the Queen of Sheba that she was able to draw out the wisdom of Solomon.

"She communed with him of all that was in her heart." One would like to know what this Eastern queen, so eager for knowledge, talked about. Was it religion, philosophy, or the conduct of life that puzzled her mind? The Bible narrative infers that she had heard of the power of the Hebrew God, and the greatest wonder which she saw at Jerusalem would be the newly built Temple, so that religion undoubtedly played its part in the conversation. Whatever were the questions, Solomon answered them all to the complete satisfaction of the Queen. "There was nothing hid from the King that he told her not."

After the Queen had satisfied herself regarding the wisdom of Solomon, she inspected his house, his servants, and apparel, and all the regal magnificence with which he was surrounded, and the special way which connected his house with the Temple. She passed from wonder to wonder until "there was no more spirit in her." And she said to the King: "It was a true report that I heard in mine own land of thy acts and of thy wisdom. Howbeit, I believed not the words until I came, and mine eyes had seen it: and, behold the half was not told me: thy wisdom and prosperity exceedeth the fame which I heard."

#### A Noble Lady

Here we have the frank and generous admission of a fine-spirited woman. There is nothing small or jealous about the Queen of Sheba. She acknowledges that she doubted the reports concerning Solomon, but, having seen and tested things for herself, she makes handsome acknowledgment that the "half has not been told her." So enraptured is the Queen that she seems almost to envy the ministers and servants of Solomon who daily have the privilege of listening to his wisdom. She devoutly blesses also the Lord God which set so wise and just a king upon the throne of Israel.

The visit closed with the customary interchange of presents between the sovereigns. The Queen gave Solomon gold and spices and precious stones, and he in return gave her of his royal bounty, and bestowed upon her "whatever she asked." Then the caravan formed again, and the Queen of Sheba departed to her own country.

## WOMEN SAINTS

*Continued from page 5738, Part 40*

By FLORENCE BOHUN

OF the European saints, St. Cecilia is possibly the best known. Her connection with Church music is believed to have arisen from the fact that she was constantly singing hymns and Psalms. She is also the patron saint of the blind, for tradition says she lost the sight of her eyes during some horrible form of torture. Once on her festival, November 22, performances in praise of music were held in England. Odes were written for the concerts by the greatest poets and music by celebrated composers. The best-known one remaining to us is that written by Dryden and set to music by Jeremiah Clarke, and later by Handel.

St. Catherine, from whom we get the term "Catherine wheel," was a maiden martyred at Alexandria in the fourth century. The form her martyrdom took was being bound to a spiked wheel which revolved until she died. Of the many other St.

Catherines, the saint of Siena, fourteenth century, was a nun of the Dominican order, and is best known by her writings. Catherine of Genoa, of the fifteenth century, is noted for her devotion to the sick during a terrible plague that lasted four years. St. Agnes was a child of thirteen martyred at Rome by order of the bloodthirsty Emperor Diocletian, and St. Agatha was put on the rack by order of the Roman consul who ruled Sicily in 251. A young slave who suffered martyrdom with many other Christians in the second century was Blandina. The Abbey church of Ainay, Lyons, is said to be built over her dungeon. St. Genevieve is the patron saint of Paris; she lived there in the fifth century and devoted her life to caring for the sick and poor of the city.

The memory of St. Joan of Arc, whose canonisation was deferred longer than any



saint's, is respected as much in England as in France. For never has the English Army fought a more valiant, holy-purposed enemy, and of all the shameful mistakes the nation has committed, none has been more sincerely repented than has her execution.

Roman Catholic children and converts to the Roman Catholic faith take the name of some saint as their "spiritual name." When they are confirmed or they enter a convent, or when communicating with a priest, this name is always used.

Very many women saints date back to Biblical times, consequently the only facts known about them are somewhat vague and indefinite. Most of the holy women mentioned in the New Testament were canonised by the early Church, such as Mary Magdalene, Elizabeth, the mother of St. John the Baptist, and even others whose histories are partly legendary.

Though we no longer canonise in England, numbers of noble, selfless women remain deeply cherished by the people they served so lovingly and so whole-heartedly. Memoirs and biographies and studies may record in detail the life of a woman like Florence Nightingale, but in the memories of the people she and many another are enthroned and revered as saints.

#### FAMOUS BRITISH WOMEN SAINTS.

Day	Year	Saint	Country
Jan. 8	720	Pega, sister to St. Guthlac of Crowland	English
" 10	—	Sethryda, Princess	English
" 15	720	Itha	Irish
" 17	676	Mildgyth	English
Feb. 1	Fifth cent.	Brigit (abbess)	Irish
" 3	699	Werburg (abbess)	English
" 13	700	Erminildo, Queen of Kent	English
" 14	713	Elfleda	English
March 3	540	Nonnita, or Nonne, mother of St. David	Welsh
" 6	680	Kyneburga } sisters	English
" 30	1016	Kyneswida }	English
April 5	647	Osburga, founded Monastery of Coventry	English
		Ethelburga, daughter of Ethelbert, first Christian king	English
May 13	—	Merewenna, founded Abbey of Romsey	English
" 19	971	Elgiva, wife of Edmund Elder	English
June 23	679	Etheldreda, of Ely	English
July 3	—	Modwenna (abbess)	English
" 6	683	Sexburga (second Abbess of Ely)	English
" 13	725	Mildred	English
" 18	620	Edburga and Edith, daughters of Penda of Mercia	English
" 20	903	Ethelwida, widow of King Alfred	English
Aug. 5	Fifth cent.	Ia	English

Day	Year	Saint	Country
Ang. 18	328	Helena	English
" 23	870	Ebba the Younger (abbess)	English
" 25	683	Ebba the Elder	English
" 26	—	Pandwyna	Irish
Sept. 8	720	Ethelburga, Queen of Wessex	English
" 9	980	Wulfilda (abbess)	English
" 16	984	Edith	English
Oct. 7	653	Osyth	English
" 8	490	Keyna	Welsh
" 31	—	Bega. St. Bee's Head is named after her	Welsh
Nov. 3	304	Winefrid	Welsh
" 16	1093	Margaret	Scotch
" 17	680	Hilda	English
" 19	700	Ermenburga (had four children who became saints)	English
Dec. 9	960	Ethelgiva, daughter of Alfreð	English

#### OTHER WOMEN SAINTS.

Jan. 21	Second cent.	Agnes, a child martyr	
Feb. 5	Third cent.	Agatha, a Sicilian maiden	
" 13	1589	Catherine de Ricci of Florence	
March 9	—	Catherine of Bologna (abbess of St. Claire)	
" 21	1381	Catherine of Sweden (abbess)	
July 22	1510	Catherine of Genoa, nursed the sick during the plague, 1497-1510	
Oct. 21	238 or 451	Ursula, of Cologne, massacred with 11,000 attendant maidens. Th patron saint of unmarried women	
Nov. 22	180 or 229	Cecilia, traditionally the patroness of music, and inventor of the organ	
" 25	—	Catherine of Alexandria, martyred on revolving wheel ("St. Catherine's Wheel")	
Dec. 4	235	Barbara, the martyred patron saint of the French artillery and French men-of-war, formerly called St. Barbé	
—	Second cent.	Blandina	
—	226	Gertrude, a German, lived near Eisleben	
—	332	Monica, mother of St. Augustine	
—	502	Généviève, patron saint of Paris	
—	649	Bathildas, Queen of France	
—	1231	Elizabeth of Hungary, worked for Franciscan and Dominican Orders	
—	1515	Teresa of Castile, reformed the Carmelite Order. In 1814 proclaimed the patron saint of Spain	
—	—	Gertrude (abbess), German	
—	—	Anna (Anne), traditionally the mother of the Virgin Mary. The patron saint of married women and of those who care for children	
—	—	Elizabeth, mother of St. John the Baptist	
—	—	Petronilla (believed to be the daughter of St. Peter), the girl who opened the gate to him after his miraculous escape from prison	
—	—	Veronica (one of the holy women who followed Jesus to His Crucifixion)	







## WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, has included, among many other subjects:

*Famous Historical Love Stories*

*Love Letters of Famous People*  
*Love Scenes from Fiction*

*Love Poems and Songs*  
*The Superstitions of Love*  
*The Engaged Girl in Many Climes*

*Proposals of Yesterday and To-day*  
*Elopements in Olden Days, etc., etc.*

## TRUE LOVE-STORIES OF FAMOUS PEOPLE

By J. A. BRENDON

### No. 40. PERCY BYSSHE SHELLEY

#### The Man

MUCH mud has been thrown at the name of Shelley. It was thrown freely during the man's lifetime. It has been thrown freely since his death. Still it is being thrown.

And quite an unfair proportion has found the mark, and stuck there. In fact, it has become conventional, even among comparatively tolerant critics, to regard Percy Bysshe Shelley as a very bad man, or, at the best, one of those incomprehensible, abnormal individuals whose warped sense of right and wrong renders it impossible for them to be placed in any ethical category.

But, as a matter of fact, Shelley was not very bad; he was bad only in that he was abnormal; and he was abnormal only because it was natural for him to be as other men are not. He had really but one small vice, and that, incidentally, was a vice which is the chief virtue of the little hero of Kensington Gardens. He refused to grow up. He could not grow up.

Now, children—that is to say, normal children—have one distinctive quality—presumably it is the survival of some primitive instinct—they detest authority; they detest existing institutions. They regard discipline as a gross infringement of man's natural liberty, instituted merely to annoy.

In the child, such thoughts are pardonable, even in the youth. But in the man they become a crime; education should have

taught him the wisdom and advantages of discipline. But Shelley learned neither of these things. He hated discipline. He hated authority. He hated intolerance. And from the day of his birth to the day of his death he warred relentlessly on each of them, while circumstances aided and abetted him.

But posterity surely should be grateful to those circumstances. Indeed, but for their help, Shelley, as is befitting to the son of an old county family, the heir to a baronetcy, and a man with almost unlimited wealth at his disposal, would probably have grown up to become a respectable bishop, to hold a minor position in some Tory Ministry, or even to prove himself a hopelessly incompetent Colonial governor. And what a tragedy that would have been! The world is not so rich in literature that it could afford to have lost the genius of Shelley.

Now, the poet's hatred of authority dated from his very earliest years. It was, in fact, the only quality he shared in common with other boys; it, and a passionate liking for sensational literature. For the society of his fellows he had no use; he much preferred solitude and his own imaginings. Whilst for games, skill in which is the golden road to schoolboy favour, he had no physical, and still less mental aptitude.

To elderly people, he thought, games were to be commended, for such people often were afflicted with cares and troubles which



recreation appeared able to dispel. But for young folk to spend several precious hours of every week pursuing a ball and one another wildly round a field seemed nothing short of ridiculous. And this attitude, needless to say, did not find favour for him in the eyes of others.

But at Eton he made himself even more unpopular than he did at his preparatory school. The masters hated him. The boys, for the most part, regarded him as an object for contempt. They could not understand him; it was inexplicable to them how Shelley, who time after time proved himself a "funk" in the playing fields, could show

compromise, and say that Shelley left the school under a cloud. This certainly he did, and from Eton he went to Oxford. Now, at Oxford, where he found himself freed from the majority of the petty annoyances of his childhood, where physical prowess was not demanded of him, where philosophic imaginings were encouraged, where discipline was comparatively lax, he was able to divert his great discontent into wider channels. Accordingly, having hurled opprobrium at his various dons, tutors and professors, having denounced the government of the University and its whole system of education, he found time to turn his attention to such

considerations as politics, ethics, and religion, until at last he evolved and published an amazing treatise entitled "The Necessity for Atheism."

This was altogether too much for staid, academic High-Church Oxford, and Shelley was "sent down." He had disgraced his university. His university therefore disgraced him. But since his death—perhaps because he died tragically—a memorial has been erected to his honour within the walls of University College. This is an action typical of Oxford, still more typical of England. It is a graceful manner of confessing mistakes, the mistake in this particular case having been made by a number of intellectual old gentlemen who hounded Shelley



A portrait of Shelley, painted at Rome in 1819, by Miss Curran. The original of this picture is now in the National Portrait Gallery

The original of this picture is now

such audacious daring in his resistance to authority; how he who could not bring himself to stand up fairly and fight another boy, yet had the courage to conceal an elaborate electrical contrivance in a master's desk so as to cause that gentleman severe physical discomfiture, and later, when summoned to his study to be punished, could pour corrosive acid on the carpet, and then retire outside and set fire to a tree with a burning-glass by way of protest against chastisement.

A recent writer denies that he was expelled from Eton. No doubt he is right, but the statement can be based only on a technical distinction. Still, perhaps it is wise to

from their sight because, as a boy of eighteen, he ventured to deny the existence of a God.

Had Shelley been allowed to stay there, Oxford might have saved him from himself and have enabled him to become a useful member of society, within the accepted meaning of the phrase. But Oxford did not allow him to stay. He was "sent down." And that decree confirmed and established for ever his hatred of intolerance. It was an event of supreme importance in his life.

All the while he had been at Oxford—indeed, ever since he had left Eton—Shelley had been in love with his cousin,



Harriet Grove, a pretty, dainty little girl of his own age. They were not actually "engaged" to be married. But there was a very definite "understanding" between them, recognised, nay, encouraged, even by their elders; that is to say, recognised until Shelley was "sent down" from Oxford. This altered everything. Harriet's parents, his own parents also, ordained that the companionship must cease immediately; that they must never again see one another; that there must be no more letters, no more meetings, not even an explanation. And Harriet, for her part, obeyed their orders gladly. Greatly alarmed by this hideous thing which had happened, as revealed to her by her parents, her love had turned to horror, almost hatred.

But Shelley—"I swear," he wrote, "—and as I break my oath may infinity, eternity blast me—here I swear that never will I forgive intolerance. . . . You shall see—you shall hear how it has injured me. She is no longer mine. She abhors me as a sceptic . . . Oh, bigotry! When I pardon this last, this severest, of thy persecutions, may Heaven (if there be wrath in Heaven) blast me."

Thus, robbed at once of life's two most gentle influences—Oxford and a woman's love—this dog with a bad name went up to London, took rooms in Poland Street, and from there set out to wage war on society and its conventions.

#### The Woman

Now, Shelley found his earliest disciples in this, his war against intolerance, among his own three sisters. Themselves suffering under the intolerable tyranny of a boarding-school régime, they welcomed his doctrines, and were immeasurably proud of their brother, this eloquent, æsthetic young reformer, with the face of an angel and a manner as tender as a woman's, who aspired to sweep away centuries of man-made institutions, and restore to the world its primeval innocence and freedom.

Miss Harriet Westbrook, too, became a ready convert. She was a friend of Shelley's sisters, and, like them, a pupil at Mrs. Fenning's Select Academy for Young Ladies. Being the daughter of a retired innkeeper, who had made a little money, she had been sent to Mrs. Fenning's school at Clapham to be transformed into a lady. But the process of transformation she found utterly distasteful, and hated intensely both Mrs.

Fenning and Mrs. Fenning's school. No wonder, then, she threw her sixteen-year-old self, heart and soul, into the campaign instituted by Shelley against oppression.

Besides, instinctively, almost unconsciously perhaps, her little barmaid mind realised immediately the possibilities of friendship with such a man, a relative of the Duke of Norfolk, the heir to a baronetcy. So did her sister; she was fifteen years older, and warmly encouraged the acquaintanceship. Shelley's sisters also encouraged it. The schoolgirl's love for romance was strong within them. And this seemed to them romance indeed. So they



Mary Godwin, whom Shelley married after the tragic death of his first and hapless wife  
*From a portrait by Reginald Easton*

used to send Harriet to their brother's rooms with little gifts of money—his father had cut him off with the customary penny—and messages and notes.

And Harriet went gladly. She felt like the heroine of a penny novelette, a feeling she had always longed for, and thought much more of Shelley's admiration for her than she did of Shelley's cause. But he, for his part, was delighted with the apparent enthusiasm of his first real convert, and persuaded her to commit all manner of gross insubordinations, for which Mrs. Fenning punished her most fearsomely. But Harriet rejoiced in her martyrdom; she rejoiced in being denounced



as the friend of an atheist. She had no idea what an atheist might be, but found it very delightful to be able to go to one with the story of her woes ; to hear him breathe words of hope and consolation in her ears, and promise to stand by her whatever might happen. Needless to say, Shelley did this admirably. And what more could a vulgar and romantic schoolgirl want ?

For a while, then, the "cause" prospered splendidly, until, in fact, Shelley gradually began to realise that Harriet had fallen in love with him. And then he became greatly alarmed. He wished he had never seen the girl ; for, although an admirable disciple, he really could not bring himself to love her ; her manner, even her particular form of prettiness, offended each and every of his refined susceptibilities. And yet he had promised to stand by her, whatever might happen ! How very silly of him ! But, then, he had never imagined that she would fall in love with him. Still, shirk his responsibilities to his first disciple—this he could not do.

So, hoping that separation would help Harriet to forget, he fled to Wales, and there passed the time among the mountains, meditating and writing prodigiously long letters to Miss Elizabeth Hitchener, another disciple, whose appearance, habits and uncertain age rendered the intrusion of romance on business morally impossible. But he had not, as he thought, thus freed himself from Harriet. Indeed, forsaken by the man whom she had believed to be her lover, she promptly went into a decline, and wrote Shelley the most piteous of letters. Life at her home, she said, had become intolerable ; her father was tormenting her, and had told her that she must return to the school which Shelley's doctrines had taught her to hate. What, then, was she to do ? Return to school and die ? Resist her father ? Commit suicide ? Or, what ? Let Shelley but tell her, and she would do it.

And Shelley, really worried by the girl's manifest unhappiness, forthwith wrote to Mr. Westbrook begging him to be gentler with his daughter. But Mr. Westbrook—for the wily ex-publican already had decided that one day he would become the father-in-law of Sir Percy Shelley, Bart.—remained obdurate. So Harriet, no doubt to her elder sister's knowledge, wrote to Shelley, imploring him to elope with her.

But this was too terrible. Shelley had no desire to be eloped with. Still, he felt he must do something. So without delay he took coach to London, intending there to talk to Mr. Westbrook seriously. But instead Mr. Westbrook talked seriously to him, and Harriet still more seriously. Shelley found her lying on a couch, looking pale and worn and ill, and so greatly was he distressed by the picture of her misery that—well, he shall tell the whole story himself as he told it to Miss Hitchener.

"I arrived in London," he wrote. "I

was shocked at observing the alteration of her looks. Little did I divine its cause. She had become violently attached to me, and feared I should not return her attachment. Prejudice made the confession painful. It was impossible to avoid being much affected ; I promised to unite my fate to hers. I stayed in London several days, during which she recovered her spirits. I had promised, at her bidding, to come again to London. They endeavoured to compel her to return to a school where malice and pride embittered every hour. She wrote to me. I came to London. I proposed marriage, for the reasons which I have given you, and she complied. Blame if thou wilt, dearest friend, for *still* thou art dearest to me ; yet pity even this error if thou blamest me. If Harriet be not at sixteen all you are at a more advanced age assist me to mould a really noble soul with all that can make its nobleness useful and lovely."

It was in August, 1811, that the young couple set out from London. They had decided to fly to Scotland. It was easier to be married there than in England. But the journey in those days was a very long one and very expensive ; hence, Shelley's available resources being a minus quantity, it is not perhaps a matter for surprise that the bride and bridegroom should have arrived in Edinburgh penniless. Undaunted by this, however, they took a lodging, and threw themselves upon the charity of their landlord, imploring him to advance enough money to enable them to marry, and then to allow them to live with him until they could obtain a remittance.

To this the landlord agreed on learning who Shelley was, and after extracting from him a promise that he would entertain him and his friends in honour of the occasion. There seemed to be no alternative. So Shelley graciously replied that nothing would give him greater pleasure. And a very cheery feast it must have been. The revels were continued long after the bride and bridegroom had retired ; in fact, far into the night, when suddenly Shelley was aroused from his slumbers by a tapping on the door. He got out of bed, struck a light, and moved to the door to see who knocked. There he found the landlord, who proceeded to explain the nature of his mission.

"It is customary here," he said, "at weddings for the guests to come up in the middle of the night and wash the bride with whisky."

"Indeed !" remarked Shelley calmly, and mine host nodded in a foolish, drunken manner ; but when he found himself gazing down the barrels of a brace of pistols he began to appreciate Shelley's opinion of the startling custom he had innovated. In fact, he fled precipitately down the staircase, tumbling over himself and the other guests, who eventually all lay confused and huddled at the bottom.

In this way, then, Mr. and Mrs. Percy Shelley began their married life.



### The Other Woman

But what a hideous act of folly! Not even the fact that their joint age was only thirty-five can excuse the error of that marriage. Still, that error once committed, no one can justly wonder at the consequence. How could so ill-mated a pair have lived happily together?

In the first place, Harriet was a very silly little girl, endowed, one must confess, with a very vulgar little heart, to which her husband's adventurous existence did not appeal at all.

She made no endeavour to understand him or those ideals which were his guiding principles. As the wife of a "gentleman," she chose suddenly to hanker after the flesh-pots of luxury; she squandered Shelley's scanty earnings on jewels and rich apparel, and demanded of her husband, as of right, that he should open for her the magic portals of Society, and enable her to take her place in the world as a great lady.

Now, these requests must have awakened Shelley very rudely from such dreams as still he may have cherished at the time of his marriage—Shelley, the man who, for the sake of his ideals, and Harriett, gladly had allowed himself to be ostracised by his kinsfolk, and had sworn to wage war relentlessly on those very institutions which society held dear.

Perhaps one could almost forgive him had he been deliberately cruel to his wife. But this he was not. According to his own views he did his best to provide for her wants, and to be kind to the little girl whose life he had taken into his keeping.

But, on the other hand, Shelley, of course, was a very difficult man to live with. He disregarded every single known convention, wore ridiculous clothes in a ridiculous manner, chose to sleep when other men were awake, and to work while others slept. And to sit down before a table for his meals he firmly refused; he preferred to walk about in the open air, with his pockets full of bread and raisins, which he munched as he walked. Certainly, then, he must have proved very "trying" to a girl of Harriet's temperament, who aspired to pose as a "real lady." The fault by no means lay only on her side.

Even so, the misery of their married life might not have been so utter and so complete had Shelley not insisted on having his friend Hogg to live with him, and Harriet, her elder sister, Eliza. The latter was the true cause of all the trouble—a spiteful, disagreeable, interfering, middle-aged woman, who possessed all the discordant traits of character which belong to the proverbial mother-in-law. Her presence in the house was poison to Shelley, and he endorsed entirely Hogg's opinion of the woman.

"I had ample leisure," the latter wrote, "to contemplate the addition to our domestic circle. She was older than I had expected, and she looked much older than she was. The lovely face was seamed with

smallpox, and of a deadly white, as faces so much marked and scarred commonly are; as white, indeed, as a mass of boiled rice, but of a dingy hue, like rice boiled in dirty water. The eyes were dark, but dull, and without meaning; the hair was black and glossy, but coarse; and there was the admired crop—a long crop, much like the tail of a horse—a switch-tail. The fine figure was meagre, prim, and constrained. The beauty, the grace, and the elegance existed, no doubt, in their utmost perfection, but only in the imagination of her partial young sister."

Personally, I wonder that Shelley tolerated the atmosphere which pervaded his home circle for so long as he did, especially seeing that he had learned from his friend William Godwin, the philosopher, that the sanctity of marriage existed only while the tie of wedlock proved itself a supreme satisfaction in the lives of the two people it joined together—a belief lofty in theory, no doubt, but impossible in practice, as even Mr. Godwin began to realise when he found Shelley contemplating a spiritual divorce such as he himself had advocated, and making love to his (Mr. Godwin's) own fair daughter. Indeed, he then retracted all his teaching, and sought earnestly now to reconcile Shelley to his wife. But this could not be. Nor, I honestly believe, could any power on earth now have kept Shelley and Mary Godwin long apart. If ever there have been affinities, they indeed were; and the love they bore for one another, despite such censures as one perforce must pass upon it, proved itself as true and noble as the love of man and woman can be.

Mary Godwin was quite a child when first she came into Shelley's life—seventeen years of age, in fact, but older in mind, beautiful, refined, and sensitive, possessing to perfection all those qualities and traits of mind which one would expect a man of Shelley's temperament to have found attractive in a woman. She had acquired her father's unorthodox and liberal views on life, and inherited from him his love for learning and philosophy. And then, again, from her stepmother she had learned just those lessons which had embittered Shelley to the world, for her stepmother was a shrew, a tyrant who delighted in tormenting the daughter of her husband's former wife.

Now, the first Mrs. Godwin had been none other than the brilliant Mary Wollstonecraft, one of the sweetest women who ever lived. She died in giving birth to Mary. And Mary adored her mother's memory; it remained with her always the most pure and sacred influence on her life, and gave her that wistful melancholy which appealed so irresistibly to Shelley. She used often to meet the young poet in the twilight by her mother's graveside, and there sit talking to him—no, not of love; they were not lovers yet, those children; they were bound together only by a perfect boy-and-girl companionship, for Shelley, be it remembered,



although a married man, was still a child in mind. Such he always remained. They would talk then of philosophy and poetry, and lament together all the sin and ugliness which marred the fair beauty of God's beauteous world.

And so the friendship grew and ripened, perfectly pure and perfectly noble, until at last one day, distressed at hearing yet more of Mrs. Godwin's petty tyranny, Shelley begged Mary to come and live with him. He saw no reasons against such a proposal, no danger in it, and was quite astonished at the objections raised by Mr. Godwin, still more astonished at Mrs. Shelley's protests.

Intolerance again! Was it impossible for men and women to live in the world as they wished to live? Poor Shelley! He was quite incapable of seeing that it was impossible; how futile was his struggle against the mandates of society. But this hatred of intolerance came now to him and Mary like a serpent showing them where grew the tree of knowledge of good and evil. Suddenly they realised how much they meant to one another, that they had learned to love. Now to strangle love simply in obedience to the orders of convention, they could not; should not—so Shelley said. Mary Godwin was unhappy at home; come and live with him, then, she should. He wanted her. He insisted.

And then—exactly what happened it is impossible to say. Did Harriet leave Shelley? Did Shelley leave Harriet? Biographers differ. But which is the truth matters not. They separated—that is the important fact—they separated, and then, in defiance of all the canons, Shelley fled to France with Mary Godwin.

Now, Mary, although only seventeen years of age, was a woman of the world. She knew well what she was doing, knew what the result must be. But she loved Shelley; she felt herself to be his proper complement. So she faced the future cheerfully, confident that she had acted rightly. And in the end surely she justified the action. Indeed, the story of the eight years which lay still before her and Shelley is a love idyl as perfect, as unassailable and pure as any that ever has been told in prose or verse. And those were not happy years as the world gauges happiness. Every form of affliction, of poverty, sickness, and distress, assailed the lovers. But their love proved stronger than all these things.

Nor was Shelley unmindful of the great self-sacrifice which the woman who worshipped him had made on his behalf, the woman who changed him from an agnostic, oppressed by the bitterness and cruelty of the world, into the bard who sang rapturous songs in honour of his God, the perfect poet of beauty, love, and joy. And he loved her the more for her unselfishness.

How beautiful and calm and free thou wert  
In thy young wisdom, when the mortal chain  
Of custom thou didst burst and rend in twain,  
And walk as free as light the clouds among.

No more alone through the world's wilderness,  
Although I trod the paths of high intent,  
I journeyed now.

But Harriet Shelley—ah! it was only when Shelley had gone from her that she realised the greatness of her loss; how much she had robbed herself of by her intolerance. And then it was too late for vain regrets. For a while then she tried to lead a life of pleasure, dallying in tawdry gaiety, and Shelley—this at least stands to his credit—provided her with every penny he could spare for her to squander; but she had not the temperament of a bad woman, nor the charm necessary to an adventuress.

The world had dealt very cruelly with her, and now, so it seemed, had nothing more to offer. Harriet was not one of those women who can soar above the meanness of adverse circumstance. She allowed despair to enter her soul, and then, in the early hours of the morning of November 9, 1816, she drowned herself and all her sorrows in the waters of the Serpentine.

Shelley was at Bath when he heard of this tragedy, and the news shocked him profoundly. Forthwith he hastened to London to attend her funeral, but still he declared his feelings were only those of sorrow, not of remorse. He denied that he had been in any way the cause of Harriet's death. But posterity, I think, may, in turn, deny this his denial. Indeed, the picture of this hideous happening remained in his mind, poignant and vivid until his death. "It was," wrote Leigh Hunt, "a heavy blow to him, and he never forgot it." And even Peacock, Harriet's friend, declared that "her untimely fate occasioned him deep agony of mind, which he felt the more because for a long time he kept the feeling to himself," adding that he then determined to "take a great glass of ale every night." "I shall do it," he said, "to deaden my feelings."

The death of little Harriet, however, made it possible for Shelley to take Mary Godwin as his wife. This he did six weeks later. And then, repudiated by his relations, scorned by the world as the murderer of his wife, forbidden in the Law Courts ever again to be a father to his children, he set out for Italy with the one woman in the world who really understood him. And there, despite his misfortunes, he lived in the happiness of a perfect love until, in 1822, shipwrecked in Spezzia Bay, his lifeless body was washed ashore on the land which had adopted him.

"Do you think that I shall ever marry?" Mary wrote some time later to Trelawny, her poet husband's friend. "Never—neither you nor anybody else. Mary Shelley shall be written on my tomb—and why? I cannot tell, except that it is so pretty a name that, though I were to preach to myself for years, I should never have the heart to get rid of it."

But perhaps there was also yet another reason.









The "Sir Joshua Reynolds" beauty should adopt a coiffure which will emphasise the demure attraction of her dainty, pointed chin and counterbalance the width of the cheek-bones. (See page 5743.)





This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

*Beautiful Women in History*  
*Treatment of the Hair*  
*The Beauty of Motherhood and Old Age*  
*The Effect of Diet on Beauty*  
*Freckles, Sunburn*  
*Beauty Baths*  
*Manicure*

*The Beautiful Baby*  
*The Beautiful Child*  
*Health and Beauty*  
*Physical Culture*  
*How the Housewife may Preserve Her Good Looks*  
*Beauty Foods*

*Beauty Secrets Mothers ought to Teach their Daughters*  
*The Complexion*  
*The Teeth*  
*The Eyes*  
*The Ideal of Beauty*  
*The Ideal Figure,*  
*etc., etc.*

## THE ART OF HAIRDRESSING

By DAVID NICOL

*Diploma of Honour at the Paris Exhibition, Coiffure by Appointment to Her Majesty the Queen*

**Six Different Styles for Six Different Types**

SINCE no one woman exactly resembles another it follows that no formulated style in hairdressing can be equally suitable for every type of face.

Faces are of every imaginable shape and persuasion: long or short, broad or narrow, fat or thin. And the coiffure that looks charming on a girl with laughing eyes, short chin, and retroussé nose, looks positively hideous—on the girl with severely classical features and a long, thin neck.

Choosing six of the most distinctive types of face, as opposite as



possible, I have designed a special coiffure for each one, and propose to describe each in detail. It must be remembered that each dressing is capable of adaptation, on similar lines, to suit wearers whose features may not happen exactly to correspond with the type chosen.

*Style 1. For a Short Face and Retroussé Nose.* The girl with a typical "baby" face—short and round—and possessing an adorably tip-tilted nose should find her hairdressing a simple matter. While she is young, at all events, almost any style will be found perfectly suitable to her type.

Fig 1. A style of hairdressing which will enhance the youthful charm of a typical "baby" face and retroussé nose

Designs by David Nicol, 50, Haymarket, S.W.





Fig. 2. An adaptation of Greek style, admirably suited to a classic type of head

As time goes on she may have to exercise a little more care, and see that she does not stick too rigidly to an extremely "youthful" style, forgetful of the changes that years make in skin, outline, etc.

My design, as illustrated in Fig. 1, represents an ideal coiffure for the baby-faced girl. "Simplicity and softness" should be her motto—something that indicates the outline of her head, and falls lightly round her face. Such a type should avoid anything ponderous, or savouring of "classical" types. Her youth is her great charm, and her hair must be dressed as simply as possible. Of course a young girl with a piquant profile can carry off a rather severe style, provided it is not heavy. There is a world of difference between severe, graceful lines and ponderous lumps of hair.

If a retroussé nose is allied to a really round face, care must be taken to avoid a football look, by getting the hair too flat on the top of the head and very much inflated at the sides. These two pitfalls excepted, a girl of this type cannot go far wrong in hairdressing. A young girl can wear a ribbon, especially if she is fair, and so I have included a ribbon band in my

design, which adds a certain *chic* and charm to the whole thing.

Waved hair, not too stiff, is eminently suited to this type. The parting comes in the centre, in the picture, but could be made at either side if liked. Part the hair about one and a half inches from the forehead, divide the front and side strands from the foundation tail, and place them on waving-pins. Having waved the hair, tie the foundation securely a little above the neck, and place it on waving-pins also. French comb the front and side pieces, brush them together, and arrange them to fall softly and becomingly over the forehead and ears.

When the back hair is waved draw it through a moderate-sized pad, with an opening at the lower end. Fix the pad securely, French comb the tail, and brush it smoothly upwards, pinning it firmly over the pad and turning the ends under, using as few pins as possible. The swathe, or ordinary switch, is now fixed, being used to bind the chignon and front dressing together. It may be started at the centre of the back, being drawn firmly round and finished by having the ends crossed and pinned under. Lastly, the ribbon is arranged. Starting again from the back, the ends are brought together, tied loosely, and the ends turned under on each side. The join in the ribbon



Fig. 4. A style for a narrow, long face. The effect of fulness imparted by it gives softness to the features and adds a desirable width to the face



and swathe may be hidden by a flat shell brooch or slide, and the hair should be gently pulled out below the ribbon at the back to give softness.

*Style 2. Classical Type.* The woman with classical features is in luck in 1912, as the prevailing modes are all in her favour. Greek effects are allied to swathes, coils, and plaits; and what arrangement is more becoming than the Greek to faces that can stand it? In planning this style I have ventured to get away from the stereotyped centre parting so commonly and universally associated with Greek or classical styles. I have proved that ladies with well-proportioned features can keep to the Grecian style, and vary the parting, to great advantage, thereby gaining in smartness.

Why the centre parting is so faithfully adhered to, when anything approaching Grecian styles is used, I cannot say. The fact remains that such is the case, and, to my mind, it is a mistake. In such a style line is the most important factor; and the flat top to the head, with outstanding curls behind, can be preserved equally well with a side as with a centre parting. True Grecian lines represent the hair coming straight out below the summit of the head, and slanting rather sharply inward towards the nape of the neck. If this is remembered, the woman with classical features can make what other variations she pleases.

Part the hair low on the right side, and divide the front and side pieces, leaving only a very narrow margin, as the back dressing starts near the front of the head. Wave the front and side pieces, French comb them, and arrange them prettily, draping the larger portion across the forehead and breaking the line in soft waves. Tie the foundation tail on the crown of the head, and draw it through a small circular pad with a central opening. The strand of hair on the top of the head, immediately behind the ribbon or chiffon band, is part of the front and side pieces,

utilised in a novel manner. When the front is fixed, the remainder of the strand on the left is French combed and drawn over the head towards the right side, instead of being taken to the left, as is usual. The effect is novel and charming, and avoids the plain expanse of head that is the ugliest feature of Greek styles.

The foundation tail must be waved *en papillote*, to acquire the "ringlet" effect essential in classical styles. Each strand is then French combed, and arranged gracefully and lightly over the pad. The comb seen in Fig. 2 is a desirable addition, as it breaks the line between the front and back dressing, but it may be omitted if preferred. The ribbon band may also be dispensed with, though personally I consider some sort of band indispensable to this style. Old-time Greeks bound their heads, and since this is no longer the fashion the modern ribbon substitute seems just as good, especially when finished with a dainty ornament.

*Style 3. The "Sir Joshua Reynolds" Type.* (See frontispiece.) This is how I should describe the type which possesses broad cheek bones, a rather sharply pointed chin, and usually a demure expression. Such a type is generally rather a "country" girl in appearance, healthy, and full of high spirits. She needs a coiffure that is wide, in order to counterbalance the width of her cheek-bones, and by building it up rather high on her head the sharpness of her chin becomes less noticeable. I consider

that an adaptation of a Pompadour dressing is by far the most becoming style for this type of face. A plain, stiff Pompadour roll is too hard and ball-like to combine satisfactorily with broad cheek-bones; so a skilfully "broken" Pompadour seems to meet the case.

Divide and wave the front hair, French comb it firmly, and arrange it in an ordinary Pompadour, leaving it as soft as possible, and avoiding anything excessively wide, or too "skimpy" in appear-



Fig. 5. The "dumpy" effect of a short neck is obviated by dressing the hair high and drawing it outwards instead of downwards



ance. Then insert the fingers of both hands in the roll, boldly, and break it up. To do this, pull the hair firmly downwards with one hand, at the same time lifting it upwards with the other. This treatment soon transforms a plain Pompadour into the becoming style shown in the Frontispiece. Next fix the swathe, binding the Pompadour closely to the head at the required depth, and leaving the ends of the front and side pieces to mix with the foundation tail in forming a loose chignon at the back. Brush all the remaining hair together, and, having French combed it, arrange it lightly to fill in the circular ring left by the swathe. When tying the foundation be careful that enough hair is left to pull out below the swathe for softness at the back.

*Style 4. A Narrow, Long Face.* A face of this kind needs the fulness gained by the hair being pulled forward as near the face as possible, both to give it softness and add width. I have chosen a very soft Pompadour dressing for this type, as it is most easily pulled into a light, soft "frame," covering the forehead—and thus shortening the expanse of skin—and also dropping over the ears in a pretty manner.

Once divided and waved the Pompadour roll is made in the usual way, and can then be arranged to fall as loosely as possible round the face. The foundation tail must be tied well below the summit of the head, for, of course, any suggestion of a "high" back dressing must be avoided.

Divide the foundation tail into four strands, wave them, and draw them through a pad. Then make four large, light puffs, arranging one across the centre and the others round it. To break the long line from the forehead to the back puffs a torrade coil, made from any ordinary switch, may be added. This consists of two strands twisted closely, and lies flat on the head.

*Style 5. For a Short Neck.* The hair should be dressed high, and drawn outwards instead of downwards. Curls are to be avoided—bold, swathed effects are best.

The style shown in Fig. 5 has a centre parting, which helps the flat effect in front, and, if liked, one of the new V-shaped fringes—quite tiny—can be added. Carry the parting right back to the summit of the head, showing at least three and a half inches, as this all gives length. The hair should be waved, and the front dressed in the usual way, and fixed with small side combs. The back dressing illustrated shows a revival of the old Casque dressing. Without making a foundation, gather all the back hair in the left hand, and brush it upwards and sideways, French combing it afterwards, if necessary. Then take it, at the ends, in both hands and roll it firmly, following the downward line of the head. When it is sufficiently rolled, withdraw one hand and pin it securely, keeping the base of the roll above the neck.

*Style 6. For a Long Neck.* The Catagon knot is the most suitable method of dressing the hair in this case. It is desirable to bring the back dressing as low on the neck as possible, and four or five curls might be substituted for the knot.

A side parting on the left, as seen in Fig. 6, fits this style admirably. Carry the parting back to the crown of the head, wave the hair,

and arrange it carefully, aiming at long lines. Tie the foundation tail low in the neck, and divide it into three strands. The largest should be French combed, twisted, and tied in a knot—as for a figure 8—without the end being drawn through. This forms a double loop of hair. The lower part of the knot falls lowest on the neck, and when the Catagon knot is secured the other strands are twisted round to form coils above it, being brought out to the full width of the head at the back.



Fig. 6. For a long-necked woman a low dressing on the nape of the neck, and flat on the top of the head, will be most becoming



# BEAUTIFUL WOMEN IN HISTORY

AGNES SOREL

By PEARL ADAM

CHARLES VII. sat listlessly on the throne of France, and watched the struggles of his country with an indifferent eye. He had roused himself once, beneath the conjurations of Joan of Arc, but that was for a brief period only, and his desertion of her had blackened his fame. Work worried him, other people's troubles bored him (perhaps because in 1425 so many people were in trouble), and he cared neither for the dying state of religion, nor the rotten condition of the army, nor the starvation of the peasants.

One day he was told that Isabeau of Lorraine begged an audience. He knew what she had come about, and frowned. Her husband, René of Anjou, had been imprisoned in the course of his wars, and, of course, the wife was come to plead for help from Charles. She had her children with her, and her ladies, and was evidently going to bother Charles dreadfully. But suddenly he remembered what he had heard of her, how lovely she was, how charming, how witty, how cultivated, and he decided that after all he would see her. So he languidly prepared to give audience.

Isabeau came in, with a small child in either hand. One of the children was Margaret, afterwards our heroic Margaret of Anjou, who took refuge in the robber's cave after Tewkesbury. Isabeau looked very nice, but she was crying. Both the children were crying, having been carefully instructed to do so. Most of the attendant ladies were crying. Charles's own queen began to cry. With tears and sobs the excellent but most mistaken Isabeau made her plea for help. Now, one woman in tears is usually more than a man can stand. A whole roomful of them would have ousted a braver man than Charles. He said "No!" and turned to fly, his gentlemen in equal haste behind him.

A lady stepped out from behind the now more than ever weeping Isabeau. She was calm, and her lovely and serene face was undisfigured by tears. Her beautiful nose was not lumpy and red, her eyelids were not swollen, and she did not sniff. Charles stopped in his flight; and all his gentlemen stopped, too. The lady began to speak. She began quite quietly, setting the matter before the King; but as she continued she became animated with a noble fire. The King's lassitude filled her with scorn, and so much could be read behind her spoken words. In ten minutes Charles heard himself promising to have René out of prison, to lift France from the mire, to reform the Church, and a few other things. The ladies left off crying, and began staring (especially the Queen), the gentlemen exchanged glances of stupefaction, the lady blushed, and the

King retired in a state of great bewilderment as to how much he had promised, and why he had done it.

He made immediate inquiries as to the lady who had worked this wonder; and the Court was buzzing with her name before the shadows fell that day. The next morning all Paris was saying: "Agnes Sorel! Have you heard about Agnes Sorel?"

Her past history was eagerly learned. There was not much of it, for she was now only seventeen. She was the daughter of a noble family in Touraine, and had been brought up by an aunt, the Marquise de Marquellais. This aunt had a plain daughter, who became madly jealous of her cousin's beauty. So, when an opportunity offered of joining the Court of Isabeau, Agnes took it, and speedily became a great favourite. Women and men all loved her. She had the gayest and most pointed wit, never cruel, always amusing and sound; her judgment was good, her feelings were deep, and all her qualities were brilliant. Besides all this, she was very beautiful. Her sparkling blue eyes could be very soft, and were shaded by long lashes; her forehead was high and white, her nose was perfect, her shoulders and neck were white and smooth and of beautiful form; she had splendid teeth, a queenly carriage, and all this beauty was made lovelier by the kindness of her nature and the sweetness of her temper.

The King fell violently in love with her; and one of her biographers, at least, shows that she was the King's good angel, and that their friendship was platonic. The Queen, who devotedly loved her husband, begged Agnes to use her influence with the King for his good; and this she certainly did. When he sank into his indifferent moods, it was Agnes who drew him out of them. Once she went to him and said that it had been prophesied to her that she would be a friend of a great and noble king, far-famed for his energy in the cause of good. At first, she said, she had thought that Charles must be that king, but now she saw how contented he was to see France suffer, she knew that her destiny would lead her to the Court of another monarch. The King became ashamed of himself, and afraid of losing her. He gave up his dalliance in the gardens, his hunting in the forest, his masquerades and balls at Court, and set about driving the English out of France, reforming the army, restoring the Church, improving the condition of the people, and generally using his talents and living up to his responsibilities. This he did to such purpose that, but for his treatment of Joan of Arc, he would shine out as a model among the Kings of France. He became popular with his subjects, and the Court roused itself in



imitation of the King, and lost much of its unenviable reputation for loose morals and idle behaviour.

The King loaded her with honour and riches. He gave her the domain of Penthiere, in Brittany, several seigneuries, and the Chateau de Beauté, whence she gets her name of "The Lady of Beauty." He also built the wonderful castle at Loches, which remains to this day, and there she retired when the fickle and ungrateful Court turned against her.

All this was spread over many years, and there was room in her life for other interests than those of her country. The King's treasurer, Etienne Chevalier, was one of the many who fell hopelessly in love with her. He wrote a thousand sonnets, all acrostics, praising Agnes, and especially her chastity. He was set apart by the King to accompany her in her sojourns at Loches and Beauté, and he fell completely under the sway of her gentle and gracious nature and her generous spirit. Many loved her, but Chevalier was the only one of her suitors to whom she listened, and it is probable that she was secretly married to him. This is another point in the defence of her character, for Chevalier was the King's confidant, and knew more than any one else about their friendship.

In 1450, after the capture of Rouen and Harfleur, she made a journey to warn the King against a plot made by the Dauphin which had for its object his father's life. The journey was long and tiresome, and fatiguing, and Agnes travelled with a long retinue. She was now forty-two, and as beautiful a woman as she had been a lovely girl. She was in the prime of life and health, and filled, as ever, with noble thoughts and desires for the welfare of her country. Yet she had many enemies. And the chief of these was the Dauphin; doubtless he knew what brought her from her castle of Loches, and was on guard to see that she did not reach his father.

At last the retinue reached a château at some distance from Jumièges, where the King was, and there Agnes fell ill and died of a sudden and a dreadful illness—mysterious, too. Perhaps the doctors knew more than

they said; certainly they knew less than did that courtier who had visited the château with a message from the Dauphin.

Agnes herself knew that her hour had come. She prepared for death by confessing all her sins, taking the sacraments, and praying to God and the Virgin for help and consolation. Then she turned her mind again to worldly things, and gave directions, which she saw were taken down in writing, as to the disposition of her goods. Every servant was provided for, and all her outstanding household debts were thought of. The remainder of her wealth she divided into parts for certain charities, and appointed executors to see that these things were carried out. Having thus arranged her affairs, and given many thoughts to France and the King, she bade farewell in her heart to Etienne Chevalier, and, commending her soul to God, turned her face to the wall and died.

The King was inconsolable with grief. Her beautiful body was embalmed, and her heart was enshrined in the Abbey of Jumièges as a holy relic. Her body was carried back to Loches, in a magnificent tomb prepared by order of the King. At Rouen, not long ago, her epitaph was found, graved on a stone from the ruins of the Abbey:

"Here lies the noble lady, Agnes Sorel, in her lifetime Lady of Roquefure, d'Issoudon, and of Vernon-sur-Seine, pious above all people, who gave largely of her goods to the Church and the poor,

who died 9th Feb., 1449. Pray God for her soul. Amen."

Her tomb in Loches is of black marble, and shows her with two lambs at her feet. In the time of Louis XI., the canons of Loches proposed to take it down. "Certainly," said Louis, "but first give up what your Church received from her." The tomb remained.

And amidst all the splendid obsequies, poor Etienne Chevalier was carving a rebus over a little door which led into his Paris garden: "Rien sur L n'a regard," surrounded with golden leaves. She was certainly one of the best-loved beauties of history, and one of those who used her beauty to the best purposes.



Agnes Sorel, the beautiful and accomplished "Lady of Beauty" of the Court of Charles VII. of France. Her influence over the King was supreme and was always exerted for good  
*From a picture by Mme. Colin*





This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with have been :

*Embroidery*  
*Embroidered Collars and*  
*Blouses*  
*Lace Work*  
*Drawn Thread Work*  
*Tatting*  
*Netting*

*Knitting*  
*Crochet*  
*Braiding*  
*Art Patchwork*  
*Plain Needlework*  
*Presents*  
*Sewing Machines*

*Darning with a Sewing*  
*Machine*  
*What can be done with*  
*Ribbon*  
*German Appliqué Work*  
*Monogram Designs,*  
*etc., etc.*

## ART NEEDLEWORK OF IRISH PEASANTRY

By the COUNTESS OF BESSBOROUGH

How a Good Work Began—The Story of the Garryhill Cottage Industry—A Spirit of Refinement—The Culture of the Mind—Awards and Prizes at Exhibitions

TWENTY-SEVEN years ago, when living at Garryhill, in County Carlow, I arrived at the conclusion that some efforts were necessary to help the industrious peasants in that country. With this object in view, I collected three or four girls who were working in the fields, and by daily lessons in my house taught them to execute the higher artistic work for which they are now famous.

This operation was infectious, and during the last eight or nine years between forty and fifty girls have been employed in their own homes converting raw material, which I supply, into useful and ornamental articles, such as "sprigged" or "veined" handkerchiefs, quilts, tablecloths, collars, etc., and anything in which embroidery can be introduced. Each week the work is collected, sent for inspection, and paid for by me according to merit. Samples of the best work, and all work unsold by me privately, form part of the stock for exhibition and disposal at the sales organised by the Royal Irish Industries Association.

It has been a continual source of interest to me to watch the result of refining influence upon these interesting people. They come straight to me from the roughest field-work, with their hands coarse and dirty, and their minds in a measure blank from lack of intellectual training. Their homes, too, suffered from the neglect that is bound to exist among people so poor that they must give their every energy to the outdoor hard work that earned them less than a living wage.

The sight of these women living so pitiful, so ugly, so pathetic a life first aroused my interest, and then my keenest sympathy. Surely, it seemed to me, life held for them happier possibilities than just this mere scramble for existence, and so gradually the idea of what is now called the Garryhill Cottage Industry formulated itself in my mind.

The Irish such are a quick-witted, intelligent race, and so responsive to instruction, that it is a great pleasure to help them. They seize an idea almost before they are told, and have an inborn talent for artistic embroidery. It is undoubtedly an opportunity to express that "fine" feeling that runs in Irish blood, and that is a sign of the true artistic temperament. Even among the untutored and the uneducated, given the chance, the spirit of refinement reveals itself.

I have also found much gratitude and affection amongst girls I have taught, which amply repays one for any little labour and exertion. Many of the original workers are now settled in homes of their own, probably owing in some measure to the fact that habits of industry and cleanliness have been gradually acquired through the knowledge that they are essential to the production of the best work, and also, perhaps, to the more material advantage—namely, the "nice little fortunes" which the girls save out of their earnings. These workers still keep in touch with the industry, and are as eager as ever for work.



It was not advisable, of course, to suggest that the needlework should entirely take the place of the original wage-earning labour; and it is all the more remarkable to realise that such fine and delicate embroidery as my workers accomplish is frequently done after a hard day's work. The delicately nurtured girl, sitting in her pretty drawing-room, surrounded with all the dainty refinements her status bestows, cannot produce more perfect specimens of finest and intricate stitchery than do these poor workers of mine, in whom I cannot feel other than a great pride. I think it proves the truly feminine instinct born in every woman, and rarely entirely suppressed, though in many it is never stimulated, and therefore remains latent; and in others it is so buried in the struggle for existence that its presence is never even suspected.

#### Development of Latent Powers

It has often occurred to me in other respects, apart from the question of my Cottage Industries, that many women are like that; they skim the surface of themselves, as it were, and never realise their own depths—possibilities. How many women are there that know themselves? And yet to do so is the first necessity of success in life.

Not any of these girls whom I first interested in the subject of elegant needlework ever suspected, I am sure, that they were capable of what they have since achieved, and yet I think it marvellous that they could attune their minds to the understanding of the delicacy, daintiness and cleanliness that the work demands. And does it not prove the value of the mind and its culture?

I find that many of these needle students, after training, are capable of clever and expert copying. If I see a print of anything likely to prove suitable for, say, an embroidered corner of a handkerchief or tray-cloth, I cut it out and post it away, knowing that without more ado it will be copied exactly, and with the best possible result.

Of late, coloured silk embroidery has occupied our minds, and some beautiful work from the South Kensington Royal School of Art Needlework has been copied excellently. Colour-effect I consider quite a gift, so matching and blending and contrasting of tints are only accomplished by experts.

A prominent feature of the Industry is the class held once a week at Garryhill House, where the girls begin by learning hemstitching, sprigging, etc., and under the supervision of two paid teachers make rapid progress. They are eager to join this class, and as soon as they become at all proficient they are allowed to take the work home, for which they are paid immediately it is finished. This is a great incentive, especially as payment is made according to merit.

In spite of the small dwellings, with their many inconveniences, into which this work goes, it is returned to me generally beautifully, even delicately, clean; accidents, of course, there are, and occasionally spots and stains, but this, to a certain extent, is

inevitable. A bedspread, I well remember, elaborately and faultlessly embroidered, was worked in a room so tiny that the whole dwelling was scarcely larger than the bedspread. The Irish have a prejudice against domestic service in their country, so it is everything for them to have some employment to help the earnings at home. They love sitting over their work in the winter evenings, and seeing the lovely embroideries grow under their eyes. The skilled workers, who work all the year round, and take no part in farming or even household occupations, have received many prizes and certificates for their work. At the Royal Dublin Society's Exhibition, 1907, at Ballsbridge, several of our workers were awarded first prizes for sprigging and white embroidery, and second prizes for drawn threadwork. At the Royal Dublin Society's Exhibition, 1908 and 1909, and indeed at several other exhibitions of note, our workers were awarded prizes, special prizes, and medals.

At Kilkenny Industrial Exhibition, in 1912, the workers were awarded two first prizes and one second prize, a creditable record.

The difficulty of fostering an Irish industry is far greater now than when I started mine in 1884; the competition has much increased, and in consequence the price of the work has greatly diminished. Much as the workers delight in their creations, they do not like to be hurried over them, and it is a difficult task to make them understand that, if orders do not come in to time, other workers will be employed instead.

#### Pride of Accomplishment

Feeling that this industry depended for its existence upon one life only—mine—and on the generosity of a few, I attempted a few years ago to put it on a strictly commercial footing. The trade, however, offered such low prices that no business could be done.

At the Home Arts and Industries Association Exhibition held at the Albert Hall, I presided over the stall showing the Garryhill Industries, and found them much appreciated by admiring purchasers. It made me wish very much that it might be better known under what circumstances the work was produced, and its effect upon the lives, the homes, and the behaviour of the women who have become engrossed in the intricacies and the beauty of skilled stitchery. The roughness of field life has yielded to a refining influence, and the minds of these poor people have gladly absorbed a sense of beauty that hitherto their lives entirely lacked. The pride of their accomplishment has been with them while they toiled on the land. Hands that have been hard and begrimed with dirt through the day have assumed, as if by magic, a delicacy and unequalled skill in manipulating needle and gossamer fabric. No woman could bring her mind to bear upon such artistic productions—I mean voluntarily, and one might almost say as a hobby—without it encouraging the finer qualities of her nature.



# TATTING

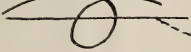
Revival of an Old-time Work—Materials Required—How the Stitches are Formed—The Picot in Tatting—Uses of Tatting

AMONG the old-time fancy-work which has lately been revived is tatting. The name recalls the heroines of early Victorian novels, crinolines, and Berlin wool-work.

## THE STITCH

### RIGHT WAY

HAND THREAD



But it is really extremely pretty work, and well done in fine cotton has a

SHUTTLE THREAD

fascinating appearance hardly to be excelled by lace.

Like crochet, as a trimming for under-clothing, it will outwear the garment it trims, and will stand even the onslaughts of the modern laundress if made with fairly coarse cotton.

Coloured cotton and purse silk can also be used, and very pretty trimmings for dresses can be made in this way.

## Materials Required

A tatting shuttle, crochet hook or pin, and crochet cotton are all the materials necessary for this work.

Shuttles are made of bone, tortoiseshell, ivory, and sometimes mother-of-pearl.

They are dainty little things, and are suggestive of the fairy-like loops and twirls that can be produced with them by skilful fingers.

The shuttle has a block in the centre, pierced with a hole, through which the cotton is passed.

To fill the shuttle, thread the end of the cotton through this hole, and tie it; then pass the cotton through the ends of the shuttle round and round the block till the cotton is level with the edge of the shuttle. Then cut off the cotton, leaving about one yard hanging loose.

The crochet needle is required when joining the loops together. Sometimes a little bone pin, with a hook at the end, is sold with the shuttles; this is used in the same way as the crochet needle, but the latter answers the purpose quite as well.

## The Stitch

In this work the chief—indeed, the only real—difficulty lies in learning the stitch. Once that is accomplished, the rest is all plain sailing.

The chief thing to remember is that the

thread over the hand is to be kept loose; the thread from the shuttle is the one to be drawn tight. It is something like the buttonhole-stitch used in making a loop for buttons.

The thread from the shuttle corresponds with the loops of the button-loop, that over the hand corresponds with the buttonhole-stitch worked upon them.

The following illustration gives the appearance of the stitch in working.

## Directions for Making the Stitch

Take the end of the thread in the left hand, between the thumb and finger, and pass it over the fingers of the left hand, and bring it back to the thumb and finger again; you have then a ring of thread round the fingers. With the shuttle in the right hand, throw the thread from the shuttle round the back of the left hand, and pass the shuttle under the thread round the fingers, and draw it back over that thread, and pull it out tight,

### WRONG WAY

HAND THREAD



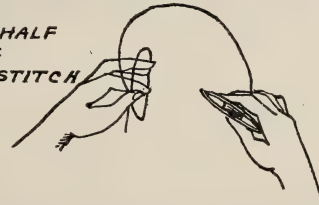
SHUTTLE THREAD

letting the loop over the fingers go slack. This forms a loop on the shuttle string (see illustration), which can now be tightened by expanding the fingers of the left hand.

## HOW TO HOLD SHUTTLE AND THREAD



1<sup>ST</sup> HALF  
of  
STITCH



2<sup>ND</sup> HALF  
of  
STITCH



Always let the loop over the fingers go slack when making the stitch. This forms the first half of the stitch. To make the second half, do not throw the shuttle-thread round the left hand as at first, but simply pass the shuttle over the loop round the fingers, and draw it back under it, just reversing the process of the first half of the stitch. The stitch is then complete, and forms what is called a double stitch, which is now used in all tatting patterns.

After every stitch, see if the shuttle-thread will draw; if not, a mistake has been made, and the stitch should be unpicked with a pin, and made again.

When twelve of these stitches have been made, draw up the shuttle-thread till the stitches make a ring, the first and last stitch meeting. Then commence another twelve stitches, leaving



about a quarter of an inch of thread between the rings.

### The Picot

These rings are joined together by the picot-stitch, which is made by leaving a tiny length of cotton between the stitches, which, when the ring is joined up, will form a little loop. These loops are the principal means of ornamentation, and the only means by which the rings can be joined, except where sewn together by needle and cotton, which is sometimes done in a large piece of work.

Commence by making four double stitches, then in making the next stitch leave a little space of cotton between it and the last stitch, enough to form a little loop. Some practice is necessary to allow the right length, if the loops are to be all the same size.

Then work 4 stitches and another picot, then 4 more, and 1 picot, finishing with 4 stitches, and then draw up into a ring. You have now a ring with 3 picots or loops, and the following ring must be joined to the right-hand picot.

Commence the next ring in the same way, and when the 4 stitches are made, take the crochet needle, and insert it in the picot of the last ring, and draw the cotton which is round the fingers partly through the picot, pass the shuttle through this loop, and then pull the finger-thread tight; then proceed with the same number of stitches and picots as in the last ring.

These picots may be multiplied according to taste; they have a very pretty, lacy appearance, but do not look very well

after being washed, unless they are picked out carefully with a pin; if this is done, and the work carefully pressed, the tatting will look as good as new.

### Josephine Knots

This is another form of ornamentation which can be used on straight pieces, of cotton, which occur between the rings. To make these work 4 or 6 simple—i.e., first half—stitches, and draw up into a bunch.

These knots can be employed very effectively in d'oyleys and antimacassars.

### To Work with Two Threads

To vary the work a little two threads are sometimes used.

Proceed as follows:

In the usual way, work a ring of about 12 or 16 stitches.

Then turn it upside down, and take the end of a second thread from a reel or ball, and, placing the end between the thumb and finger behind the ring already made, pass it round the fingers; this is now the loop-thread on which you make 8 stitches. These are not drawn up, but form a connection between the first and second rings.

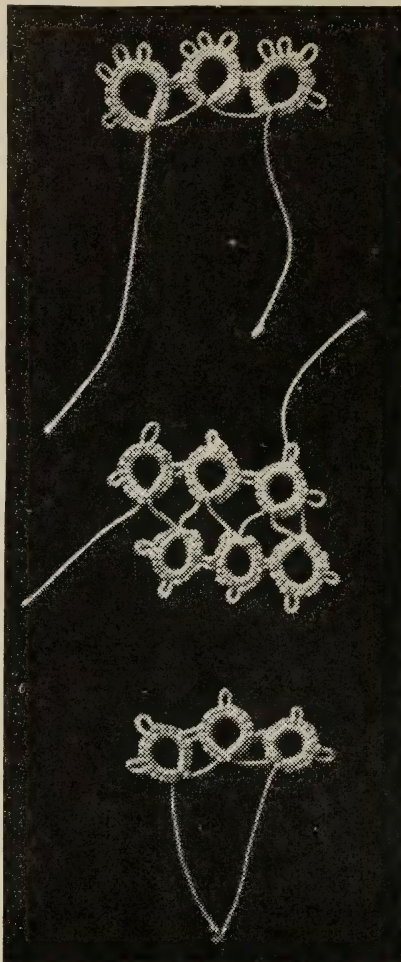
When the 8 stitches are finished, drop the second thread, and on the first one work another ring, keeping always the first thread for the rings, and the second off the reel for the connecting bars. With a picot here and there for ornament this will make a very effective edging.

Variations of these rings, picots, and knots are the basis of all tatting patterns; even the most elaborate are all composed on these three

forms, varied in a hundred different ways. Dainty collars and cuffs, trimmings for washing dresses and millinery, can be made with this work, which is showing unmistakable signs of becoming once

more the fashion.

It affords scope not only for clever workmanship, but also for ingenuity in making new patterns and designs.



Three simple edgings of rings and loops: simple edging with picoted loops; double edging; single edging



The shuttle used in tatting





Collar in tatting, showing the lacy effect obtained by the simple stitches

## A CHARMING AFTERNOON TEACLOTH

A Novel Idea—How to Make an Inexpensive Present—Materials Required, and the Prices of Same

How frequently it happens that one desires to make a small gift to a friend, and how seldom it occurs that one is able to buy an inexpensive article that will prove useful to the recipient! Thus the following description and illustration will be found welcome for one of the latest novelties in teacloths.

In the first place it is necessary to procure four cambric pocket-handkerchiefs, which can be bought as cheaply as  $1\frac{1}{4}$ d. each. In order to obtain the striped effect, handkerchiefs with borders should be selected. These can be acquired in stripes varying in colour; but, if it is desired to keep the cloth all white, hem-stitched handkerchiefs could be utilised in the same way, and would look equally pretty. The next requirement is two yards of imitation Valenciennes insertion, about an inch and a quarter wide. The price to be paid for this need only be  $1\frac{1}{4}$ d. a yard. This is used to join the four handkerchiefs together, from one side to the other, in a cross design, thus forming a square when finished.

An edging of imitation Valenciennes lace, to match the insertion, is seamed plainly round the border, with the exception of the corners, when the lace can either be gathered or pleated. Four yards will be ample, and it should be about two or two and a quarter inches wide.

When sewing on the lace, care should be taken that a sufficient quantity is allowed for adequate fulness at the corners. Should

these have the appearance of being too tight, the whole effect of the cloth will be spoiled.

A pleasing addition to such a cloth is to embroider in one corner the initial letter of the lady for whom it is intended.



A charming and inexpensive gift. An afternoon teacloth made from four dainty handkerchiefs joined with insertion and bordered with lace

Price of Materials		s.	d.
Four handkerchiefs at $1\frac{1}{4}$ d. each	..	7	
Two yards of insertion at $1\frac{1}{4}$ d. per yard	3		
Four yards of lace edging at $1\frac{1}{4}$ d. per yard	6		
One initial letter	..	1	

Total .. 1 5

I T





## WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress has been dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

### Home Dressmaking

*How to Cut Patterns*  
*Methods of Self-measurement*  
*Colour Contrasts*

### Boots and Shoes

*Choice*  
*How to Keep in Good Condition*  
*How to Soften Leather, etc.*

*Home Tailoring*  
*Representative Fashions*  
*Fancy Dress*  
*Alteration of Clothes, etc.*

### Furs

*Choice*  
*How to Preserve, etc.*  
*How to Detect Frauds*

### Millinery

*Lessons in Hat Trimming*  
*How to Make a Shape*  
*How to Curl Feathers*  
*Flowers, Hatpins, Colours, etc.*

### Gloves

*Choice*  
*Cleaning, etc.*  
**Jewellery, etc.**

## THE CHARM OF LACE

By EDITH NEPEAN

JUST as the thought of a tiger-skin flung across the white shoulders of a beautiful woman immediately creates an impression of barbaric splendour, a scarf of lace conjures up a vision of all that is artistic and refined.

There is something very alluring in the soft folds, as if a fairy spirit hides in its tracery of flowers, and causes the frail surface to take unto itself a thousand artifices.

I often wonder if we women sufficiently value the charm of lace. Most of us are fond of baubles — delicious baubles, precious stones and fine gold! But does the exquisite and beautiful fabric of lace take as

large a part in our affections as our jewellery? I think not. Yet lace is the most becoming adornment a woman can wear. The

*petite* woman, clad in a filmy gown of lace, looks deliciously piquant and attractive, whilst a statuesque woman, adorned in lace which has something of a classic nature, becomes a regal figure.

Lace adds a softness to lines which are inclined to hardness, a bewitching and elusive tenderness to pretty features, and when it veils a rounded arm seems to intensify the beauty of a woman's delicate skin. Madame la



A beautiful lace mantilla and graceful cape-like collar of chiffon appliquéd with velvet  
 Photos, Henri Manuel



Mode has turned her fickle fancy to lace. Alas! so often we do not allow our instincts to guide us as to what we shall wear, but when it is *the thing* to don this or that our infatuation for the fashionable object knows no bounds. At these times we do not stop to consider the becoming qualities of the last mode, but hasten to deck ourselves in Dame Fashion's latest creation, not always, alas! with success. It seems a pity that we are not more often true to our own individual personality; this should certainly be the pet note of every woman, if she would aim at looking her best. But when Fashion ordains that such a delicious fabric as lace is *dernier cri*, then we should make hay while the sun shines. But you may feel inclined to say, "Yes; but lace can be a dangerous fabric. Use too much, and the effect is disastrous. Just as a woman is vulgarised by the wearing of too much jewellery, too much lace may give the prettiest woman the fatal appearance of being overdressed." Your remarks are, indeed, true. Lace is an ideal fabric, but we must know when and how to wear it. There are no women in the world who realise more fully how to intensify their charms by lace than the French. It seems

kissed lips. The charm of the mantilla is a fatal one.

It accentuates the beauty of a woman's head, it adds a grace and bewitching languor to the eyes, and when these are already mystic and beautiful in themselves, their

fascination is indeed potent. The exquisite beauty of the mantilla is so clearly displayed by the first illustration. You may say, "Ah! yes, but the woman's face is an ideally beautiful one without the mantilla." I admit that this is so, but notice the softness, the alluring lines of the mantilla as it caresses the woman's softly rounded cheek. It does accentuate beauty. What other fabric in the world could display such enchanting grace? Not only does this illustration show the charm of the mantilla, but it is an example of the fascinating qualities of lace worn by a fair Parisienne. Observe the blouse of lace, the sleeves cut with extreme simplicity to show off the pattern of the fabric. As a rule, the well-dressed Parisienne aims at a striking note even when she clothes herself entirely in lace. She is fully aware that the beauty of lace can be intensified by a counter-attraction, a subtle note which relieves the eye from the delicate silken folds of



The softening effect of lace upon a black taffeta silk blouse, skirt and coat

as if they know exactly the power of this exquisite fabric when properly worn.

There is another woman who also appreciates the irresistible fascination of lace when draped around the head, and that is the dark-eyed woman from Spain, with her gleaming teeth and seductive scarlet, sun-

lace. The charming Parisienne in the illustration has selected one of the new cape-like collars for this purpose. It is made of ivory chiffon, and edged with a minute beading of gold braid. But the real counter-attraction to the lace blouse is the applied velvet design upon the chiffon collar. This is really



a charming idea for a lace blouse. The design is cut out in black or several shades of mauve velvet. The shapes must be cut out with a sharp pair of scissors. Cut out your collar in chiffon, edge it with the gold beading, and, if possible, fasten this down to a drawing-board. Your velvet shapes are now simply stuck on to the collar in the most attractive manner possible. Remove the collar carefully from the drawing-board, taking care to press any odd shapes of velvet likely to be displaced on to the chiffon again. Pin the collar up to dry, when it will be ready to adorn your lace blouses. Butterflies in soft yellows look charming applied on to chiffon in this manner.

The second illustration is a charming example of the "Magpie" mode. It is a three-piece costume, consisting of a black taffeta silk blouse, skirt, and coat. Do you not recognise the supreme art in the arrangement of these touches of lace upon this up-to-date taffeta silk creation? Taffeta silk is a trifle hard to the skin. Notice how cleverly the Parisienne *mondaine* has got over this difficulty. The blouse is cut with rather a low circular effect around the neck to betray a sweet little chemisette of the finest lace, which adds the required touch of softness to the taffeta silk beneath the throat. The *chic* collar of lace on the coat gives the smart *white* touch to the black of the taffeta silk, whilst the fine lace ruffles in the sleeves accentuate the same important point. This illustration is a perfect specimen of the modish silk tailor-made coats, with their soft touches of lace, which are now so much the vogue. The dainty "cut-away" coat is finished off with crystal buttons. We find that these silk costumes are so useful for our variable English climate that they are likely to be worn well into the late autumn. The third illustration is another demonstration of the "black and white" craze. It is an exquisite gown of white lace, worn over a skirt of black satin. It is a delightful example of the "fish-tail" skirt. White lace, when allied to satin, is truly marvellously effective. This

gown is one of the most useful models for semi-evening wear. It displays that subtle combination of art in dress, allied to the most exigent demands of Dame Fashion.

The bodice is deliciously simple, with a becoming fichu effect. The sleeves are cut with a touch of genius to show off the "soft," clinging qualities of lace and the beauty of a woman's arms, whilst the frills at her wrist accentuate the charm of her delicate hand. A couple of pink silk roses tucked into a belt of white taffeta silk produce the only vivid colour-note. The over-skirt of lace, with its graceful pannier effect, is edged with a delightful accordion-pleated frill, which falls gracefully over the black satin skirt. It is an adorable idea for us, without exaggeration, but fully displaying the charm of lace when worn by a woman.

Of the charm of lace in millinery it is not possible to speak as fully as the theme deserves in the space of this article. Indeed, it is only the feeling that the subject treated herein would be incomplete did one not allude to such an application of lace that induces its mention at all.

The woman who has any *flair* for the subtle touches which mar or make a toilette will instinctively carry out the note of lace wherever it is



An exquisite gown of white lace over a skirt of black satin, suitable for semi-evening wear

desirable, and her hat, if she deem it well, will bear its beautiful burden of fragile and cobwebby lace. We know the effect of absolute "rightness" achieved by a hat which completes a costume, as distinct from a hat which is merely worn with a costume.



# THE RENOVATION OF CLOTHES AND THE CARE OF LACE AND FURS

*Continued from page 5651, Part 47*

## The Traveller and Her Laundry—Lace and Its Treatment—How to Clean Ribbons—Furs and How to Care for Them

A SUBJECT so comprehensive as this would be incomplete without a series of useful hints concerning the cleansing of small odds and ends during times of travel.

### The Traveller

Many women are confirmed globe-trotters, and all who go about in hotels and so forth know how necessary it is to be able to wash little things like handkerchiefs, and even blouses.

A particular cotton crêpe is sold which requires no ironing, and emerges from the ordeal of the handbasin laundry requiring only to be wrung in the hands and pinned out to dry on the curtains or near the draught from the windows. But as most women provide themselves with portable irons, they do not shrink from washing blouses that require ironing.

A white silk shirt may easily be renovated if there is an iron ready at hand. It should not be put into boiling water, or the silk will turn yellow and the material will be impoverished. Dip it into a strong lather made with tepid water, and squeeze it; by no means rub it, nor soap the silk itself.

Use plenty of rinsing water so that you can guarantee that all the soap is removed from the silk, and into the last water of all put a little methylated spirit or a few drops of pale blue to whiten the fabric. Silk blouses should be ironed when they are damp, but not when they are wet.

Different methods are necessary when washing a flannel blouse is the task in hand. Use water that is neither too hot nor too cold, but of a pleasantly tepid nature, and add a little ammonia to it. All the rinsing water should be of the same temperature as the first, even to the very last basinful.

The lace blouse may be washed, and should be soaked about an hour in soapy water with a teaspoonful of borax added to it before the process is begun. Take the blouse from the basin and wash it very gently in a lather of soap and hot water, then rinse it thoroughly in clean waters. Finally dissolve a pea-sized piece of gum arabic in one pint of boiling water, and dip the blouse in it. It should be ironed with a piece of muslin between the iron and the lace, and the final process is to pull out all the points and edges of the lace so that they do not look matted.

Handkerchiefs wanted quickly may be washed in this way. They should be put to soak at night in cold water, and the first thing in the morning be washed carefully in warm water and rinsed thoroughly, and while quite wet should be spread against the window-pane to dry.

To clean chamois gloves, a good lather

should be made with soap powder or jelly and tepid water, and a teaspoonful of ammonia should be added to each quart of water.

Place the gloves in a basin, and allow them to soak in this concoction for about a quarter of an hour, then squeeze and press them with the hands, but do not on any account wring them. Add a few drops of ammonia to some fresh tepid water, rinse the gloves in it, and then press them in a clean towel and pull them into shape.

Now hang them in the open air or near an open window until they are dry, and squeeze them now and then to soften the leather. Do not by any means place them near the fire or in the hot sun to dry.

When the yoke, collar, and sleeves of a dress made of lace look dingy, calcined magnesia should be used to freshen them, always supposing that the lace is not of a valuable kind. Without taking the chemisette or sleeves out of the dress, place them in tissue paper, and cover them with a layer of the magnesia. Put more tissue paper on the top, and leave the corsage secure from dust for two or three days.

### Lace

More harm is done to good lace by unskillful cleaning processes than can be undone; yet with patience and intelligence—and both are needed in all cases concerning the processes—the task may be undertaken without fear.

But should the lace be valuable and real, and a disposition towards accuracy be undeveloped in the owner, the very best plan is to call in an expert's aid. It would be a pity to risk spoiling a piece of lace for the sake of the few shillings to be spent in securing professional treatment.

Mrs. Nevill Jackson, in her "History of Hand-made Lace," gives the following recipe for cleaning white and tinted lace.

"Place the lace to be cleaned on a smooth board covered with linen, pin it with small, fine pins on to the linen—which has previously been firmly nailed down to the board—then dab the lace with warm water be means of a sponge; the fabric must on no account be rubbed, only dabbed. Dissolve half an ounce of the best primrose soap in two pints of water, and dab the lace again with the sponge soaked in soapy water until it is perfectly clean. Rinse the soap away by dabbing with warm, clear water, and leave the lace to dry after most of the moisture has been removed by means of a dry sponge. Old laces should never be ironed or stiffened.

"If the lace is so thick that dabbing with a sponge will not remove the dirt, it may be placed in an enamelled iron



saucepan in cold water in which best primrose soap has been dissolved in the proportion of two ounces of soap to two pints of water. Bring it to boiling-point, then remove the lace, rinse it in clear water, and pin it down to a linen-covered board."

Her advice extends to black lace, which should be treated in the manner described :

"Pin the lace down upon a linen-covered board, as described for cleaning white lace, then dab it with vinegar instead of soap and water, leaving it to dry on the board. If the lace is mouldy, to which defect black lace is very subject, place it in a warm room near a fire, brush with a fine brush, and dab with spirits of wine until all sign of the mould is removed. Leave it to dry pinned on the board, and do not on any account iron or stiffen it."

#### Ribbon

Ribbon is so very modish an accessory of dress in one way or another, at all times, and is so easily spoiled and rendered useless by ill or injudicious treatment, that the trouble of learning how to clean and renovate it is well worth a little study.

If the ribbon must be washed, use alcohol and water, borax and water, or ammonia and water in the proportion of one teaspoonful of borax, ammonia, or alcohol to one pint of water.

Choose the top of a kitchen table or the marble slab of a washstand for the washing ground, and, having moistened the surface, place the ribbon upon it with soiled side uppermost and rub the cleansing water into it with a cloth, using a long, pressing motion. This will cause the ribbon to adhere to the board or marble.

Take a small nailbrush, dip it into the cleansing water, and scrub the ribbon with it, without violence but thoroughly, recollecting that satin ribbon should be rubbed on the gros grain side. Leave the ribbon where it is, stretched out on the flat surface until it is dry, then iron it, using a moderately hot iron, rather too cool than too hot. The ironing should be lightly done; heavy pressing will spoil the ribbon.

Ribbon velvet requires steaming for its renovation. Procure a moderately hot iron, and ask someone to hold it the flat side up, protecting the hand well with a towel so that the steam will not scorch it.

Dip a cloth in water, wring it out as dry as possible, and place it over the surface of the iron, then run the wrong side of the ribbon backwards and forwards on the flat, wet surface. This will remove all the wrinkles, and the velvet pile will be raised.

Ribbon that is creased should be placed face downwards upon an ironing-board, and a small piece of tissue paper, a little larger than the face of the flatiron, should be put upon the centre of the ribbon and the iron be put upon that. Take hold of each end of the ribbon with the hands, and draw it quickly backwards and forwards under the iron.

Supposing this treatment should not prove effectual, moisten the paper with water before placing the iron upon it. A quick movement should be employed, and the process should take no longer than is positively necessary, for even the slight moisture of the paper combined with the heat is apt to stiffen the ribbon.

#### Furs

Furs should be treated with scrupulous care by their owners without regard to their costliness.

Do not let your furs suffer from dust, for dust is the close ally of moths, and a moth-eaten garment is a punishment for neglect in this particular. The way to prevent an accumulation of dust is to shake the furs well each time they are taken off, and now and then to beat them on the wrong side with a light cane, a process that should take place in the open air or by an open window, after which the furs should be left to air.

As in the case of lace, valuable furs should not be cleaned at home, but should be treated by experts. On the other hand, peltry that is not valuable may be treated by the amateur.

The fur should be placed on a table and sprinkled all over with bran, which should be well rubbed into it with the hand. Shake the bran out, and rub the fur over with a clean cloth, using no violence or the fur will become matted and rubbed the wrong way. The process should be repeated a second time, bran being used that has been heated on a plate in the oven.

Yet another method with bran is to moisten the bran with warm water, rubbing the fur with it until it is dry, and then applying dry bran. Powdered magnesia should be applied afterwards to the fur, rubbed into it with the fingers, and the whole should be gently beaten as a final process to rid the fur of all powder.

The linings of fur garments such as a coat, scarf, or pelerine may be cleaned by using a sponge dipped in water and squeezed nearly dry, or by means of French chalk.

A recipe for cleaning white fox or ermine at home is to dip a perfectly clean whisk into pure alcohol and mop the fur with it until it is well soaked. After that a flouredredger should be procured with powdered starch in it, and the powder should be shaken over the fur. Gently rub the powder up and down the hairs of the pelt with the fingers, and then allow the fur to dry.

Once more repeat the powder process, and after that the fur should be shut in a box just as it is for a couple of days. Now beat the powder out of the fur with a whisk, shaking the fur well until it is completely free of any powder, a process that should be undertaken in the open air.

Dark furs with a long pelt may be freed from their matted look by means of a coarse comb, after which the usual beating at the back with a flat rattan beater will help to make the pelt look "alive."





## WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

*Practical Articles on Horticulture*

*Flower Growing for Profit*

*Violet Farms*

*French Gardens*

*The Vegetable Garden*

*Nature Gardens*

*Water Gardens*

*The Window Garden*

*Famous Gardens of England*

*Conservatories*

*Frames*

*Bell Glasses*

*Greenhouses*

*Vineries, etc., etc.*

## WATER - GARDENS

By A. C. MARSHALL, F.R.H.S.

*Author of "Vineries," "Small Holdings for Women," "The Violet Profitable," etc., etc.*

Types of Water-Gardens—Afloat and Ashore—Water Lilies, and How to Plant Them—The Importance of Drainage—Pets

WHEN writing of an average garden on *terra firma* all is plain sailing. After all, though gardens differ in soil, aspect, area, and situation, they are sufficiently alike for a writer to say "Do this," and it may be done in each one of them.

### Forming a Water-garden

With water-gardens, however, this is by no means the case. I have seldom seen two water-gardens that have been identical. Each is a law unto itself, near Nature or far removed from her, as the case may be. One may be formed over a portion of a running brook; another may occupy a natural pond; a third may be constructed artificially, with the aid of cement or clay; and a fourth may consist of a galvanised tin.

To be contrary and deal with the fourth first, a galvanised tin is by no means to be despised. I know of one garden where a rather monotonous expanse of turf is broken by four of these tins. The second tin is a trifle lower than the first, the third lower than the second, and so on. Each is connected with the other by means of a small overflow pipe, and a constant stream of running water is maintained, the waste draining into what a builder would call a "soak-away"—viz., a large excavation partly filled with brick rubbish, through which water will readily filtrate. The tins are about ten inches in depth, and accommodate water-lilies, water-hyacinths, and such plants; whilst the edges are adorned with suitable waterside subjects.

Artificial ponds are usually made by means of Portland cement. The basin is first dug out and roughly shaped off. A foundation

of broken brick rubble follows, and then the "mixture," which consists of one part fresh Portland cement to three parts of fine river sand. In any case the handling of cement is the work of a builder, who will tell by the depth and size the exact thickness and strength required.

In addition to cement, small artificial ponds may also be formed from clay. The work of shaping the basin and of "puddling" the clay is understood by almost every countryman, and for a small sum one of these men would make himself responsible for the task.

Another way of forming a water-garden is to drain partially a wet, swampy portion of the garden, forming little cascades, a chain of small pools, a serpentine stream, etc. Then, again, a ditch may—with the owner's permission—be diverted, the rain-water escape from a house may be utilised, or a waterside garden may be constructed on the bank of a brook or river, the water itself not belonging to the would-be gardener.

### At the Water's Edge

Strictly speaking, if a water-garden solely depended upon the plants growing in the water it would soon fail to be of interest. It is the pretty water-plant, primarily, of course, that captivates, but it must be in the ideal setting. The waterside plants must be chosen with a view to their own charm and brightness, and the question of reflection in the water must also be considered. Half the beauty of a willow, for example, depends upon the replica that is mirrored in the water, changing in harmony with the lights and shadows around.



Certainly at the water's edge there should be bold masses, such as those made by large trees or shrubs. In addition, there must be more striking but smaller masses, and for this reason rockwork is often built in a water-garden, since many rockery plants are completely at home in a damp situation. Irises, for example, so glorious in their colouring, are perfectly situated in the near neighbourhood of water, the lovely Japanese varieties in particular. Many of the primulas also do well, and so do the majority of spring bulbs. In more shady quarters, there are ferns of multitudinous kinds, and there are fancy reeds galore.

#### Adjuncts to Nature

Apart from rockwork as a harbour for plant life, however, stones of some sort should certainly be employed in a water-garden. There is a mystic breath of romance over stepping-stones, and, passing from the romantic to more prosaic matters, the stones will often save wet feet to the gardener herself as she attends to her plants. Of the beauties of a tiny bridge, no mention need be made here, for they are so obvious that, if at all possible, every water-gardener would assuredly have such a welcome addition made to the vista.

Other artificial aids consist of Japanese birds, herons in particular; stonework or leaden figures; Japanese stone devices; rustic seats or arches. If at all possible, the water itself should emanate from springs or from a rain-water storage. Company's water is not all that might be desired for the purpose. Running water is by far the best, but where this cannot be arranged the water supply must be changed frequently, or stagnation and its accompanying pests will surely ensue. A tinkling fountain, apart from the æsthetic aspect, aerates and freshens water by circulation, and this point should be considered.

Then there is the sun-dial, thoroughly at home in the neighbourhood of water. Pedestal and dial complete may often be bought quite cheaply at a sale at a country house, or, frequently, they may be picked up cheaper still separately.

The best setting of all is a circle of old, weathered bricks. The bricks should be

arranged loosely on the ground and should then be "grouted" in with cement and sand. Any jobbing bricklayer will do this work for quite a small sum, and a lady should get a scientific male acquaintance to set the dial correctly with a compass, according to its aspect.

The water-garden lies in a groove of its own, but in outward respects it differs in no way from an ordinary pleasure-land. There are water-weeds, water-pests, and similar obstacles—mere duplication of land gardening. There are plants that will thrive to a remarkable extent, out-crowding their less hardy neighbours; there are plants that must be tenderly nursed to keep them alive at all. Overgrown water-plants require dividing and replanting just as land-plants do.

Then there are special water-nurseries from which water-plants may be purchased, such nurseries being extensively advertised in the various gardening periodicals. To carry the simile still further, the soil in which water-plants grow becomes exhausted, and must frequently be renewed by the removal of the old soil and the provision of fresh loam.

#### Bedding in Baskets

In many cases water-plants are carefully bedded in the soil at the water's edge, and in the course of nature spread outwards over the surface of the water. Water-lilies, however, are usually planted far from the banks, and where the water is too deep for the roots to be set in the water-bed itself, deep baskets are requisitioned. The baskets are first filled with loam, and where necessary they are attached to weights to prevent them from drifting or overturning.

Another method is to plant the roots of one's lilies in a kind of receptacle composed of pieces of turf rolled round loam and tied with copper wire. In this case also a mooring weight would be required where there was fear of drifting.

No water-garden would be complete without some kind of water-pet. Goldfish come first to one's thoughts, but there are other fish that will thrive equally well, if not better. Then there are bull-frogs, and other aquatic creatures such as one would purchase at a naturalist's shop.





# ROCK-GARDENS

*Continued from page 5655, Part 47*

By HELEN COLT, F.R.H.S.

*Diploma of the Royal Botanic Society*

## A Suitable Model to Follow—A Miniature Rock-Garden—Digging and Planting—A Suitable Position Essential

THE barrow-shaped rockery—*i.e.*, a mound which has for its shape a gradual slope, covering a fairly wide base and being somewhat circular in shape—is one of the best ideas to take as a foundation. If the shape is like this in general outline, it will give good opportunity for the display of plants, and afford also an efficient drainage. In a good-sized rock-garden, the surface will be arranged in miniature hills and valleys, paths leading from one part to another, or wide, shallow steps set at easy intervals in the rock, so as to lead from one level to another, with plants growing between the crevices.

It is better to build from the outer edge towards a central peak, rather than to start from the centre and build outwards. The higher ridges will thus be seen to run down naturally from the topmost peak, in the same way as mountain ranges and water-sheds do.

Of course, such suggestions as the above refer to a fairly large garden, but owners of quite a small patch can be the possessors of a gem of a rock-garden, say, only taking up the space of twelve feet by four or five.

### The Plan

Such a little garden may even contain a tiny path down the centre formed of stepping-stones, or even a tiny stream, with two or three masses of warm brown sandstone or Kent rag; or even, better still, the beautiful blue stone of the Penrhyn quarries. An irregular outline is, of course, the first necessity, and the stones may from this be arranged in two or three bold masses, with a higher and lower level towards the back. One or two low-growing shrubs should be planted as a background.

If an entirely new rock-garden is being formed, a plan should first be made, to give the main outline and the chief features. The turf, if any, is removed, and it will then be found that the different levels can be introduced with a fair amount of ease, seeing that the soil hollowed out of the valleys can be thrown up into ridges and little hills; and in raising the ridges and highlands, and so making the corresponding dips, the variation in level given should be enough to form good slopes, which, in addition to their beauty in themselves, will give just the right accommodation for shade and sun loving subjects. The slopes or contours of the ridges should be carefully maintained by courses of retaining rocks set against them, the whole being arranged so that moisture may not run away from the surface, but be forced backwards by successive inward slopes inside the rockery.

The soil thrown back from the edge of the plot—*i.e.*, that removed from the first shallow trench dug out—is put in the centre, leaving a space in which the first row of rocks will be firmly embedded. If any of the stones are hollow underneath, great care must be taken that the spaces are thoroughly well filled with soil. It is important that the first stones should be very firmly set, in order to give adequate support, thus preventing landslips.

The soil, of course, should be filled in well around them, bringing the surface up to within two or three inches of the level which surrounds.

### Building the Rockery

Peg out the ground into rough divisions to show the high places of the rockery, leaving the low places between. Then proceed to build upwards towards the ridges, and downwards towards the low ground, using in the barrow-shaped rockery, at least, a considerable proportion of those rocks which have a broad and rather flat base, but are not too flat at the top.

If a particularly vigorous growth of ferns or mosses should be noticed in a natural rock-garden, this nearly always means that the rock formation slopes backwards; for the advantage to the slope is thus obvious, as such a condition has the advantage of giving all the sun and air, and turning inwards every trickle of moisture. The building up of a rock-garden should therefore imitate this method of Nature, for, were the rocks to overhang, neither sunshine nor moisture could penetrate, and hardly a flower would flourish. Therefore, do not set the stones in perpendicular fashion, nor in such a way that they overhang the plants.

### The Site

No mistake should be made in the site chosen, for if this is shut in and airless the plants will not thrive. If a suitable piece of ground can be utilised, much expense will be saved, in addition to the better effect produced. Above all, the dumping of a rock-garden in wholly unsuitable surroundings should be avoided. There are people who desire to have a rock-garden who will simply put one anywhere; but, in reality, the rock-garden should not be near the dwelling-house, nor near highly cultivated ground, but be approached by a grassy path, or piece of wild garden or woodland; or, in a small garden, be guarded by a little belt of good and suitable shrubs.

The alpine garden proper should be situated at the highest point available, and



rough stepping-stones may be arranged for the approach to the high places. These will in themselves become little flower-gardens, small plants being naturalised between the stones.

#### Planting

The ordinary principles of good planting elsewhere obtain, of course, in every case, but special care must be taken, in arranging rock-plants, that vigorous-growing branches are not placed near enough to delicate ones to admit of their quickly approaching and stifling them.

Part of the rock-gardener's work will also consist in a yearly thinning and rearranging of plants in the rock-garden, and—and this is a more fascinating work—in studying the likes and dislikes of the plants, so that their positions may be changed with advantage to their own growth.

Small pieces of stone should be placed round the necks of many plants in order to save them from too much moisture; and when top-dressed in autumn the smaller chippings and gravel will be forked in with the soil used, and a fresh layer put on.

Many of the rosetted-leaved alpiners require to be protected with sheets of glass in winter, so as to avoid dangers which do not threaten in Switzerland. Similarly, many alpiners require a great deal of water in the early summer months, when they ordinarily obtain it from the melting of

snow in their native home amongst the mighty Alps.

#### Plants to Grow

Experience must teach the situations and conditions of sun and shade which suit the infinite variety of subjects to which rock-gardening introduces us. But as a selection of good, hardy rock-plants, with which to make a start, the following should be mentioned: *Anemone fulgens*, *antennaria tormentosa*, *aquilegia alpina*, *arenaria balearica*, *aubretias*, *snow-in-summer*, *corydalis nobilis*, *crigeron roylei*, *geum montanum*, *sun roses*, *heuchera sanguinea*, *linums*, *lithospermum*, *alpine forget-me-nots*, *narcissus bulbodicum*, *phloxes*, *ramondia*, numerous *saxifrages* and *sedums*, *primula* in variety, and *silenes*.

Perhaps one of the greatest pleasures of a rock-garden, to the absolute amateur at least, is that it need occupy a very limited space, yet can be complete in its own way. The materials of its construction, too, are inexpensive and to be had in every town, another important consideration.

And, to those who have but scant leisure, there is an attraction in a garden which does not make too severe demands upon that leisure. And, whatever points the ordinary flower-garden may possess, the rock-garden has this of its own—that it is uncommon, and, in an age desirous of individuality, this is much.

## A BEAUTIFUL DUTCH GARDEN



Photo,

Clandon Park. The Dutch Garden

H. N. King





## WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

### The House

*Choosing a House*  
*Building a House*  
*Improving a House*  
*Wallpapers*  
*Lighting*

*Heating, Plumbing, etc.*  
*The Rent-purchase System*  
*How to Plan a House*  
*Tests for Dampness*  
*Tests for Sanitation, etc.*

### Furniture

*Glass*  
*China*  
*Silver*  
*Home-made Furniture*  
*Drawing-room*

*Dining-room*  
*Hall*  
*Kitchen*  
*Bed-room*  
*Nursery, etc.*

### Housekeeping

*Cleaning*  
*Household Recipes*  
*How to Clean Silver*  
*How to Clean Marble*  
*Labour-saving Suggestions, etc.*

### Servants

*Wages*  
*Registry Offices*  
*Giving Characters*  
*Lady Helps*  
*Servants' Duties, etc.*

### Laundry

*Plain Laundrywork*  
*Fine Laundrywork*  
*Flannels*  
*Laces*  
*Ironing, etc.*

## HOW OLD HOUSES ARE BUILT TO-DAY

THOSE who love to see evidence of age mellowing the face and softening the angles of old buildings are numbered by thousands.

They increase with every generation. They come from America by the shipload, wander through cities whose growth covers

a thousand years, and reverently regard the relics of ages which knew not the skyscraper and were never disturbed by the rattle of the New York Elevated. The demand for old things increases by leaps and bounds. Even though the number of people who want to live in houses with



A new house at Wilmslow, Cheshire, built of old red bricks and roofed with old stone flags, finished with ridges and hips, thus producing the beautiful mellow effect of time by the use of old materials

Photos, J. P. Steele, Rye

Architect, C. Gustave Agate



histories became no greater in proportion to the rest of the population than it has been for a century, there would still be this fact to face. There would not be enough old houses to go round. Some of us perforce must live in flagrantly new dwellings, in painfully perky suburban roads, in "desirable villa residences" which have not even the original good looks which might allow them in time gracefully to grow old.

#### Alternatives to Red Brick and Blue Slate

To those, however, who have the money to spend, a way is open to enjoy in their new houses some of the sensations, artistic and historical, which come naturally enough from association with genuine old buildings. We will suppose you to have found a plot of land to your liking. Perhaps the view attracts you, or the opportunities for social intercourse in the district are irresistible. At any rate, you decide you may

go farther and fare worse. But you will have none of those hot red-brick walls and cold blue-slate roofs you observed coming along the road. You want an old weather-worn structure which shall cause your friends to exclaim, "What a lovely old place!" or, according to your expenditure, "What a delightful little cottage!" And the big elm-trees and broad fields which make the background shall look as though they were no older than your house. Yet you cannot have an old building, and to put up a gimcrack erection on the principles of stage architecture or exhibition fustian is more than your soul can tolerate. You are determined to have a new house, a good weather-proof house, with all "modern conveniences"—delightfully comprehensive term—yet with the comfortable modesty of appearance of some seventeenth century homestead you have admired in the neighbourhood.

"There is only one thing for it," decides your architect. "You must build your house of old, weather-beaten materials."

"And where on earth am I to obtain them?"

"You must leave that to me."

I will search far and wide. I know agents always on the look-out for these things, men who keep a wary eye on tumble-down barns, on churches requiring new seating accommodation, on land and estate stewards who are for ever engaged in keeping the property under their charge up to modern standards. I can find farmers who are tired of little fields and who do not know what to do with the old stone walls when they pull them down to throw four pastures into one. Have you never heard of such people as house-breakers? They are constantly quarrying in the cities, carting away foundations and floors, pulling out chimney-pieces and doors, storing up bricks and tiles



Terrace paths made of old bricks, flags, and cobble-stones; such a treatment makes a charming natural setting for a house  
Architect, C. Gustave Agate



hundreds of years old. It will cost you a little more than if you dug your stone out of the site or mixed your concrete for casting in mechanically shaped blocks on the spot, but your house will certainly look old, and, so far as most of the material goes, will actually be old."

#### A Paradox

So that is the plan decided upon, and your country house arises with moss already clinging to the walls, and with the roof showing evidence of exposure to the varied weather of the seasons. And it is for you and your architect to justify yourselves as to whether you have kept within the bounds of reasonable use of good, sound materials going a-begging, or whether you have not stimulated a trade whose operations may extend to the unscrupulous destruction of old things for the benefit of those who love old things, a very devil of a paradox.

For to-day here and there are men who will offer to remove the fine old roofs of humble cottages, replace them by modern slates, and pay a trifle for permission to do the deed, all so that some artistic soul may enjoy the sensation of having achieved in his house an honourable age without the preliminary irritation of bearing with the rawness of youth. But, after all, this is an excusable ambition, for houses live longer than ourselves, and it is a rare altruism which consents slowly to ripen a building merely for the benefit of posterity.

In the picturesque new house at Wilmslow, Cheshire, of which photographs are shown,

the wide-spreading roof has been covered with old stone flags finished with old ridges and hips. The architect, Mr. C. Gustave Agate, of Manchester, also used old cherry red bricks set in wide cement joints for the walling. A walk round the garden reveals here and there in the paths old bricks, flags, and cobble-stones. So the building sets well and comfortably into its surroundings, and as the garden was planned with the house there is a natural, gradual transition from one to the other, without that incongruous effect so often seen of an architect's work ending at the walls and a sudden jump being made into a maze of indiscriminate shrubbery and floriculture.

#### Sources of Supply

Old flagstones are frequently obtainable from all sorts of sources without the demolition of interesting properties. A town corporation may decide upon street renovations or the inauguration of some public work or other. Flags which have done duty on the pavements for fifty or sixty years may be taken up and disposed of. If they are cracked and broken they are not so much the worse for garden paths, and they have undoubtedly that inequality of surface and unevenness of level which softens what would otherwise be a rather mechanical treatment. Railway companies occasionally have old flags to dispose of. Useless for the utilitarian purposes of platforms and yards, they yet make excellent garden paths and terraces.

It is not only in respect of external work



The hall of a house at Chinley, Derbyshire, the roof beams of which are made of the old oak from a neighbouring church  
*Architect, C. Gustave Agate*



that the desire to use old materials is on the increase. What if a house in Tudor or Jacobean style is decided upon? Where is the woodwork coming from? True, it can be obtained easily from the timber merchant, and in any quantity, but it will never look like old seasoned timber. It will not have the colour and tone.

#### Treasure Trove

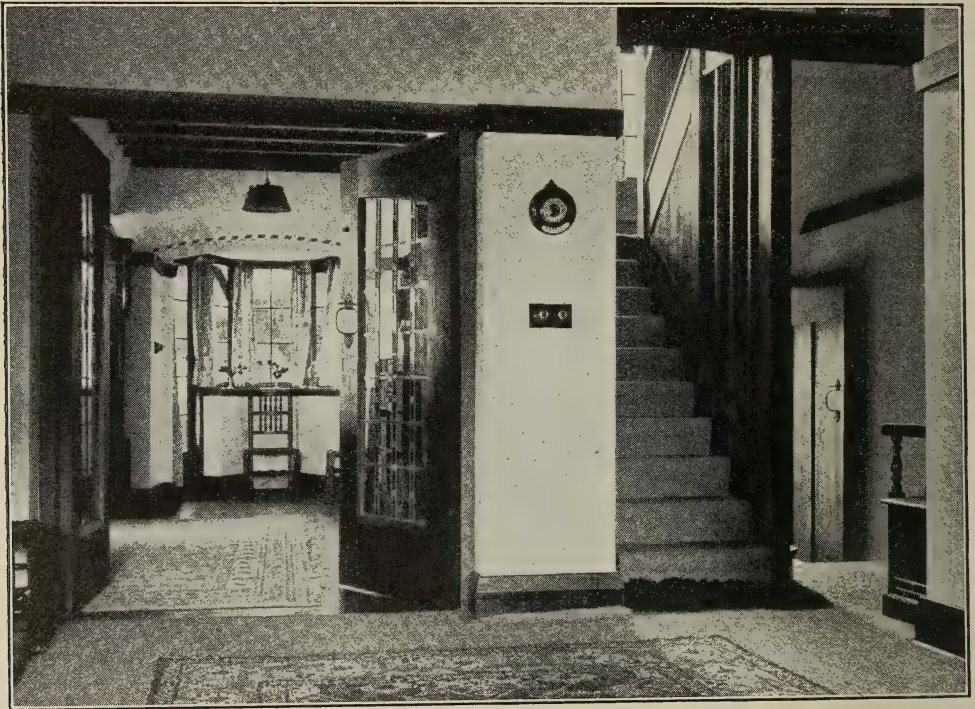
There were enormous beams in old Tudor manor-houses, beams which are represented often enough to-day in similar positions in new buildings by the powerful and convenient iron girder, easily encased in oak, but a wretched fraud to anyone who desires to reproduce as nearly as may be the sturdy methods of old wood construction.

were made of material from the same source.

In many towns in England which are not of purely modern creation, houses of the sixteenth, seventeenth, and eighteenth centuries are from time to time pulled down and their materials carefully preserved for use in new houses. In London, particularly in those districts built during the reigns of the Georges, an enormous amount of old pine and oak panelling has been taken away from its original position and re-erected elsewhere. Marble and wooden mantelpieces are also constantly being used in this way.

#### Collecting Old Cottage Furniture

It is certainly a fact—some people think a lamentable one—that the interiors of hundreds of cottages and small farmhouses



The house at Wilmslow which has glazed folding doors to separate the hall from the drawing-room, a feature which lends distinction to the ground floor design  
Architect, C. Gustave Agate

So recourse is had to the ship-breaker, who finds in the old vessels he dismembers many stout old timbers long enough and thick enough to support the most extensive floors required in the house. Or a tumble-down barn may sometimes yield finds in the shape of posts and beams, twisted and bent perhaps, but sound at heart, and having all the qualities of strength and durability we have come to associate traditionally with English oak. In a house at Chinley, Derbyshire, the living-room of which is shown on page 5765, the architect, Mr. Agate, was fortunate enough to be able to use old oak beams obtained from the church of Chapel-en-le-Frith, and various panelings, fittings, and wooden door-latches

have been robbed of all character inside by the extraction of old pieces of furniture by dealers, who bring their finds into the big cities to sell. This is, of course, a further exemplification of the desire to have old-looking houses.

It is evident that, quite apart from appearance, there is something appealing to sentiment in living with inanimate objects which suggest age—which are in themselves old. But it is quite open to argument whether it is not at bottom a more inartistic, a more Philistine thing, to lift a spinning-wheel from a cottage living-room, where at one time it was actually used for its legitimate purpose, and transfer it to the hall of a big house for ornament, than to leave it alone



and buy for the larger environment new furniture of definite function.

There is no more pitiable sight in the countryside than an old cottage furnished with gimcrack flashy-looking oddments in place of the sturdy pieces of oak and mahogany which have been exchanged in ignorance for the new possessions. Yet, curiously enough, this has been done scores of times to satisfy the desires of artistic people!

Theoretically, in new houses of modern design—not those which attempt a reproduction of historic style—it is in better taste to have modern furniture. But for the most part nowadays modern furniture itself is a copy or an adaptation of what has been made before.

#### Artistic Furniture

It is difficult to find tables and chairs, cabinets and bookcases, of really original design. A few artists make them, and they receive a very restricted appreciation from the public. But even they are extremely keen to secure old wood to make into new furniture. They are willing to risk the possibility of hidden nails in a fine piece of timber which has for centuries been part of a ship's fitment in order to obtain that rich, varied colour on the top of a table or the front of a wardrobe which can never otherwise be secured.

In all departments of household equipment the same desire to link ourselves up in some concrete way with the past is exemplified in more or less definite ways. There is the present rage for old chintz. Not only have manufacturers searched for and copied old designs, but the actual old blocks which did duty sixty or seventy years ago in the calico-printing works of the day have been unearthed and used for a similar purpose in our own time.

#### The Past Revived

Jacobean needlework is being copied

extensively, and old moulds which were used for the manufacture of pottery many generations ago have been found and put under contribution in order that the taste for living surrounded by the work of bygone times may be satisfied. Tapestry is a particularly interesting example. Old arras takes to itself a kind of bloom, very soft, and reposeful. It is faded, of course. Now, tapestry is expensive and there is not much of it. At one time, soon after the introduction of power looms, it was thought very little of, and people who had it frequently cut it up and covered chairs and settees with it. Articles of furniture so treated look extremely interesting to-day, and it means an added value to any chair to be described in a sale catalogue as having a covering of old tapestry.

But there are also many people who have no old tapestry yet want it badly. So cunning craftsmen and craftswomen weave on looms exactly as did the old workers, but they work with artificially faded wools and silks so as to obtain the appearance of age in the new material, a proceeding on all fours with the methods of builders of houses already described. That faded, bluey-green effect you see on old tapestry is entirely the result of the light and air of centuries.

#### How to Know Old Tapestry

This is easily demonstrated by examining the backs of such tapestries, and particularly the edges where the material has been turned over. In any place which has been hidden from the light the colours stand out bright and strong—sometimes positively crude—convincingly telling the tale of how Time has treated the work of the artist.

How far the exact imitation of old work is legitimate is, at times, a delicate question, turning on the point whether deception is intended or merely a desire for the beautiful is gratified.



A picturesque interior at a Wilmslow house, showing a drawing-room and hall sitting-room, a novel and most convenient arrangement  
*Architect, C. Gustave Agate*



# THE ROMANCE OF OLD CHINA

## LUSTRE WARE

By MRS. WILLOUGHBY HODGSON

Early Italian Potters—Colours Used—Old English Lustre—Silver Lustre

Few latter-day collectors of "old English lustre" seem to be aware of the very ancient and interesting origin of this style of decoration.

Far away in the days preceding the Crusades, the warlike Saracens loved to ornament their pottery with designs beautiful in colour, and bold and free in execution, in which lustres were largely used. It was to these early Eastern artists that the Italians of the Middle Ages were indebted for the designs which they applied so successfully to their faience and for the beauty and luxury of its colouring.

The most famous Italian lustres were made in the city of Gubbio, by the great master potter Georgio Andreoli. Unlike the potter of later times in our own country, this artist employed lustres of many colours, and it is upon these that his fame rests. My readers should make a point of seeing the collection of the lusted Italian majolica in the South Kensington Museum, for it is not possible to convey in writing the rare beauty of Georgio Andreoli's ruby lustre, shading from rose to claret, the green scintillating with yellow,

gold shading to copper, or the silver which might be compared to moonlight on the waters. Andreoli signed his wares, and the earliest known piece is dated 1519, and the latest 1540. Some of his designs are wonderfully beautiful, and include figure subjects, generally of mythological origin, horses, dogs, castles, and conventional designs. About 1570 the art of printing in lustres declined and finally in Italy was lost.

There is little doubt that the potters of Spain were also indebted to the Saracens for the art which made their Hispano-Moresque ware famous. It would seem that in Spain lustre was used as decoration

in the fourteenth century as early as 1320. Gold, copper, and a pale yellow were the earliest colours, a deep shade of copper being used from the end of the fourteenth till the beginning of the seventeenth century. These golds and coppers were employed as ornamentation upon a cream background. Later on the lustre was used to overlay the Hispano-Moresque ware, the forms of which were famous for their beauty. In 1546 we find, at Barcelona and Valencia, serious rivals to the earlier pottery, and the ruby lustre manufactured at these places gained world-wide fame.

Lord Macaulay, in his "History of

England," mentions a dish of old Spanish ruby lustre belonging to the family of Bridges, of Weston Zogland, Bridgewater, which was used at the dinner given to Lord Faversham previous to the defeat of Monmouth. This dish was sold in London in June, 1902, for seventy-nine pounds sixteen shillings.

As in Italy so in Spain, the art of coloured lustres as applied to pottery declined and was lost, but in late years it has been revived in Barcelona,

where a beautiful ruby tint is used, and in our own country a successful exponent of the art has been found in Mr. William de Morgan, of Chelsea, who has in late years introduced many delightful colours and combinations of colours to an appreciative public.

"Old English" lustre, whilst it cannot be compared with its forerunners of Spain and Italy, either as regards age or artistic qualities, has nevertheless many admirers and distinct fascinations of its own. Gold, copper, silver, and pink were the colours used, the two first generally applied as a covering to a brown body, silver either used



A beautiful copper lustre coffee-pot of Staffordshire manufacture. The shape of this piece is most distinctive and artistic. Such lustres owe their metallic appearance to gold and platinum





A fine cream ware jug, decorated with a landscape scene in colours and with bands of silver lustre, of late 18th or early 19th century date

to cover entirely the body or as an ornamentation to a pure white body, and pink, which may be found as a mottling, in spots, or as bands in a scheme of decoration.

During the latter part of the eighteenth and the commencement of the nineteenth century this kind of decoration became popular in England. Simeon Shaw, in his "History of the Staffordshire Potteries," attributes its introduction to John Hancock, who was employed at Hanley, and he states that this man sold his recipe to many different firms. Shaw also states that John Gardner (who as late as 1829 was working for the third Josiah Spode) introduced "silver" lustre as decoration when he was in the employment of Thomas Woolfe, of Stoke. Marked examples of silver lustres still in existence have helped the student to allocate other specimens, and from these we gather that from about the year 1790 Robert Wilson, of Hanley, was employed in making this ware. Nine years later his brother David was producing coffee-pots, goblets, and two-handled cups, statuettes, and animals in silver ware. These brothers used bronze or copper lustre, which was also manufactured by Wood and Caldwell, Spode, Lakin and Poole, and Davenport of

Longport, who marked his wares with an anchor, the letter D, and a sceptre impressed.

Silver lustre was frankly admitted by the potters of the day to be an imitation of silver and plated goods, and it is said that some of the earlier specimens were silvered both inside and out to aid the deception.

Other forms of ornamentation consisted of bands of a deep buff yellow on which are floral and other designs in gold on copper lustre, or bands of blue which might be described as Wedgwood blue, on which appear raised classical scenes in white in Wedgwood style, as seen in one of the illustrations. Raised sprigs and flowers, painted in colours, may be found upon a copper lustre background or upon a band of blue or buff. It is said that George Washington used, when shaving, a mug of copper lustre, ornamented with a raised basket of flowers in colours on either side, and this is still treasured at Mount Vernon.



A copper lustre mug, with wide blue band on which are raised classical designs in Wedgwood style

Jugs, varying in size from mere toys to a vessel capable of holding a gallon or more, would seem to have been more largely manufactured than any other article. These may be ornamented with a mere band composed of rough chips, or they may display a scheme of decoration which includes a moulded mask under the lip, bands of colour and raised flowers and fruit painted in colours. A more simple form

consists of an oval panel in white, painted in colours over a printed outline, which may be found upon copper lustre, but, to my thinking, the jug *par excellence* of this kind of ware is that of silver lustre with "resist" decoration.

Modern imitators have copied the shapes and forms of old lustre, but the silver lustre has a more granular appearance in the modern ware and is less smooth. In latter-day copper ware which is ornamented with bands of blue, this colour will be found to be painted on over the copper; in the older ware the copper overlaps the blue.



Queen Anne shaped silver lustre teapot. Such pieces were often silvered inside and out in frank imitation of silver and plated goods





## WOMAN'S LAW BOOK

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

*Marriage*  
*Children*  
*Landlords*

*Money Matters*  
*Servants*  
*Pets*

*Employer's Liability*  
*Lodgers*  
*Sanitation*

*Taxes*  
*Wills*  
*Wife's Debts, etc., etc.*

## ORIGINAL PLAYS AND COMPOSITIONS

*Continued from page 5725, Part 47*

Copyrights—Songs as Dramatic Pieces—Stage “Gags”—Infringements of Rights—The Author's Remedy—Assignment of Rights—When Rights Expire—The Copyright of a Photograph

A **DRAMATIC** piece or musical composition which was published in printed form, or performed in public, was registered at Stationers' Hall, and the proprietor of the performing right could so register it if he desired to do so, although the work was in manuscript.

### Foreign Registration

In the case of the performance first taking place in any one of the foreign countries of the union under the Berne Convention in order to entitle the author to the British performing right, the formalities and conditions with regard to registration in that country had to be complied with. All formalities with regard to registration in the United Kingdom are abolished.

In the foreign countries of the union a dramatic piece is not published by performance, but only by publication in print, and this is now the case in Great Britain.

### Countries of the Union

The countries of the union constituted by the Berne Convention include Great Britain, with all her British colonies and possessions, France, including Algeria and the French Colonies; Germany, Italy, Belgium, Spain, Switzerland, Tunis, Hayti, Luxembourg, Monaco, Norway, Japan, Denmark, and Faroë Islands, Sweden, and Livonia.

There is also a treaty between Great Britain and Austria-Hungary to the like effect.

Where the publication takes place in any country except those mentioned above the author is not entitled to any British copyright or performing right, but he can acquire British rights by simultaneous publication in one of those countries within fourteen days.

Where local registration is provided for, a duly certified extract from the registry will be admissible in evidence in all courts throughout the British Dominions.

### Dramatic Piece

Every tragedy, comedy, play, opera, farce, or other scenic, musical, or dramatic entertainment is included under this description, and a song which requires for its proper representation acting and scenic effects might come under the definition.

A novel, however dramatic it may be, is not a dramatic piece, but the author has now the sole copyright of his work and can dramatise his novel, or make a novel of his drama. No one may dramatise a published novel, making use of the plot, the characters, and the situations, and they can be prevented from using the conversation in the book as dialogue for their play.

“Gags” and mere stage business cannot be made the subject of a performing right; there must be words capable of being printed and published.

### Infringement

To represent a dramatic piece or any material part of it without the consent of the proprietor of the performing right is an infringement, and any person who takes part in an unauthorised public performance of a dramatic piece is liable for infringement. The proprietor of the theatre where the performance takes place is liable whether the company are in his employment or not, but not for the infringement of a play when he did not know the performance was unauthorised.



### Cinematograph

A public representation by cinematograph of a dramatic work of an original character is an infringement of the performing right; and likewise an unauthorised performance on a gramophone or pianola or other mechanical instrument of a musical composition.

### The Author's Remedy

The author or the proprietor of the performing right may bring an action for damages and an injunction to restrain further infringement, or take summary proceedings rendering the offender liable to a fine of £50.

### Adaptation and Arrangement

The adaptation of the airs of an opera in the form of dance music is an infringement of the copyright of the opera. The person who arranges a pianoforte score from an opera composed by another person is the author of the arrangement for the pianoforte, but is not entitled to publish it without the consent of the proprietor of the copyright of the opera. The composer's remedies for an infringement are similar to those given to the author of a dramatic piece; and the amount of the penalty or damage in the proceedings or action is in the discretion of the Court. Actions for the infringement of copyright, including performing right, must be brought within three years.

It is an infringement of copyright to multiply copies or type out parts of a published play, or to make unauthorised copies of copyright songs.

### Assignment

An assignment of performing right must be in writing, but need not be made by deed or witnessed, and may be signed by the agent of the proprietor; general words are sufficient, and registration is not necessary.

An assignment in writing of the copyright in a dramatic piece or a musical composition would probably convey the performing right unless expressly excluded.

The performing right can be partially assigned; for example, the author can assign the right for London only or in the provinces, and the person to whom the right is assigned can sue in his own name for infringement of such right.

### Licence

The proprietor of a performing right, without assigning it, can grant a licence to any person to represent a dramatic piece for a specified number of performances, or for a certain period, or within a particular area.

Every licence must be in writing.

### When Rights Expire

The statutory period of performing right in a dramatic piece or musical composition first performed in the British Dominions is the same as for copyright in books, and is for the author's life, and fifty years after

his death. In France, Russia, Spain, Portugal, Denmark, Norway, and Sweden, the term is the life of the author and fifty years; in Germany, life and thirty years; in Belgium, life and twenty years; in America, twenty-eight years, with power of extension for fourteen years at end of term. In Mexico, copyright is perpetual.

If a book is first published in a British possession, *i.e.*, outside the United Kingdom, the duration of copyright may be restricted by some local Act, but an attempt is being made to bring them all into uniformity.

### Publication

Publication means the issue of copies to the public, and does not include the performance in public of a dramatic or musical work, the delivery in public of a lecture, or the exhibition in public of an artistic work. Gratuitous circulation, therefore, would seem to amount to a publication. Publication without consent is not to be deemed performance or publication.

### Copyright

Copyright is the sole and exclusive right of multiplying copies of books by printing or otherwise, and is personal property, which passes on the death of the author to his personal representative. Failure to deliver copies of books to the British Museum and other libraries may subject the publisher to a fine of £5, but does not affect the copyright.

Copyright under the Act includes the sole right to perform, or in the case of a lecture to deliver, the work in public and to produce, reproduce, perform, or publish any translation, to dramatise a novel or vice-versa, and to make any record, perforated roll, cinematograph film, or other contrivance by which any literary, dramatic, or musical work can be mechanically performed.

### Infringement

Fair newspaper criticism or review, publication of copyright matter in a collection for the use of schools, the publication in a newspaper of the report of a lecture (unless prohibited), the recitation of extracts from published works, do not constitute infringement. Twenty-five years after the death of an author of a published work anyone may publish the work by paying royalties to the owner of the copyright. The regulations as to giving notice and as to the payment of the royalties have not yet been issued by the Board of Trade. With regard to plays and musical compositions which are being withheld from the public by the owners of the copyright, compulsory licences may be issued authorising their performance.

### Photographs

The person who orders an engraving, photograph, or portrait is the owner of the copyright when made to his order. Copyright in photographs endures for fifty years from the making of the original negative. A husband can prohibit the exhibition of a photograph of his wife and children ordered by his wife.





## THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

*Presentations and other Functions*

*Court Balls*

*The Art of Entertaining*

*Dinner Parties, etc.*

*Card Parties*

*Dances*

*At Homes*

*Garden Parties,*

*etc., etc.*

*The Fashionable Resorts of Europe*

*Great Social Positions Occupied by Women*

*Etiquette for all Occasions, etc.*

## ROMANCES OF THE PEERAGE

*Continued from page 5667, Part 47*

By SARAH A. TOOLEY

### LADY STAIR, AN ANCESTRESS OF THE EARL OF ROSEBERY

An Ill-timed Jest and its Consequences—Consulting the Oracle—An Unscrupulous Lover—A Duel for an Heiress—An Unhappy Match—A Living Man's Epitaph

IN one of those fascinating bits of old Edinburgh where the Scottish nobility lived when there was a gay Court at Holyrood there still stands a mansion which was the home of a lady whose romantic career involves two noble houses, those of the Primroses and the Dalrymples.

The mansion was the abode of my Lady Stair, and was restored some few years ago by Lord Rosebery, whose collateral ancestress she was, through her first husband, James, Viscount Primrose. A short alley, known as "Lady Stair's Close," leads to the house from the Lawnmarket. Over the doorway, the massive sculptured armorial bearings give the date, 1622. If we step inside, we find lofty rooms, double staircases, and fine panelling. It bears silent testimony to the stately style in which the great lady who made it famous lived in the latter part of her career. Lord Rosebery has restored everything as nearly as could be to the original condition of the old mansion.

#### Wife-Taming Extraordinary

We may infer that his lordship has a family sentiment regarding its famous occupant, who was indeed a notable *grande dame* in the Edinburgh society of the middle of the eighteenth century. My Lady Stair was reputed clever, handsome, and strong-minded. She was a leader of the best society in the Scottish capital and attained extra distinction by being the first lady in Edinburgh to keep a black servant. It is not recorded whether she put him into kilts.

The crowning glory was conferred upon her personality when Scott made the startling episode of her career the subject

of "Aunt Margaret's Mirror," in his "Chronicles of the Canongate."

Lady Stair was born Lady Eleanor, a daughter of James, second Earl of Loudoun. While a very young girl she was married to James, Viscount Primrose, a man of dissolute habits and a hard drinker, according to the fashion of the day. She was not a submissive spirit, and the friends of Lord Primrose sometimes chaffed him on having a strong-minded wife. One morning, after a bacchanalian party at his house, a boon companion, the last to sit out the revel with his host, remarked that he looked gloomy and sullen.

"I'll sing you a little song," said the friend. "'One of my own mak,' as the parish clerk remarked when he gave out a new psalm of his own inditing :

"There was a baron bold of York,

And he led a merry life ;

And well he could rule full foursome men,

But he could not rule his wife."

"What's that you say ?" asked Lord Primrose angrily, and the merry friend continued :

"Of high birth came the haughty dame—

She was second but to few—

And the baron felt he must buckle his belt

At the will of his high-born shrew."

Lord Primrose rose from the table, glowering dark and heavy with wrath. He had determined to murder the wife who was the cause of this ridicule.

Lady Primrose was performing her morning toilet seated before the mirror in her dressing-room. Through the open window beyond the summer breeze fanned the lady's cheek. Suddenly, she saw beside her own lovely face in the mirror that of her husband



reflected as he entered the room from the door at the opposite end. She had not heard his slow, stealthy footsteps, and as he crept nearer she noted his murderous look and caught the gleam of a knife. She knew his ungovernable fits of passion, and, surmising danger, rushed to the open window, and jumped into the garden below. Lady Primrose never looked back, it is said, until she reached the house of her mother-in-law, where she continued to remain for protection.

Shortly afterwards Lord Primrose disappeared abroad, and there being no tidings of him for many years his family thought that he was dead.

#### Consulting the Oracle

Now the scene of our romance changes to the Canongate of Edinburgh. It is a wild, dark night, and Lady Primrose, anxious to know whether her husband is living or dead, is wending her way to the house of a necromancer, who at that time is the wonder of Edinburgh. She is accompanied by her friend, Lady Mary, and both ladies have disguised themselves in the plaids of maidservants. The night being so tempestuous the watch is not abroad, and they pass up the old Canongate unchallenged and enter a blind alley where they imagine the wise man lives.

Presently they are startled by a voice at their side saying: "You are mistaken, ladies, and have taken the wrong road," and turning they see a tall, distinguished-looking man, with deep black eyes, olive complexion, and dressed in foreign-looking garments, peering at them in the darkness. He has evidently seen through their disguise, and continuing to address them with great courtesy, says: "My abode is yonder where you see a light shining from a window on the highest storey."

"There are a dozen lights up there," the ladies reply, dubiously.

"True," says the wizard, "but look again and you will see that one burns more brightly than the rest."

"How can we be sure that you really are the great necromancer whom we seek?" the ladies persist.

"By this token," he replies, and whispers a word in the ear of Lady Primrose, which makes her start.

"You are either the man we seek or the devil," she replies, with characteristic bluntness.

"There, little beacon, you have done your duty," says the wizard, addressing the light in the distant window, and instantly it disappears.

The second scene in the drama is now enacted, and the ladies are conducted by the necromancer up to his attic chamber. He attires himself in the fantastic robes of his profession, and begins his magic art. He has won his fame by professing to reveal to the curious what their friends at a distance are doing. Lady Primrose formulates a wish to be shown her husband, if alive.

The necromancer prepares his bronze furnace, recites his incantations, throws some mysterious powder upon the flame, and slowly a picture shapes itself in the glowing fire. Lady Primrose sees the interior of a church prepared for a wedding, the bridegroom enters and takes his place at the altar. "It is my husband!" exclaims Lady Primrose. Then another man enters the church, whom she recognises as her brother, who is abroad. He and the bridegroom draw swords. "Gracious! my brother will be killed!" shrieks the lady. The scene becomes confused and the picture dies away.

"All is over for the night," says the wizard, and the ladies depart.

Lady Primrose wrote a detailed account of the adventure, and when her brother returned from abroad she asked him if he had seen her husband during his travels. He replied that he had encountered him in a certain place, and had interfered to prevent him from committing bigamy by marrying another lady. A scene similar to the one pictured at the necromancer's house had taken place at the church.

Lord Primrose died in 1706, and the heroine of our romance was at length left a free woman. She made a vow to retain her freedom, and refused many offers of marriage.

#### An Unscrupulous Suitor

The most persistent of her suitors was the famous Lord Stair, a military man, politician, and diplomat, who had served with Marlborough and had been English Ambassador to France. He became enamoured of the fascinating widow while living in retirement in Edinburgh during a period of political disgrace. Lady Primrose repeatedly refused him, and at length he determined to win her by means which were scarcely creditable. Other days, other manners. He bribed her servants to admit him to an oratory where the object of his attachment was wont to say her prayers. Some accounts say that he concealed himself in her dressing-room. In either case he compromised the good name of the lady by showing himself at her window in the early morning to passers-by, and thus achieved his object by obliging her to marry him to stop the gossip.

She was, on the whole, happy in her second marriage, although at first she suffered through Lord Stair's fits of intemperance. On one occasion, after having struck her, he recovered from his debauch to find his wife lying on a couch with her face bleeding. He was so shocked at what he had done that he vowed he would never drink more of any intoxicant than she gave to him. Lady Stair proved quite able to regulate her lord's potations with discretion.

Lady Stair survived her husband twelve years, during which period she made the old mansion standing to-day at the head of Lady Stair's Close noted for its stately hospitalities. She died in 1759, but her fame still lives in the annals of Edinburgh society.



## THE COUNTESS OF STRATHMORE

The family of the Earls of Strathmore and Kinghorne is one of the most interesting in the peerage by reason of its ancient lineage and the romance which has gathered around several members of the house.

The present earl is the fourteenth bearer of the title, which was created in 1677. Glamis Castle, Forfarshire, the Scottish seat of the family, is the reputed scene of "Macbeth," and the district around teems with story and legend. Lord Glamis, the eldest son and heir of the house, takes his title from the castle, and on coming of age a few years ago he was initiated into the family secret with the customary ceremony by his father. I am unable to relate that part of the family romance, and if I could, the spell would of course be broken.

The family name of the Earls of Strathmore is Bowes-Lyon, and the romance which we propose to relate is the life story of that Countess of Strathmore who brought the name of Bowes, together with vast estates in the county of Durham, into her husband's family. She was the victim of much marital cruelty and oppression, but out of such unhappy experience are romantic heroines made. Had her life been spent in elegant tranquillity, she would have passed into oblivion like the rest of the fair ancestresses who smile in their silks and laces on the walls of Glamis Castle, or Streatlam Castle, Darlington.

## A Desirable Heiress

The countess of whom we write was born Mary Eleanor Bowes, daughter and heiress of Sir George Bowes, of Streatlam Castle. Her family was of note in Durham, and an early ancestor was appointed by his cousin, the Earl of Richmond, Captain of the Tower of Bowes, and leader of five hundred men. Another ancestor, Sir George Bowes, successfully opposed the powerful Earls of Northumberland and Westmorland when fighting in the Roman Catholic interest against Queen Elizabeth. This Protestant champion is celebrated in the old ballad, "The Rising in the North:"

Then Sir Georges Bowes, he straightway rose,  
After them some spoil to make;  
These noble earls turn'd back againe,  
And aye they vow'd that knight to take.

The daughter of this doughty race, after a little flirtation with the Duke of Buccleuch, married, on her eighteenth birthday, John Lyon, ninth Earl of Strathmore and a representative Scottish peer in Parliament. She brought vast estates to her husband, who took her name of Bowes, which became the surname of their children. There was nothing specially to mark her first marriage, and the earl died in 1776.

The Countess of Strathmore, now a wealthy and attractive widow, is thus described: "Lady Strathmore had a graceful figure, somewhat inclining to *embonpoint*, and her general appearance was prepossessing. Of

botany, her knowledge was most extensive, and her garden is said to have been a very paradise. For poetry she had cultivated a taste naturally delicate, and had acquired many languages; but the language of books was the only one to which she had ever been accustomed that did not speak the words of flattery. Her intellect had been educated, but not her character, and a prosperity unregulated by the restraints of religion portended an adversity which should be unsupported by its consolations."

The lady had several suitors, and for a time the Honourable George Grey was thought to be the favoured man, and it is said that he wrote his "Turkish Tale" for her entertainment.

## The Dashing Lover

However, there now appeared upon the scene a handsome, dashing lover in the person of Mr. Andrew Robinson Stoney, of King's County, a man of family, but without fortune. The methods which he adopted to secure the hand of the noble widow belie the reputed character of the "good old Irish gentleman." He inspired, it was suspected, a scurrilous attack on Lady Strathmore in the "Morning Post," and then, posing as her champion, "called out" the editor. He contrived to be slightly wounded in the duel which ensued, and so aroused the tender sympathy of the lady, who expressed her sentiments in verse.

Bravest amongst the brave, and first to prove,  
By death or conquest, who best knew to love.

But pale and faint the wounded lover lies,  
While more than pity fills Maria's eyes;  
In her soft breast, where passion long had striven,  
Restless sorrow fix'd the reign of Love.  
"Dear youth," she cried, "we meet no more to part.  
There, take thy honours due—my bleeding heart!"

Lady Strathmore lost no time in showing her gratitude. The duel took place January 13th, 1777, and four days later she married, at St. James's Church, Westminster, the gallant defender of her honour. The bridegroom assumed his wife's family name of Bowes, by which their children were also known, as in the case of the countess's first family.

## A Fair Beginning

The couple lived in great style in Grosvenor Square, and the husband represented Newcastle-on-Tyne in Parliament. Unfortunately, there was soon a rift in the lute, and for this cupidity was answerable. Before her second marriage Lady Strathmore had executed a deed securing the estates to herself, and in order to get this rescinded, her husband resorted to cruelty and persecution. He compelled her, under threat, to sign a degrading account of her life before her marriage to him, which he had concocted and entitled, "The Confessions of the Countess of Strathmore." He also obtained possession



of Lady Anna Maria Bowes, one of the countess's children by her first marriage, and carried her away to Paris. Altogether, his proceedings were both high-handed and brutal in the extreme.

It was very difficult in those days for a mother to keep the guardianship of her children, and when the unhappy countess brought the case into Chancery she had great difficulty in convincing even the two eminent lawyers, John Scott, afterwards Earl of Eldon, and John Lea, the future Attorney-General, that she had not asked her husband to obtain possession of her children. These eminent men pleaded her case, according to a contemporary record, with their "eyes brimful of tears," and the Court ordered that the abducted Lady Anna should be restored to the guardians appointed under the will of her father, the late earl.

The life of Lady Strathmore now grew insupportable, owing to her husband's infidelities and cruelties, and she determined to escape.

#### A Desperate Step

One night her husband, Bowes—it will be remembered that he had taken her name—had left Grosvenor Square to dine out. The countess despatched the menservants on errands, and then flew from the house, accompanied by a faithful Abigail. She appealed for the protection of the Court, and began divorce proceedings.

A series of startling episodes followed. One morning, when the countess was shopping in Oxford Street, she became alarmed that she was being watched by her husband's spies, and withdrew to an inner room in the shop, and locked the door.

A constable, named Lucas, had been appointed to protect the countess, but Bowes had succeeded in buying him over. Lucas followed the countess into the shop, and she unsuspectingly admitted him to her presence. He produced a warrant, saying that it was his duty to take her before Lord Chief Justice Mansfield, and on this plea induced Lady Strathmore to re-enter her carriage.

When they reached Highgate, Bowes, who had been lying in wait, joined them, and compelled the wretched countess to go with him to Streatlam Castle, her seat in Durham. There he endeavoured to terrify her into stopping the divorce proceedings by personal violence, "beating her over the head with his

fist and about the breast with his watch-chain, and finally presenting a loaded pistol at her head." But we forbear further details, for, in the words of the chivalrous chronicler, "the very narrative of personal cruelties inflicted by the stronger on the weaker sex offends nature."

#### A Poetic Revenge

The officers of justice followed Bowes to Streatlam Castle, but he made a desperate escape, carrying the countess off by violence, thrown before him on the horse, while he defied the pursuers with loaded pistols. Finally, the countess was rescued, and her desperado husband tried, imprisoned, and divorced.

When secure of her liberty, Lady Strathmore sent Bowes a suitable epitaph for his reflection. Some of the verses ran :

He was the enemy of mankind :  
Deceitful to his friends,  
Ungrateful to his benefactors,  
Cringing to his superiors,  
And tyrannical to his dependents.

"If interest obliged him to assist any fellow creature, he regretted the effect, and thought every day lost in which he made none wretched." It is not recorded what impression the effusion produced upon its recipient.

#### The End of the Story

Lady Strathmore had two children by this unfortunate marriage, William Johnston Bowes, a lieutenant in the Royal Navy, and Mary Bowes, who was for many years a prominent figure in society at Bath. The eldest son by her first marriage succeeded his father as tenth earl, and her second son followed his brother as eleventh Earl of Strathmore.

Misfortunes and unhappiness do not appear to have daunted the spirit of our heroine. She made a triumphant exit in the year 1800, and was buried in the south transept of Westminster Abbey, arrayed in a superb bridal dress. One might have supposed that wedding associations were among the last things that the Countess of Strathmore desired to emphasise at her death. Referring to her tomb in the Abbey, Dean Stanley observes that the adventures of Lady Strathmore "ought to belong to the Middle Ages."







# KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned:

## Ranges

Gas Stoves

Utensils

*The Theory of Cooking*

*The Cook's Time-table*

*Weights and Measures, etc.*

## Recipes for

*Soups*

*Entrées*

*Pastry*

*Puddings*

*Salads*

*Preserves, etc.*

*Cookery for Invalids*

*Cookery for Children*

*Vegetarian Cookery*

*Preparing Game and Poultry*

*The Art of Making Coffee*

*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe has been printed in this section which has not been actually made up and tried.

## THE MAKING OF SAUCES

By M. ESCOFFIER (Chef to the Carlton Hotel)

*In this article M. Escoffier gives readers of EVERY WOMAN'S ENCYCLOPÆDIA valuable hints on making sauces. Sauces form an important branch of cooking and make or mar many dishes*

SAUCES may be divided into two comprehensive groups—hot and cold.

These, in their turn, may have many sub-groups of various descriptions. For instance, warm sauces are of two kinds—the “leading sauces,” also called “mother sauces,” and the small sauces, which are usually derived from the first named, and are generally only modified forms thereof.

Experience, which plays such an important part in culinary work, is nowhere so necessary as in the preparation of sauces. Not only must the latter flatter the palate, but they must also vary in savour, consistence, and viscosity, in accordance with the dishes they accompany. By this means, in a well-ordered dinner, each dish differs from the preceding and succeeding ones. Furthermore, sauces must, through the perfection of their preparation, obey the laws of rational hygiene; wherefore they should be served and combined in such wise as to allow of easy digestion by their consumers.

Carême was quite justified in pluming himself on the fact that during his stay at the English Court his master—the Prince Regent—assured him that he—Carême—was the only chef whose cooking had been at all easy of digestion. Carême had grasped the essential truth that the richer

cooking is the more speedily does the consumer's palate tire of it. And, indeed, it is a great mistake to suppose that, in order to do good cooking, it is necessary to be prodigal in one's use of all things. In reality, practice dictates fixed and regular quantities, and from these one cannot diverge without upsetting the hygienic and rapid equilibrium on which the value of a sauce depends.

### What a Sauce Should Be

Any sauce whatsoever should be smooth, light (without being liquid), glossy to the eye, and decided in taste. Nothing is more unpleasant than a sauce of undeterminate flavour. An essential point in the making of sauces is the seasoning, and it would be impossible for me to lay sufficient stress on the importance of not indulging in any excess in this respect. It too often happens that the insipidness of a badly made sauce is corrected by excessive seasoning; this is an absolutely deplorable practice.

Seasoning should be so calculated as to be merely a complementary factor; which, though it must throw the savour of dishes into relief, may not form a recognisable part of them. If it be excessive, it modifies and even destroys the taste peculiar to every



dish—to the great detriment of the latter and of the consumer's health. It is therefore desirable that each sauce should possess its own special flavours, well defined, the result of the combined flavour of all its ingredients.

### The Roux

The roux being the cohering element of leading sauces, it is necessary to reveal its preparation and constituents before giving one's attention to leading sauces in general. Three kinds of roux are used—brown roux for brown sauces, pale roux for cream sauces or veloutés, and white roux for white sauces.

*Brown Roux.* Quantities for making about one pound: Eight ounces of clarified butter, nine ounces of best quality flour. Mix the flour and butter in a very thick stewpan, and put on the side of the fire, or in a moderate oven. Stir the mixture repeatedly, so that the heat may be evenly distributed throughout the whole of its volume. The time allowed for the cooking of brown roux cannot be precisely determined, as it depends on the degree of heat employed. The more intense the latter, the speedier will be the cooking, while the stirring will of necessity be more rapid. Brown roux is known to be cooked when it has acquired a fine, light brown colour, and when it exudes a scent resembling that of the hazelnut, characteristic of baked flour.

It is very important that brown roux should not be cooked too rapidly. As a matter of fact, among the various constituent elements of flour, starch alone acts as the cohering principle. Under the influence of moderate heat and the unfiltered butter, the little cells in which the starch is contained burst through the swelling of the starch, and the latter combines with the butter to form a mass capable of absorbing six times its own weight of liquid when cooked. When the heat is excessive, the starch gets burned within its shrivelled cells, and swelling becomes impossible; so double or treble the quantity of roux becomes necessary in order to obtain the desired consistency. This ruins the sauce.

*Pale Roux.* The quantities are the same as for brown roux, but cooking must cease as soon as the colour of the roux begins to change, and before the appearance of any colouring whatsoever. The observations made relative to brown roux, concerning the cohering element, starch, also apply to pale roux.

*White Roux.* Same quantities as for brown and pale roux, but the time of cooking is limited to a few minutes, as it is only needful in this case to do away with the disagreeable taste of raw flour, which is typical of those sauces whose roux has not been sufficiently cooked.

*Ordinary Velouté Sauce.* This is a most useful sauce, which may be used with roast meat, fish, or poultry, the preparation given above forming the basis of the sauce in each case, with the addition of fish or poultry stock.

Quantities for one quart: Quarter of a pound of pale roux, and one and a quarter quarts of white veal stock. Dissolve the roux in the cold white veal stock, and put the saucepan containing this mixture on an open fire, stirring with a spatula, or whisk, so as to avoid its burning at the bottom. Add a quarter of an ounce of table salt, a pinch of nutmeg and white powdered pepper, together with one ounce of nice white mushroom parings, if these are handy. Now boil, and move to a corner of the fire to despumate slowly for three-quarters of an hour, removing all scum as it arises. Strain through muslin into a smaller saucepan, add a quarter of a pint of white stock, and despumate for another quarter of an hour. Strain it again through a sieve into a wide sauceboat, and keep moving it with a spatula until it is quite cold.

*Hollandaise Sauce.* Quantities required for one pint: three-quarters of a pound of butter, the yolks of three eggs, a pinch of mignonette pepper, one-eighth of an ounce of salt, and one and a half tablespoonfuls of good vinegar.

Put the salt, mignonette, vinegar, and one and a half tablespoonfuls of water in a small saucepan, and reduce by three-quarters on the fire. Move the saucepan to a corner of the fire, and add a spoonful of fresh water and the yolks. Work the whole with a whisk until the yolks thicken and have the consistency of cream. Then remove the saucepan to a tepid place, and gradually pour the butter on the yolks, while briskly stirring the sauce. When all the butter is absorbed the sauce should be thick and firm. It is brought to the correct consistency with a little water, which also lightens it slightly; but the addition of water is optional. The sauce is completed by a drop of lemon-juice, and is rubbed through a sieve before serving.

This sauce is most useful, and will be found delicious; and the consistence of sauces whose processes are identical with those of the Hollandaise may be varied at will. For instance, the number of yolks may be increased if a very thick sauce is desired, or lessened in reverse cases. Also similar results may be obtained by cooking the eggs either more or less. As a rule, if a thick sauce is required, the yolks ought to be well cooked, and the sauce kept almost cold in the making.

In a short article I cannot give more than two examples of leading sauces, but I feel convinced that the recipes given above will be found most useful.

*Devised Sauce.* Put in a vegetable pan two ounces of sliced shallots and one-third of a pint of white wine. Reduce the latter to two-thirds, season strongly with cayenne pepper, and strain through muslin. This sauce may be served with grilled fowls, pigeons, or fish. It also forms an excellent accompaniment to re-dished meat, which needs a spicy sauce.

*Madeira Sauce.* Put one and a half pints of half-glaze—brown roux mixed with brown



stock, and reduced by half—into a sauté-pan, and reduce it on a brisk fire to a stiff consistency. When it reaches this point, take it off the fire and add one-fifth pint of Madeira wine, which brings it back to its normal consistency. Strain through a sieve, and keep it warm without allowing it to boil.

#### Small White Sauces

As a delightful accompaniment to grilled butchers' meat or poultry, Bearnaise sauce may be mentioned.

*Bearnaise Sauce.* Put into a small stewpan one teaspoonful of chopped shallots, two ounces of chopped tarragon-stalks, three ounces of chervil, some mignonette pepper, a pinch of salt, and four tablespoonfuls of vinegar. Reduce the vinegar by two-thirds, take off the fire; let the stew pan cool a little, and add to this reduction the yolks of five eggs. Now put the stewpan on a slow fire, and gradually combine with the yolks six ounces of melted butter. Whisk the sauce briskly so as to ensure the cooking of the yolks, which alone, by gradual cooking, effect the liaison of the sauce.

When the butter is perfectly combined with the sauce, rub the latter through a

sieve, and finish it with a teaspoonful of chervil parings and chopped tarragon leaves. Complete the seasoning with a suspicion of cayenne. This sauce should not be served very hot, as it is really a mayonnaise with butter. It need only be tepid, for it would probably turn if it were overheated.

*Butter Sauce (melted butter).* Mix one ounce of sifted flour with an ounce of melted butter. Dilute with a pint of boiling water, salted to the extent of an eighth of an ounce per pint. Stir briskly to ensure a perfect blending, but do not allow to boil. Add immediately the yolks of three eggs mixed with one-eighth of a pint of cream, and the juice of half a lemon. Rub through a sieve, and finish the sauce with two and a half ounces of best fresh butter. Be careful that this sauce does not boil after it has thickened.

Butter sauce forms the basis of many sauces—mustard, caper, parsley, gooseberry, etc. For caper sauce, excellent with boiled fish of all kinds, add two tablespoonfuls of capers to one pint of sauce. For mustard sauce, to be served particularly with grilled fresh herrings, add one tablespoonful of mustard to each pint of sauce.

## RECIPES FOR SWEETS

By the **DOWAGER COUNTESS OF DUDLEY**, Author of "The Dudley Recipe Book"

Apple Pudding Marquise—Open Strawberry or Cherry Tart—Pouding à l'Irlandaise—Pêches à la Parisienne—Cream of Green Gooseberries—Vanilla Cream—Baked Apples and Apricot Sauce

#### APPLE PUDDING MARQUISE

Make a purée of apples and sweeten to taste. Wash and drain a quarter of a pound of rice, and cook until tender in one pint of milk. When done, add a good gill of thick cream and one teaspoonful of castor sugar. Place a layer of the apple in a deep silver or china soufflé bowl, then a layer of rice, and so on until the bowl is within one inch of being full.

Take half a pound of Jordan almonds, chop them finely, mix with them four ounces of icing sugar and one whole egg.

Place this thickly on the top of the pudding to form a crust about one inch thick, leaving the top rough with sifted sugar. Place a band of paper round the bowl and bake in a quiet oven for half an hour, using the salamander to glaze the sugar on the top of the pudding. Serve hot.

Some whipped cream served with the pudding is an improvement.

#### OPEN TART OF STRAWBERRIES OR CHERRIES

Make a good short pastry of two ounces of flour, three ounces of butter, two ounces of castor sugar, and the yolk of one egg. Mix with these enough water to make a stiff paste, roll out rather thin and line a pastry ring. Fill in with rice and bake a good colour. Turn out the rice when cooked,

sugar well, and return to oven to glaze. Then fill the tart with ripe strawberries, and lastly pour over a thick purée of the strawberries, flavoured with kirsch and sweetened. Serve with whipped or iced cream in a sauce-boat.

Cherries can be used in the same way, or raspberries.

#### POUDING À L'IRLANDAISE

Infuse in about one pint of milk the peel of one lemon or two lemons, according to taste. Remove, and add a quarter of a pound of butter; when this is melted, stir in two ounces of French sago and sugar to taste. Boil for five minutes, and when thickened take off the fire to cool. Then add two whole eggs, well beaten, and steam for three-quarters of an hour.

Serve with apricot or saboyon sauce.

#### PÊCHES À LA PARISIENNE

Put some tinned or fresh peaches at the bottom of a soufflé case; pour over them some blackberry jelly which has been dissolved and mixed with some liqueur or brandy; then add a layer of peeled walnuts (not too many), and repeat in layers until the dish is full. Place in an ice cave, without salt, for four hours.

Whip some plain cream and put it in a charlotte mould, and ice this also. Turn out



and serve it separately with the peaches. This is an excellent dish.

### CREAM OF GREEN GOOSEBERRIES

Pick and wash one pound of green gooseberries; cook them with a little sugar to taste. Pass through a fine hair sieve; then place the purée in a basin, adding a few drops of spinach colouring, half an ounce of leaf gelatine dissolved, and mixed with one pint of the vanilla cream, which is made as follows:

#### VANILLA CREAM

Half a pint of milk, three ounces of sugar, a very little vanilla pod, the yolks of four eggs, one ounce of gelatine, and one gill of cream. Put the milk, sugar, and vanilla in a saucepan, and stir over the fire until it boils; pour in the yolks of eggs and mix well. Return it to the fire until it thickens; remove the vanilla pod and add the one ounce of dissolved gelatine. Let it cool, and then add the gill of whipped cream.

## RECIPES FOR SAVOURIES

By the **DOWAGER COUNTESS OF DUDLEY**, Author of "The Dudley Recipe Book"

*Croutes Chelsea*—*Chester Biscuits*—*D'Artois* of Anchovy—*Deville Toast*—*Delvine Cheese*—*Beignets Soufflés* of Parmesan

### CROÛTES CHELSEA

Make some small tartlets with light short pastry, line the centres with little squares of paper and rice. When baked, empty the cases, and fill with finely cut smoked haddock, seasoned and mixed with a little anchovy and cream to moisten. Pour a small quantity of Hollandaise over each tartlet, and return to the oven. Bake quickly, and serve at once.

### CHESTER BISCUITS

Two ounces of flour, two ounces of butter, two ounces of Parmesan cheese grated, two ounces of red Cheshire cheese grated, and a pinch of cayenne. Mix into a paste (as for shortbread), roll out, and bake in a good even oven to a nice golden colour. When cooked, take them up gently with a thin knife, place them on a pastry wire, and pipe each one on the top with a little whipped cream which has two ounces of finely grated Parmesan cheese mixed with it. Arrange the biscuits nicely on a dish with a little cress in the centre.

### D'ARTOIS OF ANCHOVY

Make some good short savoury d'Artois pastry without sugar. Roll thin and cut into lengths about three inches long and one inch wide. Lay between the lengths of the pastry the following composition: Two teaspoonfuls of purée of anchovies, mixed with whipped cream, a little whole pepper, and cayenne. Serve cold.

### DEVILLED TOAST

Take a round of bread from a good tin loaf, cut about a quarter of an inch in thick-

Mix with the cream of green gooseberries. Fill a well-washed mould with the mixture and place on the ice to set.

### RECIPE FOR BAKED APPLES

(This is for One Person)

Take two nice apples, core them without splitting, place in china dish, and fill each apple with castor sugar. Then put a piece of fresh butter the size of a nutmeg on the top of each apple. Cover the bottom of dish with warm water, and bake in a medium oven for three-quarters of an hour. Serve with apricot sauce.

### APRICOT SAUCE FOR BAKED APPLES

Quarter of a pound of apricot pulp, quarter of a pound of sugar, half a vanilla stick, fresh butter the size of a nutmeg. Boil five minutes.

Serve in silver or glass dish; fill each apple with the apricot sauce, and pour the rest round the dish. Serve very hot.

ness; toast a nice brown, butter it plentifully, and sprinkle a little black pepper and a very little cayenne over it. Cut it into neat fingers and dish up very hot. Serve some grated Parmesan cheese with the toast.

### DELVINE CHEESE

Two ounces of red Cheshire cheese grated, half a pint of cream lightly whipped, the yolks of two hard-boiled eggs, and a little cayenne.

Mix the cheese, eggs, and cream into a smooth paste, with a little mustard and seasoning; mix lightly, and mould in a small tin. Freeze for one hour; turn out and cut in finger lengths. Serve with cress sandwiches.

### BEIGNETS SOUFFLÉS OF PARMESAN

Place in a stewpan on the stove one gill of water, three ounces of butter, and a pinch of salt. Let this boil. Then add six ounces of fine sifted flour, stir this into the boiling water, and work it well over the fire until it ceases to stick to the spoon, and the butter begins to ooze slightly. Take the saucepan off the fire and add six eggs, one at a time; work them well into the paste, and, when all the eggs have been absorbed, add two ounces of Parmesan cheese. Place it in the cool. When ready to fry, have some clean fat, and plenty of it, ready to hand. Make with the piping-bag and a small knife some balls of the mixture the size of large marbles; drop them into the hot fat, when they will swell to twice the size.

Place them on a drainer and serve quickly very hot, with a little grated Parmesan cheese sprinkled over them.



# FOODS IN SEASON IN NOVEMBER

FISH			VEGETABLES		
Bream	Brill	Cod	Artichokes (Globe and Jerusalem)	Beetroot	
Crabs	Crayfish	Dory	Batavia	Beans (French and Kidney)	Brussels Sprouts
Eels	Flounders	Gurnet	Cabbages	Cabbage Greens	Red Cabbage
Haddock	Hake	Halibut	Capsicums	Cardoons	Carrots
Herrings	Lobsters	Mackerel	Cauliflowers	Celeriac	Celery
Mullet (red)	Mussels	Oysters	Chicory	Chillies	Cucumbers
Plaice	Prawns	Lobster Prawns	Cress	Chervil	Endive
Salmon (Canadian frozen)	Shrimps	Skate	Garlic	Horseradish	Leeks
Scallops	Soles	Smelts	Lettuces	Mint	Mushrooms (cultivated)
Sprats	Turbot	Lemon Soles	Onions	Spanish Onions	Parsley
Slips		Whitebait	Parsnips	Potatoes	Sweet Potatoes
Whiting			Radishes	Salsify	Sprue
MEAT			Seakale	Scotch Kale	Sorrel
Beef	Lamb	Mutton	Spinach (winter)	Turnips	Turnip tops
Pork	Veal	Buck Venison			
POULTRY			FRUIT		
Capons	Chickens	Ducks	Apples	Bananas	Chestnuts
Ducklings	Fowls	Geese	Cranberries	Grapes	Lemons
Pigeons	Rabbits (tame)	Turkeys	(Russian)		
GAME			Limes	Lychées	Mandarins
Black Game	Grouse	Hares	Medlars	Melons	Oranges
Leverets	Partridges	Pheasants	Pears	Pineapples	Pomegranates
Pintail and Wild Ducks	Ptarmigan	Plovers	Quinces	Tomatoes	
Ostend rabbits	Quails	Rabbits (wild)			
Widgeon	Snipe	Teal			
	Woodcock				

## STORAGE OF FRUIT FOR WINTER USE

FRUIT for use in the winter months can be secured if care be taken to store a sufficient quantity during the autumn.

In choosing the storage-room the following essential points must be taken into consideration.

### Choice of Room

The room must be absolutely dry. The slightest dampness will cause the fruit to rot.

There must be a continual current of air through the room, as this keeps the fruit fresh and helps to ripen it slowly. Therefore see that the ventilation of the chamber is so constructed as to cause this current.

It is most necessary that the room should be quite dark as if light reaches the fruit it will commence to ripen.

The room should be kept at an even temperature of about 45 degrees.

The aspect of the room is not very important, although preference may be given to one which faces north.

A dry cellar will always form an ideal storage for fruit, provided it has a good current of air passing through it, and is dark. The former can be ensured by the use of ventilating bricks on two opposite walls. It must also be absolutely clean. It is therefore well to whitewash the walls, and if the presence of insects is suspected, a little sulphur should be burnt in it.

### Method of Fruit Storage

There are three very good methods of storing fruit—*viz.*, on battens, in trays, and on straw.

There is little doubt that the use of battens on the whole is the most satisfactory way. These are long pieces of wood, two and a half inches wide and half an inch thick.

The strips should be cut the required length, and placed about half an inch apart with the ends resting on supports. Six or seven battens arranged in this way will form a shelf about two feet from back to front. The edges of the battens should be rounded off with a plane, as the sharp sides are apt to damage the fruit.

These batten-shelves should be built round the walls, with a space of about two and a half feet between each.

Another excellent method is to use wooden trays. These should be arranged in tiers, each tray resting upon supports at either end, thus forming a set of drawers, which can be opened easily. It is most important to leave about two inches between each drawer, and to see that the bottoms are punctured.

Should there be any ordinary shelves in the room, these could be spread over with straw. Each straw should be laid separately, and the same way. When the first layer is complete, the next one should be placed crosswise, and so on, until a sufficient bed is made for the fruit.

Fruit should never be laid on brown paper, as it is liable to flavour the fruit unpleasantly.

The storeroom, or cellar, being now ready, a fine day should be selected for picking the fruit. It is a very good rule to remember that the tree that blooms first is the last to be picked, and the tree that blooms last is the first to be picked.

### How to Pick Fruit for Storing

Before commencing to strip a tree be quite certain that the fruit is ready for picking. This can be ascertained by seeing



if the fruit comes away easily from the stalk. If this is the case, the fruit is sufficiently ripe; if not, the tree should be left for another few days. In the case of apples and pears, the seeds should be slightly tinted with brown before they are gathered, as the fruit will then keep much longer. It is a great mistake to pick it too soon, as it will become shrivelled, instead of becoming mellow.

Gather each fruit separately with its stalk into a moss-lined basket. First strip the lower branches, and then use a ladder for reaching those that are higher.

A basket which has first been lined with moss or leaves must be used when gathering fruit. Moss or leaves must also be placed between each layer, so that the fruits do not touch one another.

All fruit should be gathered before it has come in contact with frost.

As each basket is filled take it into the storeroom without delay. Then dust each fruit, putting those that are damaged aside for immediate use. Then arrange the sound fruits on the battens, leaving half an inch between each.

Fruit stored in this manner will keep well, as it is not crushed, and is absolutely free to the currents of air. Apples should be laid with the "eye" uppermost, and the stalk downwards. Pears and plums can be arranged on their sides.

The object of leaving a space between each tray, and having the bottom punctured

will become apparent when the fruit is stored, as a thorough current of air is thus obtained for the fruit.

In whichever way the fruit is stored, whether on battens, trays, or on straw, be quite sure that it does not touch another fruit, that each is placed in the right position, and protected from its own weight as much as possible.

#### Necessity for Constant Inspection

The fruit must be looked over each day, and any that is not in good condition should be removed.

Late plums should be gathered with their stalks in October, and suspended from the ceiling of the storeroom. In this manner they will keep for some weeks. Grapes should also be hung up, and on no account should the bunches be allowed to touch each other while being gathered. About nine inches or a foot of the branch should be cut with the fruit. If this fruit is slightly shrivelled it will keep all the better.

The ripening of fruit will depend on the weather. If it is a bright and sunny season the fruit will need gathering earlier, and if dull correspondingly later.

#### Apples and Pears that Keep Well

The following is a list of some of the best apples and pears for storing purposes, with the month in which they should be gathered, and length of time they keep:

Name	APPLES		
	Description	When Gathered	Keeping Until
Ribston Pippin .. ..	Fine dessert apple with rough skin. One of the best, and a good keeper	October	May
Cox's Orange Pippin ..	Considered the best flavoured dessert apple grown in England	October	January
Allington Pippin .. ..	A great favourite and good dessert	October	January
King Pippin .. .. .	Handsome and good-flavoured dessert	October	May
Blenheim Orange .. ..	Fine flavoured and good keeper, but uncertain cropper	October	February
The Wellington .. ..	Best cooking apple; good keeper	Early October	March
The Stirling Castle ..	Fine large cooker and a heavy cropper	September	Christmas
Lord Suffield .. .. .	Similar to the Stirling Castle..	September	Christmas
New Hawthorneadean ..	Capital cooker and good bearer	October	February
Lemon Pippin .. .. .	Named thus because very much the same shape as a lemon. It is not a very good cooker	October	March
Mank's Coddling .. ..	Good cooker, with fine, sharp flavour when first gathered	August	October
Cellini .. .. .	Excellent cooker and good dessert apple	August	February
PEARS			
Doyenne de Comice ..	Large, handsome fruit with delicious flavour	September	November
William .. .. .	Delightful flavour .. .. .	End of August or beginning of September	Only lasting about a fortnight
Louise Bonne of Jersey and Marie Louise }	Great favourites and excellent bearers, having a delicious juicy flavour	September	October or November
Jargonelle .. .. .	A fine pear. Does especially well on the quince stock in the North of England	August	November



# FISH RECIPES

Salmon Creams—Chartreuse of Salmon—Grilled Slips

## SALMON CREAMS

*Required:* One pound of cooked salmon.  
One cooked whiting. One lobster.  
Quarter of a pint of cream.  
Quarter of a pint of Bechamel sauce.  
Three-quarters of a pint of aspic jelly.  
Salt, pepper, and cayenne.

Remove all skin and bone from the salmon and chop the flesh finely. Then remove all

Half a glass of sherry.  
A little salad.  
Salt, pepper, cayenne, and nutmeg.  
Aspic jelly.

Rinse a plain border mould in cold water and coat it thinly with melted aspic. Let this set.

Remove the skin and bones from the salmon, put the flesh in a mortar with the anchovies and yolks of the eggs. Pound these until smooth, then add the sherry, lemon-juice, and rather more than half a pint of warmed aspic jelly. Next rub this mixture through a sieve and season it carefully with salt, pepper, cayenne, and, if liked, a few grains of nutmeg. Whisk the cream lightly and stir it gently into the mixture.

Pour it into the prepared mould and leave it until set. Then dip the mould into tepid water, turn the contents carefully on to a dish. Wash the salad and tear it into pieces, sprinkle it with a little dressing, and heap it up in the centre of the chartreuse. Garnish the dish with heaps of chopped aspic.

Cost, from 3s.

## GRILLED SLIPS

*Required:* Four slips.  
An ounce of butter.  
Three teaspoonfuls of chopped parsley.  
Salt and pepper.

Wash and dry the fish, trim off the fins and the tail neatly. Rub the fish over with a little flour, then brush them over with a little oiled butter. Heat the gridiron, brush it over with a little butter or dripping,

skin and bone from the whiting. Next pound together the meat of the lobster, whiting, and sauce; when these are well blended, add seasoning to taste. Heat the aspic jelly in a pan, then cook it with the lid off until it is reduced to half the quantity. Whip the cream until it will just hang on the whisk, then add it and the aspic gradually to the mixture, stirring all well together.

Have ready some small dariole moulds, rinse them in cold water, pour in a little aspic jelly, let it set, then decorate each mould in some pretty design with truffle, or gherkin or chervil, setting the decorations with a few drops of aspic; when this is set, pour in the mixture and leave it until cold and set. Dip the moulds into tepid water and turn the creams out carefully arranging a border of chopped aspic jelly round them.

Cost, about 4s.

For the Béchamel Sauce, see EVERY WOMAN'S ENCYCLOPÆDIA, Vol. I, page 652.

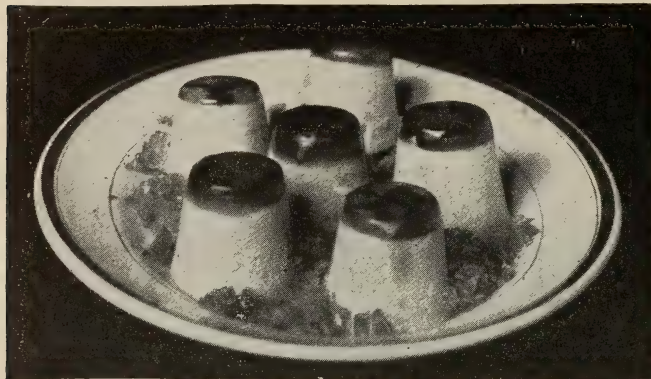
## CHARTREUSE OF SALMON

*Required:* One pound of cooked salmon.  
The yolks of three hard-boiled eggs.  
Six boned anchovies.  
Half a lemon.  
A gill of cream.

**Chartreuse of Salmon.** Another method of preparing cold cooked salmon. Garnished with salad and aspic jelly it is also a pretty dish as to colour

place the fish on it, and grill them before or over a clear, bright fire for about five to eight minutes, according to their thickness. Turn them once or twice. When cooked, lay them on a hot dish, brush them over with warmed butter, dust them with salt and pepper, and serve them as quickly as possible. This makes an excellent breakfast dish.

Cost from 9d.



**Salmon Creams.** These form a delicious method of using up cold salmon. Served with aspic jelly they are particularly acceptable in hot weather



**Chartreuse of Salmon.** Another method of preparing cold cooked salmon. Garnished with salad and aspic jelly it is also a pretty dish as to colour





## WOMAN'S PETS

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* will prove of great interest to women, containing as it does practical and authoritative articles on :

*Prize Dogs*  
*Lap Dogs*  
*Dogs' Points*  
*Dogs' Clothes*  
*Sporting Dogs*  
*How to Exhibit Dogs*

*Cats: Good and Bad Points*  
*Cat Fanciers*  
*Small Cage Birds*  
*Pigeons*  
*The Diseases of Pets*  
*Aviaries*

*Parrots*  
*Children's Pets*  
*Uncommon Pets*  
*Food for Pets*  
*How to Teach Tricks*  
*Gold Fish, etc., etc.*

## THE DANDIE DINMONT TERRIER

By E. D. FARRAR

*Breeder and Exhibitor*

A Dog Hero—His Deeds of Derring-do—The Ancestry of the Dandie Dinmont—Conflicting Theories—The Ideal Dandie—An Ingenious Enemy—Dandie Puppies, their Appearance and Price

ONE of the most poetically written books of recent years is the story of a Dandie. I allude, of course, to Mr. Ollivant's "Danny," second in truth and insight only to his "Owd Bob."

How many a reader to whom Northern dialect and Lowland "Scots" speech alike are abominations, have endured both for the sake of these two stories! The writer knows of one small stable lad who blinked hard and manfully over both, for, like every true dog tale, each unflinchingly relates the tragic end of its hero.

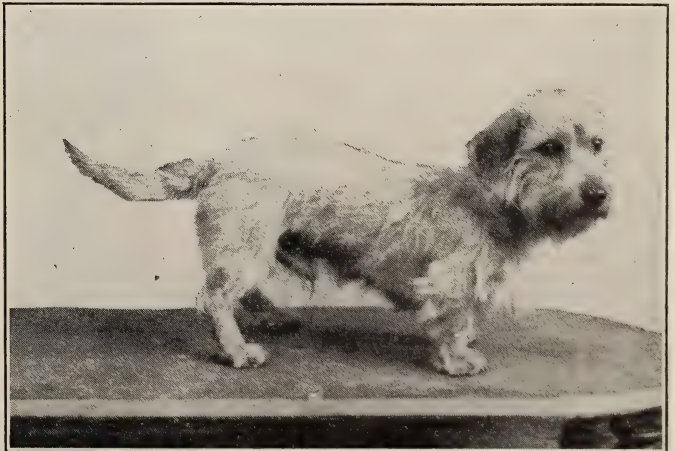
No laboured or technical description of a Dandie puppy could be more effective than the short passage I take the liberty of quoting. It tells of the first appearance of the little dog with his young mistress.

"Busily through the crack (of the door) there came a knightly babe in tabard of clouded silver: long and low, and battle-jawed, who halted on a lion's skin: and stood there with uplifted head and the shy, delightful dignity of one gentleman doubtful of his welcome at the hands of another."

Alas! the fair child-wife,

his lady, pines away on the bleak Lammermuir hills, and her Danny mourns her until he, too, is like to die. But the grim old laird, her husband, becomes his liege master, and Danny grows into his devoted companion. One further passage should be quoted. It shows most unerringly the character of every true-born Dandie Dinmont.

"Keen as a sword, wary as Ulysses, there was never such a Warden of the Marches to do stern justice on the outlaws of the



A prize-winning and typical Dandie, "Gordon Prince." This breed has been called "the old man of the dog race," on account of the wisdom and gravity of its appearance

*Photo, Sport & General*



wilderness. He could be patient as a cat, and as still: he could be stealthy as a fox: and when the stalking time was past, and the time for the onset come, he smote upon his enemies, overwhelming them like an avalanche of stars. The more the odds, the more the glory: that was his creed. There was nothing so great but, knight-like, he attempted it, nothing so small but he slew it out of courtesy."

After such beautiful words, it indeed seems a descent to tell of the more prosaic side of Dandie Dinmont history. That the name under which we now know the breed arose from the publication of Scott's "Guy Mannering," in 1814, is probably known to the reader of that book, but as to which individual fancier we owe the modern terrier is a matter of dispute. Perhaps authority is weightiest on behalf of "Piper Allan," a gipsy, who wandered with his bagpipes over the Border towards the end of the eighteenth century, and was famous for his breed of terriers, some of which no

mind and body. Much as the writer deprecates the encouragement of "mongrels," a sensible, healthy, decent-looking mongrel is preferable to a degenerate, foolish dog of the most irreproachable lineage. Pardon a few of the faults which a judge cannot forgive if you secure a dog who is what his blood should have made him. Yet for your comfort be it known that good looks should be no bar to owning the truest of hearts and the gamest of spirits, to say nothing of the wisest of brains.

Mr. Blagg's ideal Dandie should be a long, low dog, yet not so short on the leg as to prevent him being active, and the said legs should be fairly straight and absolutely sound. Dandies are *not* dachshunds in any sense. His eyes should be most lovely and expressive: large, dark hazel, and keenly intelligent. On his domed and fairly broad skull he should wear a lordly topknot of light, silky hair, which should not fall over his eyes like that of a Yorkshire terrier. His jaw should be strong and somewhat

pointed, and his ears should hang close to the head, and be feathered at their tips. His flexible, long body should have a nice arch over the *strong* loins, and he should carry his undocked tail gaily, but not curl it. Like his other Scottish cousins, his coat should be double; hard, but not wiry, and dense above, and soft and warm underneath, and he may wear either a grey or a yellow-orange jacket of different shades. In the former case he is termed a pepper, and in the latter a mustard.

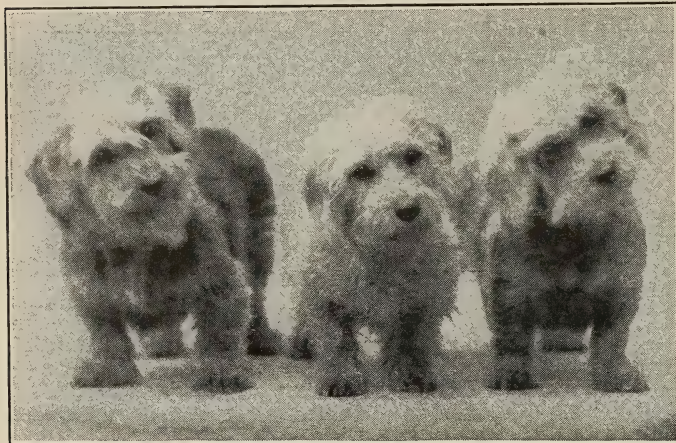
Mr. Blagg should be quoted again for a quaint little story showing the all-round genius of a good Dandie. A friend

of his, of absolute veracity, knew a Dandie whose zeal for the destruction of cats led him to develop a wonderful, if sinful, wisdom. He would catch a fish from the brook by the house, place it as a bait for puss, and watch for her on the table. When she approached the dainty, he would spring down, seize her by the back, and kill her.

A Dandie makes a splendid house-dog, and has a most usefully deep, loud bark. In kennels he is apt to prove a fighter, but he can be trained as a puppy to behave himself in this respect.

Should a reader wish to buy a very young puppy she must be prepared to find it quite different in looks from an adult dog. Pups are born smooth-haired, the peppers black and tan, and the mustards with a great deal of black in their colouring, and all without the topknot of the adult dog.

Prices for well-bred pups of tender age are from about three to five guineas.



Dandie Dinmont puppies. These solemn little terriers are most sagacious and companionable dogs from their earliest days  
Photo, T. Fall

inducement could purchase. It is said that the then Earl of Northumberland vainly offered a farm for one little dog.

The original human Dandie Dinmont, according to Sir Walter Scott, had the very confusing habit of calling each and every one of his dogs either Mustard or Pepper! These names are now used to distinguish the colours.

As to the identity of the character himself, some give the honour to James Anderson of Hyndlee, and others to James Davidson. As the former certainly had two noted terriers, one called Pepper and the other Mustard, the reader can, as did that gentleman's contemporaries, claim him as the original of a most famous and interesting lover of a good "tyke."

One of the chief lovers of the breed has sketched his ideal Dandie, and an abbreviated account of the same will be useful to those who are looking for a well-bred, handsome little specimen, typical equally in





## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in *EVERY WOMAN'S ENCYCLOPÆDIA*. The subject has two sides, the practical and the romantic. Under the many headings included in this section have been articles dealing with :

*The Ceremony*  
*Honeymoons*  
*Bridesmaids*  
*Groomsmen*

*Marriage Customs*  
*Engagements*  
*Wedding Superstitions*  
*Marriage Statistics*

*Trousseaux*  
*Colonial Marriages*  
*Foreign Marriages*  
*Engagement and Wedding Rings, etc.*

## PERSISTENT PURSUERS

By THE REV. E. J. HARDY, M.A.

*Author of "How to be Happy Though Married," "The Love-Affairs of Some Famous Men," etc.*

"FAINT heart never won fair lady." The fair one believes in the man who believes in himself. She prefers reckless love to reserved love. In many cases a bold, bad man is better liked than a shy, good one. The brusque, offhand wooer has more chance than he who is abjectly polite, for a woman when followed, flies, and when fled from, follows after.

We can understand the Irish girl saying impatiently to a diffident lover who would not come to the point : "If I were you, and you were me, we would be married long ago."

Dean Swift understood this feminine trait when he proposed marriage to a Miss Waring. He did it imperiously, like a victor imposing terms on a vanquished foe.

### Dean Swift's Proposal

He began by asking :

"Are you in a condition to manage domestic affairs with an income of less than three hundred pounds a year? Have you such an inclination to my person and honour as to comply with my desires and way of living, and endeavour to make us both as happy as you can? Will you be ready to engage in the methods I shall direct for the improvement of your mind, so as to make us entertaining company for each other, without being miserable when we are neither visiting or visited? Can you bend your love, esteem, and indifference to others the same way as I do mine? Have you so much good-nature as to endeavour by soft words to smooth any rugged humour occasioned by the cross accidents of life? Shall the place where your husband is thrown be more welcome than courts and cities without him?"

If Jane Waring could answer these questions in the affirmative, Jonathan Swift said, "I shall be blessed to have you in my arms, without regarding whether your person be beautiful or your fortune large. Cleanliness in the first, and competency in the second, is all I look for. I singled you out at first from the rest of women, and I expect not to be used like a common lover."

### The Persistent Lord Beaconsfield

"Any man can marry any woman," said Voltaire, "if he pursues her long enough." Disraeli, afterwards Lord Beaconsfield, was an instance in point. One day Mrs. Lewis, a widow whom he wanted to marry, saw him walking towards her house. "Jane," she exclaimed to an old servant, "there is that horrid man Disraeli coming up the drive; run to the door, and say that I am not at home." Jane did so, and the undesired caller coolly answered : "I know; but take my bag to a bedroom, and prepare luncheon. I will wait until I can see your mistress." "Oh, dear, what can I do with such an obstinate, thick-skinned man?" the widow asked desperately later in the day, when Disraeli showed no sign of raising the siege. "Marry him, I suppose, ma'am," was Jane's philosophic answer. And we all know how his persistency succeeded in the end.

A girl may be willing to marry a man, but her friends may have to be won over by persistence. Jacob had to work fifteen years to get Rachel.



The poet and divine, John Donne, who became Dean of St. Paul's in 1621, married a daughter of a man without his consent. He was told by his father-in-law that he was not to expect any money from him. The bridegroom went home and wrote the witty note, "John Donne, Anne Donne, *undone*," which he sent to the angry father, and this had the effect of restoring them to favour.

#### Bismarck's Method

Bismarck, when he fell in love, wrote a letter to the parents of Fräulein von Puttkammer—which was the young lady's name—demanding the hand of their daughter. This, from a wild young fellow whose pranks were the talk of the country, was rather alarming. "It was," said the father, "as if someone had struck me on the head with a heavy axe." However, when Johanna, their daughter, intimated that she did not look upon the young man unfavourably, it was decided that he should come and see them. When the time came for him to arrive, the parents put on an air of solemnity, and the young lady stood with her eyes bent on the ground. Bismarck rode up, and, alighting, threw his arms round his sweetheart's neck and embraced her vigorously before anyone had time to remonstrate.

Then there was a long conversation with the father, when this persistent person said: "I am sorry to annoy you, sir, but I must respectfully decline to leave the house until I have your consent to my marrying your daughter." At last the father said: "Well, I suppose you must have your way; but I cannot compliment my daughter on her choice of a mule for a husband."

Sheridan won the fairest of the beautiful daughters of Linley, the composer, by sheer persistency. Her father wished her to marry one of her many rich suitors, and

not the brilliant but impecunious young dramatist. After threatening to destroy himself if the lady refused his advances, and fighting a duel with a formidable rival, Sheridan conducted her to a nunnery in France. This last he did to save her from being forcibly carried off by a Captain Matthews, who had made a plot to do so. At first Miss Linley consented only to an informal marriage between herself and Sheridan to prevent scandal, but afterwards, when circumstances permitted, the persistent gallantry of her protector was rewarded by a real one.

In a book lately published, called "Chiefs and Cities of Central Africa," we read that in certain tribes a man before marrying must have his power of enduring proved. This is done by his comrades beating him with long sticks.

"The man who has shown no sign of suffering has proved his manhood, and is now considered worthy of marriage. Girls stand round to watch, and to them belongs the right of ending the test. This they do by stepping forward with raised hands."

#### A Gentle Inspiration

I heard of a persistent pursuer nearer home who proved his endurance in this way. At an examination for a Civil Service appointment, he was observed to take a card from his pocket. Whenever a stiff piece of work was reached, out came this mysterious card, and after gazing at it for a few moments, the youth would put it away and go on writing with redoubled energy. The examiner thought that he had caught him copying, and demanded to see the card. The man blushed, but handed it to the examiner. It was a photograph of the girl whom he hoped to marry if he obtained the appointment.

## THE UNPUNCTUAL WIFE

By "MADGE" (MRS. HUMPHRY)

The Wife who Can't be Punctual—The Effect of Her Failing on the Husband—The Only Cure

A MAN must be very deeply and earnestly in love if he can maintain his loyalty to a woman who is invariably, systematically, and consistently unpunctual.

There are such women, who begin by being late for breakfast, and keep up their unfortunate and aggravating unpunctuality during the entire day.

#### Consistent Unpunctuality

If friends are invited for luncheon, the lady of the house is seldom ready to receive them. If invited to luncheon or dinner herself, she is certain to be late. At the latter meal, especially, her lack of punctuality is particularly aggravating. Her husband frets and fumes, and often makes matters worse by endeavouring to make her hurry up.

That there are such women, who appear to be deliberately unpunctual, many men know but too well. Habitual dilatoriness is

one of the greatest trials to which the human affection can be exposed. When, day after day, week after week, year after year, a man's wife is late for every appointment, keeps him waiting in the vestibule of the theatre or concert-hall, he cannot understand why she should not make an effort to overcome a fault that so aggravates him.

Unpunctuality seems to be almost a constitutional defect in the nature of many men and women. Men have been known to sacrifice their entire financial prospects to a kind of inability to get up in good time in the morning. Women are less given to this form of dilatoriness, but they are occasionally equally in fault with members of the other sex in being late for nineteen out of twenty appointments they may have made.

On one occasion, at Paddington Station, when the platform was crowded with men in flannels and women in river costumes, I



saw a group of persons assembled round the door of a railway carriage, all their heads turned in the direction whence came people hurrying to catch the train. Their remarks were frequent and free as to the apparently well-known habit of Mrs. G., as they called her, of being late for everything.

At last all the party but one man jumped in at the last moment, and the train moved out of the station. At that instant there appeared far away down the long platform a smiling little lady, beautifully dressed, coquettish in manner. When she came within speaking distance of the very sulky young man left to escort her, she cried out in a blithe voice: "Am I really late?" His reply was: "Are you really late! Look at the clock!"

There was no attempt at politeness in either his manner or his words. The little lady, in a bird-like voice, trilled the question: "How soon will there be another train?" "Twenty minutes!" was the reply. And so long as we were witnesses of the little scene, until our own train carried us off, the two sat together, and he uttered not one single word. She was gay and unconcerned, and rallied him on his ill-humour.

#### Callous Offenders

The fact is that these unpunctual persons seem to have no concern whatever about the annoyance, inconvenience, disappointment of others. They go their own way, and though sometimes their unpunctuality acts like a boomerang, and causes inconvenience and disappointment to themselves, they still persist in their selfish and thoughtless neglect to watch the minutes as they pass.

Said the husband of one of these to the culprit: "Why don't you start everything half an hour before you think it's necessary?" "I have often tried that," she replied, "but it seems just the same in the end—I am always late."

As she made this admission she was arranging the feathers in her hat before a looking-glass, and displayed the utmost unconcern.

In affairs of the home the unpunctual wife has a disagreeable influence, sometimes worse. At times of illness she can never be depended on to be regular and systematic in carrying out the wishes of the doctor. Even love of her children is powerless, how-

ever strong it may be, apparently to induce her to be prompt in action and to force herself out of the groove of dawdling and pottering which seems to be a part of her nature.

#### A Dire Result

Sometimes the mischief caused by this is brought home to her very deeply. In one case, a man whose patience had been tried for years to the uttermost, on finding his wife entirely callous and unchanged after a very serious incident entirely due to her unpunctuality, separated himself from her, and she then discovered that her affection for him was much stronger than she could have imagined. She set about endeavouring to reform a habit which, though there is nothing vicious or degrading in it, yet has sometimes consequences as serious occasionally as though it were. Her efforts were continued during three or four years, she always hoping for reunion with the husband whom she had made uncomfortable and actually disagreeable during the time of their life together.

Nothing irritates a man more than feeling that his naturally genial and good-tempered disposition is being warped and soured by a constant succession of trifling annoyances, which, in the aggregate, amount to a considerable trial. Those who are by nature prompt, punctual, quick to act and to decide, are particularly susceptible to the evil influence of an unpunctual wife.

They find it absolutely impossible to understand why a fault that seems to them so easily remedied should not be overcome by perseverance and endeavour. It is usually the very prompt and decisive nature that is least endowed with patience. Impatience might be regarded as a means of cure when displayed by a man towards his wife, but it is a quality which has no real power. The great and wonder-working influence is patience. Those who possess it by nature have a valuable endowment. It is the patient who have done the great works of the world. Impatient men and women have accomplished much, but it was in spite of their impatience, not because of it. In domestic life, serenity of atmosphere is won by the exercise of patience, which is in reality a phase of unselfishness. The unpunctual wife is displaying selfishness in refraining from efforts to conquer her innate indolence.





## THE ARTS

## TABLE OF

Title of Exhibition	Where Held	Sending-in Day	Subscription (if any)	Opening Date
Penzance Passmore Edwards' Art Gallery Exhibitions, Newlyn	Passmore Edwards' Art Gallery, Newlyn, near Penzance, Cornwall Hon. Sec.: H. M. Rheam, R.I.	Three Exhibitions held annually. Sending-in days in April, August, and November each year	—	—
South Wales Art Society Exhibition,	Cardiff	Receiving day in London at Official Agents, Messrs. Dicksee & Co., early in May	Member's subscription, 10s.; Patron's subscription, £1 1s.	In May
Royal Cambrian Academy Exhibition, Conway, N. Wales	Royal Cambrian Academy, Plas Maur, Conway, N. Wales Curator: J. R. Furness	In April	None	Some time in May
Aberdeen Artists' Society Exhibition	Aberdeen Art Gallery, Schoolhill, Aberdeen Secretary: Alex. Emslie Smith, 154, Union St., Aberdeen	About first fortnight in October	None; but 5 per cent. commission charged on catalogue prices of all works sold during the Exhibition	About first week in November
Royal Scottish Academy Exhibition, Edinburgh	Royal Scottish Academy Galleries, Edinburgh Sec.: Wm. D. MacKay	Some time in April	None	In May
Royal Institute of Fine Arts Exhibition, Glasgow	Royal Institute of Fine Arts, Glasgow. Secretary: Laurence Scobie, 270, Sauchiehall St., Glasgow	Receiving days in London at Official Agents, Messrs. Dicksee & Co., middle of Jan.	None	In February
The Glasgow Lady Artists' Club Exhibition	The Club House, 5, Blythswood Sq., Glasgow Hon. Sec.: Miss Smart	Two Exhibitions held annually. Date varies	Entrance Fee for artist members, one guinea; annual subscription, £1 10s. Associates pay an annual subscription of 5s., without an entrance fee	Varies sometimes in spring and autumn
Royal Hibernian Academy Exhibition, Dublin	Royal Hibernian Academy, Dublin Secretary: N. Blair Brown, R.H.A., Lower Abbey St., Dublin	Works must be delivered unpacked at the Academy on a given date, for which application must be made to the Secretary.	None; but 7½ per cent. commission will be charged on the catalogue price of all pictures sold during the Exhibition	Early in March
Water-colour Society of Ireland Exhibition, Dublin	Leinster Lecture Hall, 35, Molesworth St., Dublin Secretary: W. H. Hillyard, 5, Seafield Terrace, Clontarf, Dublin	All pictures and works of art must be sent in to the Secretary on chosen date	Member's subscription, 10s. a year	Early in February



## EXHIBITIONS—Continued from page 5723, Part 47

Length of Time Open	Conditions of Membership	Whether Open to Non-members	Framing Regulations	Extra Particulars
—	—	—	—	For further particulars apply to the Hon. Sec.
About one month	—	Exhibition confined to work of Members and Hon. Members only, who will be advised about the date for sending in and regulations	—	Members can be made at any committee meeting on payment of subscription
Four months. Closes some time in Sept.	Elected at annual meetings	Yes. Open to all Artists	Gold frames (square or oblong)	All works must be sent to Messrs. M. E. J. Williams, Exhibition Agents, Conway, who will reply to questions re receiving and unpacking on application
About two months	Professional Members must be professional artists, sculptors, and architects, who have to be nominated and balloted for, after their works have been exhibited in an exhibition held by the Society	Yes. Open to outsiders	All pictures must be in frames (square or oblong in outward form). Drawings with white mounts are not inadmissible, but a distinct preference will be given to drawings with gold mounts	—
From three to four months	Artists of reputation resident and settled in Scotland	Open to non-members to exhibit, but all works sent are submitted to a jury	—	Apply to Secretary
About three and a half months	Subscription of £10 qualifies for membership, with no further annual payment	Pictures may be sent by non-members	Council strongly recommends that all pictures should be framed in gold. All pictures must have frames which are rectangular in outside form. Water-colour drawings should be without white mounts. Drawings with excessive breadth of margin not admissible	Council and Committee reserve right to reject a picture (otherwise eligible) the frame of which is of such a colour, material, or size as would interfere with the general effect and harmony of the Exhibition
Varies	Candidates for membership must be proposed and seconded by two artist members of the club, and must submit two or more works to be balloted on by the artist members	Members and Associates <i>only</i> can exhibit	—	Picture Exhibition is held in the spring; Arts and Crafts Exhibition in the autumn
Three months	—	Yes. Open to all artists	Pictures must be in frames square or oblong in outward form	Works may be delivered in London or Edinburgh, on given date, to the Academy's Official Agents, Messrs. Dolman & Son, 6, New Compton St., Soho, London, and Messrs. Doig, Wilson & Wheatley, 90, George St., Edinburgh. Works delivered at the Academy must be delivered unpacked
Four weeks	Committee of Management elect to vacancies in their number, and new Members are admitted to vacancies on the list by signing an agreement to be bound by the rules of the Society	—	Frames and inside mounts must be rectangular; gold, plain white, or black. Preference is given to gold mounts, as space for white mounts is limited. Each drawing must be framed separately	Members limited to 250 London Agent: Mr. Johnson, 62, Westbourne Grove, London, W.





In this section have been included articles which place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It has also dealt with great societies that are working in the interests of women.

*Woman's Who's Who*  
*The Queens of the World*  
*Famous Women of the Past*  
*Women's Societies*

*Great Writers, Artists, and*  
*Actresses*  
*Women of Wealth*  
*Women's Clubs*

*Wives of Great Men*  
*Mothers of Great Men,*  
*etc., etc.*

## WOMAN'S WHO'S WHO

### MRS. ISRAEL ZANGWILL

LIKE her husband, Mrs. Zangwill is a clever writer. She is the daughter of the late Professor W. E. Ayrton, the eminent electrical inventor, by his first wife, one of the earliest pioneers in the medical profession for women.



Mrs. Zangwill  
*Furdy*

Mrs. Zangwill's step-mother is Mrs. Hertha Ayrton, who is famous as the only woman member of the Institution of Electrical Engineers. Mrs. Zangwill was married nine years ago. She twice postponed the wedding in the cause of charity and ideals; first, as Mr. Zangwill has himself stated, she delayed it until Zionism should be on a more practical footing; then postponed it a day that she might read a paper before a certain society. Mr. Zangwill's wedding gift consisted of donations to the funds of the three schemes in which his wife is most interested—Zionism, Woman's Suffrage, and Charity Organisation.

### MADAME JANE HADING

THIS famous French actress has declared that she could act before she could talk. At any rate, her first appearance on the stage was made at the age of three. Born at Marseilles in 1859, she was trained at the celebrated conservatoire of her native town, and made her "grown-up" debut in 1873 at Algiers. Ultimately she returned to Marseilles, and appeared as the Queen in "Ruy Blas," and in other important parts. Thence she went to the Palais Royal in Paris, and has since appeared at most of the leading French playhouses, creating innumerable parts. Besides acting, Mme Hading does a great deal of literary work, and has often con-

tributed to the French reviews and magazines. In 1909, Mme. Hading visited this country, and appeared at the London Hippodrome. She is one of the most fashionably dressed women in Paris, and takes a delight in designing her own gowns. She lives in a house at Neuilly-sur-Seine.

### MISS GENEVIEVE WARD

THIS veteran actress, who kept her seventy-fourth birthday in March, 1912, is a countess. At seventeen she married a Russian nobleman, Count Constantine de Guerbal, who afterwards endeavoured to repudiate the marriage, in spite of the fact that it was performed in Paris in the presence of the American Consul. But the Count reckoned without the determination of the actress, who secured an audience with the Tsar, and he issued a special ukase ordering the Count to repeat the marriage ceremony. It is fifty-six years ago since Miss Ward made her debut at Milan in opera. Later, she completely lost her voice, and, adopting a dramatic career, became one of the most popular of tragedy queens. She has acted in almost every part of the globe. Her professional tour through Australia in the 'eighties was a veritable triumph, and she crowned it by devoting the proceeds of her farewell performance to the hospital established for the benefit of her own sex. To-day the "Genevieve Ward Wing" of the Melbourne Women's Hospital is something of which the actress has every reason to be proud. Miss Ward, in spite of her great age, is as energetic as ever. She attributes her good health to simple life and cheerfulness. Miss Ward is a granddaughter of Gideon Lee, a former Mayor of New York.



Madame Jane Hading  
*Rendlinger*



Miss Genevieve Ward  
*From the painting by Hugh Riviere. L. Casswell Smith*



# THE PLEASURE RESORTS OF EUROPE

By PRINCESSE MARIE LOUISE DE BOURBON, DUCHESSE DE SEVILLE

A Restless Nation—Why the English Go Abroad—The Attractions of Monte Carlo—Its Casino and Other Amusements—The Family Character of Cannes—Paris of the Riviera—Where Oysters Live in Parks—The Discovery of Dinard—San Sebastian—Why the Devil Does Not Tempt the Basques—Some Charming Swiss Resorts

I HAVE been wondering at what time of the year do English people stay quietly at home. It is not in winter, as in other countries, where, after the holidays spent in the mountains or by the sea, one returns home and settles there until the heat comes again, with its imperious necessity of seeking fresh air.

English people cannot stay at home in the winter—I mean those who are not compelled to do so by their work—as they love the sun, and as the sun does not come to them, they go to it. I am sure they are very glad to have this excuse for going to the many pleasure resorts that are offered them.

Is it in summer that they can be found at home? Of course not! Summer is just the time everybody must go somewhere. In the autumn there are shooting-parties, country visiting, also dresses to get in Paris. Then I will say it is in the spring, during the London season. Not at all! Paris must be visited again, the modes change so much; who could wear last season's frocks?

Now they are back. The season begins, and, you think, this time they will be in town for a couple of months.

Not yet; there is Whitsuntide, and it would be a pity not to go away for a few days.

When this Whitsuntide holiday is over, and you hear that a friend who has been all the winter abroad has at last come home, then, in order to have more chance of seeing her, you go to her house on a Sunday. Don't be too sure of finding her, because you will probably be told that she is away for the week-end! So my question is: When are English people at home? Never.

What attracts them so much abroad? The many places where the sun shines freely; places that have been created beautiful by the hand of the Almighty, and which the genius of man has completed with all the luxuries and comforts of modern times. I shall speak of some of them for the benefit of those who do not know them, and also because one likes to hear about what one already knows.

## Monte Carlo

Let us begin with a resort which, I think, is familiar to most English people.

Many English people have deserted the Riviera in order to enjoy winter sports in Switzerland. However, Monte Carlo will always have visitors, its gambling saloons will, unfortunately, never be empty. I have said unfortunately—it came out of my heart

—for if I thought it possible to associate gambling with pleasure only, I would not be against it, but I think it is the most disastrous of passions.

If all the evil caused by the roulette of Monte Carlo was brought to light, it would horrify the most cold-hearted; sometimes—though not often—one hears that a man has shot himself after losing his last sovereign. It is dreadful, if one stops a little to think of the moments that man must have gone through before committing suicide. In such cases he is in a kind of hot fever; his brain has lost its balance; he does it without realising the importance of the deed, and the news is given so laconically that the impression it makes on the public is very brief. Yet, if one could only see the dramas that have been originated by a season at Monte Carlo!

Some of these dramas—I might say most of them—have been acted under the gayest of appearances. It may be a young man whose parents have led a whole life of privations in order to give their son those luxuries they have been deprived of themselves. The father dies, the son inherits. He takes to gambling because it is fashionable, and little by little in the beginning, but very quickly towards the end, he loses that fortune made for him with so much love, regardless of sacrifices. The mother watches her son; she sees the danger, tries to stop him when he is only midway to his ruin, but he thinks he will retrieve his losses, and returns to the fatal roulette until he has nothing left.

Who can tell the agony of that mother?

Sometimes he has lost even the little that was left for her old age, and now that woman is without the support of her husband, with a son unable to procure for her any comfort; she must end her life in all the dreariness poverty brings with it when youth and illusion are no more.

Excuse this digression from the real object of this article. After all, Monte Carlo is not worse than many other places for gambling, only it is done more openly, and the roulette and trente-et-quarante are perhaps to be preferred to many other ways of losing one's money, because at least one must have it in cash before one risks it.

About Christmas many people will already be found at Monte Carlo. It is the real time to enjoy it for those who love the beauty of its scenery, the joy of breathing the pure air of the sea, and warming themselves in the rays of a bright sun in the coldest time of the year. Others care more



for the attractions this lovely place offers, for it is only about the middle of February that the season there is in full swing, and continues so until the end of April. Great names from every country are to be found all through the season, but what strikes an habitué more than anything in this respect is the great number of Germans who have gone there lately.

The Casino is ideally situated, with a terrace overlooking the blue Mediterranean. All that modern luxury may have invented is found in its large saloons; however, the new rooms, where you have to pay one hundred francs for the season, are much preferred by most people to the old ones, as they are less crowded, and smarter people go to them. There are two other casinos, "Le Palais du Soleil," and the "Casino Municipal," that cater for every taste. Also a sporting club, which is very popular.

The day is usually spent motoring to the lovely spots that abound all along the Riviera, each with its special attraction; good hotels wherein to lunch, excellent roads, friends to meet everywhere. One returns home always in haste to dress for some dinner party or the opera, but the evenings are mostly spent at the Casino or the sporting club. Early in the season they have plays at the Opera House—French plays, of course, though the French spectators are less in number than the others.

Every woman's caprices can be satisfied in the lovely shops of Monte Carlo; they are of all kinds, especially jewellers. The pigeon shooting attracts many good shots on account of the large money prizes that are given.

#### The Rise of Monte Carlo

About fifty years ago there was nothing of all this described here, except the town of Monaco. Where the Casino now stands was a rocky promontory covered with cactus trees, pines, and the Contamine garden, with olive and lemon trees.

The first people who imported roulette into Monaco failed, until it was installed in a more adequate building, situated in the Place du Palais, which is now used as barracks for the guard of honour to the Prince. Still, though the beginning of the new installations seemed to promise success, the new man, like his predecessors, was soon ruined.

A company then took the business, but the gamblers were few on account of the difficulty of access. Later on, the company commenced to build a casino on the present site, but for want of funds—the contractor refusing to build on credit—the work was stopped, and perhaps would have been abandoned, had not M. François Blanc taken it in hand. He had an interview with the Government, offered more than a million and a half francs for the unfinished edifice and the privilege of gambling. The offer was accepted, and from that moment the prosperity of Monaco began.

Years ago, two hotels only could be found in the principality, the Hotel de Paris, and the Hotel d'Angleterre; there are now about fifty.

About one thousand people are employed in and live by the Casino, without counting the hotels, and people who make money by letting rooms, by dressmaking, millinery, shops, etc. What will surely astonish my readers, and make them long for roulettes everywhere, is the fact that there are no rates and taxes in the whole principality, everything, even charities, being provided by the Casino.

#### Cannes

Cannes has a distinctive character of its own; it is the English town of the Riviera. Of course, English people will be found everywhere; but, still, there is a certain time of the year that they make Cannes their own.

San Remo is consecrated to Germans, Nice to those who like to see the new fashions, the pretty frocks, and hear the hum of the world; Monte Carlo attracts people for a short time, but only at Cannes may you think of making a permanent home.

Here people remain generally for the whole winter; from this fact comes a kind of family society such as exists in no other town on the Riviera, and during the months of February and March, in the part called "The Californie," you will hear nothing but English spoken.

Cannes, of course, has grown like other towns of the Riviera, and I suppose some of the older residents will say it has grown for the worse; but, still, it maintains its family character. It is the spoilt child of the Riviera, as regards position, being at the foot of the Esterelle Hills with their picturesque outlines. Flowers abound, and the air is perfumed with the eucalyptus and the mimosa. While maintaining its own character for dignified sedateness, it has become quite up to date as regards amusements. To compete with other places a casino has been built, but the real amusements of Cannes are English—lawn-tennis courts, golf club, and polo ground.

The "Californie" quarters are studded with villas surrounded by lovely gardens, and chiefly occupied by English residents. Cannes might be called at the same time a quiet and a gay place.

In the morning you will meet the residents in the busy shopping streets, or in the flower market. The afternoons are spent on the golf course or paying visits. Every day certain families are "at home," and dinner-parties are frequent, especially at the Cercle Nautique. Many dinners are also given now at the new Casino, to which a theatre is attached. Picnics also are given.

The hotels are excellent, and can be compared with any in Europe. There are some away from the sea—the Hotel des Anglais and the Hotel Prince de Galles, where the old Duke of Cambridge made his head-





A typical scene at the gambling tables of the Casino, Monte Carlo. This beautiful winter resort has other attractions than that of gambling, for it is a veritable paradise of beauty, colour, and sunshine  
*From a drawing by Paul Iriarte*



quarters. Near the sea you have the Grand, where King Edward stayed so often; a little inland are the Hotel Californie, and many others. The new hotel of Cannes is the Carlton on the seashore near the Casino.

Notwithstanding the modernity of the new buildings, there is still a flavour of the past in the older houses and the beautiful villas which abound on every side; one of the most celebrated is the villa where the first Lord Brougham lived.

As I have already said, most of the villas on the Californie Hill are owned by English people, among which I may cite the Hotel St. Michel, belonging to the late Lord Glenesk, who laid out most lovely gardens round the house. So many of the same families go back to Cannes every year that if you go to St. George's Memorial Church at the height of the season you will find an English congregation almost identical with the one you have seen there the year before. In a word, the great attraction of Cannes lies in its beneficent climate, its refined society, and its outdoor amusements. The air is very invigorating; the only care which people must take is when the sun goes down, the transition from heat to cold being sudden.

Those who are fond of yachting can see, during a certain time of the year, some of the most famous yachts of the racing world in the port. Some lie there for months.

Last April there was unveiled at Cannes with great solemnity a statue of King Edward. It is a kind thought to have thus perpetuated the memory of a monarch who visited the place so often, and helped to ensure its prosperity.

#### Nice

Nice ought not to be considered as a pleasure resort only. It is a large town, a small Paris. Many people reside there who first came to Nice for a short time, and, captivated by its beautiful situation and its mild climate, have made their homes there, or at Cimiez.

It is a cosmopolitan place, and it would be difficult to tell how many Russians, Italians, and others have villas or apartments there.

Nice is a city of pleasure, a city of sun; its wonderful clear air, the beautiful colour of the Mediterranean in front and the mountains behind, are its chief charms. When it rains, both people and town seem to lose all their life and gaiety; fortunately, rain is rare. People like to walk on the Promenade des Anglais on the sea front; from 10 to 1 o'clock you will find it crammed with sun-worshippers of all nations, Germans and Americans in the greatest number.

Nice is noted for its "next year's fashions"—they come straight from Paris before Paris has seen them. The shops are most fascinating and expensive.

There are two casinos. The Municipal, in the Place Massena, has a very large palm-garden, where good concerts are given twice a day. Sometimes great artists take

part in them. There is also a charming theatre where all the best singers and actors of Paris and elsewhere are heard in opera and plays during the season.

The Baccarat Club and its restaurant (which is the best in Nice) are on the first floor of this casino. They say there is more money lost and won there than at Monte Carlo, and at tea-time and for dinner and supper everyone who is known, and many who are not known, gather there to amuse themselves and listen to the band. The other casino is the Palais de la Jetée, usually called the Jetée Promenade, which is built over the sea on the Promenade des Anglais; it has four or five concerts a day with very good orchestras. The Opera House is near the old town and the Flower Market, and is mostly for the residents—it is not very good.

The best and most expensive hotels are on the Promenade or the Jardin Publique. The Royal is perhaps the gayest.

Nice season is from December till the end of April, but the gay time is in February and March. At the Carnival and race time the place is crowded. The "Comité des Fêtes" is very rich, and spends much on the carnival, which is very well done. The Battle of Flowers on the Promenade des Anglais is the prettiest sight to see; some of the decorative carriages are wonderfully beautiful.

I shall say a word on Cimiez, as it is really a part of Nice, though on a hill behind it. It is about twenty minutes' walk, and most of the English visitors go there. Queen Victoria stayed there several times, and there is now a beautiful statue of her erected as a memento of gratitude. The view is lovely, and there are many villas with charming gardens. Now they are building also large blocks of flats, which is a pity.

On the other side of Nice is St. Hélène, where are also many lovely villas. Marie, Duchess of Saxe-Coburg, and Lady Nunburnholme, are amongst the residents.

I must not forget the County Club, at Nice. It is in a pavilion next the Imperial Hotel. Baron St. Mars is President, and its *thé dansant* a *dîner dansant* are very much appreciated.

#### Arcachon

I was a child when I used to go to Arcachon with my parents; if I say something about it, it is as a debt of gratitude to the place where I spent the best time of my childhood.

Arcachon is a seaside resort near Bordeaux. There is "La Ville d'Hiver" and "La Ville d'Été." All that district is celebrated for its pine forests. It is in one of these forests that the Ville d'Hiver is built; villas are scattered here and there among the pines.

Each tree has two, sometimes three, cuts, through which the resin runs into a kind of cup that is fastened to the tree. Thus the air is strongly scented with resin, so good for delicate chests.

It is not the ocean with its imposing waves that one finds at Arcachon, because it is on an



arm of the sea that stretches itself for several miles, and on the shore of this arm, the real name of which is "basin," the Ville d'Été is built. I cannot say anything of the hotels, casino, etc., that can be found there; as I said, I went there when a child, and it must have improved since.

I have never seen any other sea resort so suitable for children; the tide goes back to a great distance, leaving a sandy shore with many attractions. What is very amusing is the fishing for a shellfish called *couteau* (knife), on account of its shape. The shell is like the handle of a knife, and the fish, when it comes out, is like the blade. When the sand is wet, if you see a small hole, put a little salt in it. The fish believes it is the sea that has returned, and comes out of its hole; wait until it is nearly half out, and then pull it quickly. If you are not quick, it hides itself again, and you may dig in the sand as deep as you like, but you will never catch it.

The shellfish are eaten only by the sailors, but are fished for by children as an amusement, and they do very well as bait for angling. Having no waves, the Basin is full of small boats, and affords all kinds of fishing. The *pêche au flambeau* is very much enjoyed by grown-ups. A wood fire is made on one end of the boats, the fishes come to the light, and everyone, armed with a harpoon, tries to catch them.

Arcachon is noted for oysters, which are cultivated there.

The women working in the oyster "parks" wear trousers that come to their knees, and are usually of thick red, green, or blue flannel. The rest of their attire is a blouse and a large straw hat, under which they put a handkerchief to guard them from the sun.

#### Dinard

Dinard is one of the prettiest places on the coast of Brittany. About fifty years ago it was scarcely more than a small village of fishermen and their families, but some English people saw its advantages, and gradually it became known, and families, attracted by the fine climate, cheapness of living, and the beauty of the coast, settled there. They founded a lawn-tennis club, a golf links, a club, and the place became an English colony.

This state of affairs went on for many years—after which the French people began to realise that there existed in France a charming seaside place called Dinard, and it became the rage.

Fashionable French people who used to go to Trouville, Deauville, etc., came to Dinard, which became the "plage selecte par excellence."

The French occupation lasted only a short time, and was followed by the American. They came in thousands in their huge motor-cars, almost bewildering poor little Dinard; large hotels were built, everything became very dear and very noisy, and Dinard lost its former charm.

American ladies took villas and enter-

tained at the rate of two or three balls per week; the casino, sufficient till then, was pulled down and rebuilt much larger. Soon after, a second casino was thought necessary. Hungarian bands play during the day, and in the evenings the most expensive toilettes from Paquin, Redfern, and other great costumiers, are displayed in great variety by many *élégantes* of Washington and New York. From the first of August to the end of September it is overcrowded; pleasure parties of every description are arranged every day, and the motor-car traffic is terrifying. How long will the Americans' occupation of Dinard last? Perhaps for ever. Or is this charming place destined to change hands again? Who knows?

#### San Sebastian

San Sebastian is now the most important seaside resort of Spain, though it is very hot in summer compared to England. But for those who live in Madrid, where the heat from July and up to September is really unbearable, any seashore seems cool.

Its prosperity began about twenty-five years ago, when the Queen-Mother, then Regent of Spain, built a palace there. This palace is charmingly situated on a hill overlooking the sea, and from there took its name "Miramar" (look at the sea). It is the private property of the Queen-Mother, where she has always loved to spend a quite time, enjoying the society of her children and freedom from State etiquette. She is an excellent swimmer, and took great pains to inculcate a love of the same exercise in young King Alfonso.

The surroundings offer many picturesque scenes, due to the combination of sea and mountains. The roads are pretty good and nice drives can be had. Every afternoon the Queen-Mother used to drive to one port or another with the King and his sister. Their carriage then was drawn by two or four mules according to the distance they intended to cover, mules being used where there are hills to climb, being stronger animals than horses. Now that motor-cars are everywhere, longer drives, of course, are taken, above all, by the King, who is fond of motoring, and drives his cars himself. Not only the surroundings can now be easily visited, but the frontier is continually crossed. People staying at Biarritz, Saint Jean de Luz, Bayonne, Pau, etc., are sure to come to San Sebastian at least once during the summer, some in order to be able to say they have been in Spain, others because they have already been, and liked it, or, when there is a bullfight, to see what it is like. In these days the hotels, boarding-houses, apartments, everything, get overcrowded, and the trains back to France have to be taken by assault. Those who remain to spend the night have often to sleep on billiard tables or sofas, and are happy to get shelter.

Seldom do English people go twice to a bullfight; they are too fond of animals, and of horses in particular. I quite agree with them. I love animals; dogs and horses above all.



I went to a bullfight in Madrid, but I felt so unhappy that I said never again on any account would I return to see such a spectacle.

There is another sport which foreigners also care to see at San Sebastian—it is the "Juego de pelota." (ball game). This is peculiar to the Basque provinces, of which San Sebastian is one. It consists in playing with a ball against a wall, in a large hall, the spectators being seated on three of the sides. The match is between two men, who wear a kind of straw basket fastened to their right hand, with which they throw the ball. It is a very hard and difficult game, and much betting is done on it.

The mornings at San Sebastian are devoted to sea-bathing. Spanish ladies are not athletic, as a rule, but they swim very well. The bathing is divided into three sections. One where it is mixed—that is to say, where men and women bathe together; another for men only; and a third for women only.

The afternoon is devoted to motoring or walking on a promenade, where there is music. There are some good hotels, and a casino, where everybody goes in the evenings, which are spent in dancing and flirting.

The Queen has a beautifully fitted cabin on the shore. It is prettily furnished in bright colours, and opening out of it is a little boudoir, in which her Majesty spends a good deal of the day facing the ocean, working or reading, while the Royal children play with the golden sand, which has been and will always be the greatest of all enjoyments for small children. The Queen, like the King, is very fond of motoring; she visits all the points of interest in the neighbourhood. When she first went there the peasants used to surround her car, making remarks and exclamations about her beauty, and saying she had hair "of the same colour as the angels."

The Basque people have a language which they claim is the one our Lord spoke; it is most difficult to learn, except as a child. I learnt two words: "God" and "thanks." These words, so simple in every European language are in Basque "Jangoicoa" and "escaricasco," every letter being pronounced. The Basque people are very religious and good. It is said they are good because, though the devil went to their country and stayed there seven years, he was unable to learn the language, and had to leave, and so there is no one to tempt them.

#### Switzerland

Switzerland has the double advantage of offering beautiful summer resorts, as well as winter sports for those who do not mind the cold. Mürren has been lately the spot chosen by English people; so much so that those who are not good linguists have not to trouble themselves, as English is heard on every side.

Almost the entire town is taken up by the Alpine Sports Club, which has an office in London, where you can get all information and secure your accommodation in the hotels,

and even pay for everything, thus saving the trouble of taking much money with you.

The view from Mürren is ideal. It faces the Jungfrau and the Mönch, but the principal glory of Mürren's view is that imposing wall of ice that extends from the Jungfrau to the Tschingelhorn; it seems almost inaccessible, and it is difficult to believe it has been crossed at several points. Here you are in the heart of the snows, shadowed by the great peaks. The view is not only ideal, but imposing. Below the hotels the ground slopes gradually, then appears like an abyss, and you see the valley about three thousand feet below.

In winter the whole day is devoted to sport. Skating usually occupies the morning; there is a very good rink, and a band, which adds much to the pleasure. Ski-ing or tobogganing in the afternoon, with tea-parties and various entertainments.

In the evening the Hotel des Alpes and the Kurhaus present the brightest aspects, and make one forget the snow outside. The people one has seen during the day, muffled in warm woollen clothes, with short skirts and gaiters, and men in fur caps, would be difficult to recognise now, all in evening dress, the ladies in the thin materials at present in fashion. However, they are not cold; the rooms are comfortably warmed, and dancing takes place every evening, sometimes fancy-dress balls or concerts. Everything that can make life of the brightest colour is arranged for the benefit of the visitors.

Mürren is not less attractive for the summer months than it is in winter; and the temperature is delightful. The walks lead to woods, carpeted with the Alpine wild flowers, shaded by the trees; many streams of clear cold water run through the woods, making them most suitable places for picnic parties. There are interesting excursions of a day or two for those who are not lazy, and real hard mountaineering for the intrepid.

#### St. Moritz

The altitude of St. Moritz is about 6,000 feet. Like Mürren, it is an excellent spot for sportsmen; there is ski-ing, tobogganing, bobsleighing, skating, curling, and ice hockey, everything in profusion, fourteen ice rinks, I think, and two ice runs—the "Cresta Run" and the "Dimson Run."

The winter season is from the beginning of January till the end of February. As St. Moritz is so much larger than Mürren, there is always some other interest besides sports—for instance, large tea-rooms, where people like to ask their friends to tea. Large bridge parties are given; dinners and luncheons are also a popular means of entertainment; in a word, everything is on a much larger scale than at Mürren.

The country is very pretty, too, and is also a beautiful summer resort, like every place in Switzerland; but having said so much about Mürren it is unnecessary to repeat the same about another place.





## WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles, so that, now the Encyclopædia is completed, the section forms a standard reference library on woman's recreation.

### Sports

Golf  
Lawn Tennis  
Hunting  
Winter Sports  
Basket Ball  
Archery  
Motoring  
Rowing, etc.

### Hobbies

Photography  
Chip Carving  
Bent Iron Work  
Painting on Satin  
Painting on Pottery  
Poker Work  
Fretwork  
Cane Basket Work, etc.

### Pastimes

Card Games  
Palmistry  
Fortune Telling by Cards

### Holidays

Caravaning  
Camping  
Travelling  
Cycling, etc., etc.

## A CARAVANING, CAMPING AND CYCLING HOLIDAY

Continued from page 5692, Part 47

### The Caravan Kitchen—Furniture and Household Equipment—The Wardrobe of the Party

JUST in front of the bunk, beside the door, comes the "kitchen," consisting of a space 6 ft. high and 2 ft. deep, and about 3 ft. wide, divided into three parts by a couple of shelves placed across it. The bottom division makes the scullery. The oven and plate-heater are arranged at a convenient height in the middle division, and at the top is a handy space for the storing of pots and pans. When not in use a neat linen curtain draws across to hide the entire culinary arrangements.

Across the back end of the van is a second bunk above a locker, in which the bedding of the entire party—the tent dwellers as well as the "vanners"—is accommodated. It

makes an excellent divan by day covered with cretonne and supplied with cushions to match, which are slipped out of their covers to form pillows for the beds at night. On the opposite side is a collapsible table, and a corner cupboard opposite the kitchen holds stores, groceries, crockery, and the knife-basket.

The furniture of the van also includes a long looking-glass, two "dressing-tables," consisting of long linen pockets hung upon the wall to contain all sorts of toilet requisites; a "writing-table," consisting of similar pockets fastened up against the door, and fitted with writing requisites of every kind, including flag-



An afternoon tea-party. By the aid of a tent affixed to the rear of the van, extra accommodation is secured



bedecked Caravan Club notepaper, and a criss-cross of wide tape up against the roof to hold parasols, umbrellas, and hats; besides a collapsible bracket to hold candles for reading or dining by night. An extra table carried outside the van fits across the room for dining at in bad weather, and for playing a game of cards upon afterwards.

#### Some Necessary Items

The outside of the van is of brown wood, and at the back is fitted a huge carrier with a tarpaulin cover, which carries a bath, the extra table, tents, camp beds, waterproof sheets for erecting the tents on, a couple of bicycles, carefully slung, and last, but not least, a couple of pails, one for the horse's water, and one for its owners'. There may be also two boxes containing clothes, and a ladder to be placed between the shafts in place of the horse when in camp, and a covered can for milk, and a tin jug and basin.

When making up a caravanning, camping and cycling party it is essential that one member of the party at least should be a good plain cook, while the others must each agree to take it in turns to act "cook's mate" and help with the preparation of meals.

#### The Kitchen

A practical camp kitchen outfit for a party of six, which has proved thoroughly satisfactory after a long trial, consists of the following items: A "Primus" lamp, which can be used with a "Hestia" oven, and plate warmer, a "Wellbank" boilerette, a "Beatrice" oil-stove (on which the boilerette can be left to cook all day if necessary), a large and a small kettle and frying-pan, a saucepan, a sixpenny steamer to fit into the saucepan, a small mop with which to wash up, a couple of washing-up white enamelled pans, an enamelled milk can with a closely fitting lid, six china cups and saucers, a set of knives, forks, teaspoons, and dessertspoons, a wooden spoon and fork for salad, plates, and dishes of white enamelled tin, a tin for cake and biscuits, several old tablecloths and table napkins, some glass cloths and dusters, and some towels. A box of paper plates with grease-proof paper covers will be useful in emergencies should visitors come for luncheon or tea.

#### The Vanner's Wardrobe

A caravanning and cycling wardrobe is necessarily very limited, and must include

a long, warm coat, which does duty as an extra blanket on cold nights, a mackintosh, a plain tweed or serge coat and skirt, several flannel and cotton blouses, a flannel sleeping suit, a couple of pairs of thick walking boots or shoes, and stockings, a shady hat or sunbonnet for hot weather, and a close-fitting cap for windy days. If space allows, a better coat and skirt or linen frock may be taken in case of need.

Laundry must be posted to and fro, and a single change only carried. A tiny first-aid medicine chest and an indiarubber hot-water bottle should be included in every camping outfit.

A few luxuries for the tent dwellers will be much appreciated, and chief of these is a looking-glass. Quite a small one will answer every purpose if fitted with a piece of string hanging from two tacks at either side of the back of the frame, a couple of inches from the top, by which to hang it up to the central pole. Where the two windows of the tent are of very different heights, arrange a row of tacks a couple of inches apart on the tent pole, so that the glass may be raised or lowered at will. This is a useful tip for tent dwellers in any case, because if the mirror is small it is convenient to be able to raise it to see to do one's hair, and lower it for the adjusting of one's waistbelt or to see if one's skirt sets straight.

A hanging pincushion depending from a tack on the pole is another luxury, and some arrangement by which a couple of candles, on long collapsible brackets, each with a hook in the end by which they can be hung up to further nails in the pole, are essential, unless the tent dwellers have returned altogether to Nature, or are prepared to retire with the birds as soon as twilight falls.

All caravans should be provided with a "Log Book" in which the interesting or amusing incidents of each day spent on the road are entered at night, to be made up more elaborately at the week-end camp. Those incidents which have been overlooked may be recalled and put down in permanent form, for the pleasure of a holiday is enhanced if a record is kept for future reference.

If a photographer is of the party, space should be left on each page for the insertion of snapshots to illustrate the incidents described, while a group of the entire party should adorn the first page of the account of each expedition.







## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It contains articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

### The Baby

*Clothes  
How to Engage a Nurse  
Preparing for Baby  
Motherhood  
What Every Mother Should Know, etc.*

### Education

*How to Engage a Private Governess  
English Schools for Girls  
Foreign Schools and Convents  
Exchange with Foreign Families for Learning Languages, etc.*

### Physical Training

*Use of Clubs  
Dumb-bells  
Developers  
Chest Expanders  
Exercises Without Apparatus  
Breathing Exercises  
Skipping, etc.*

### Amusements

*How to Arrange a Children's Party  
Outdoor Games  
Indoor Games  
How to Choose Toys for Children  
The Selection of Story Books, etc.*

## SAVING THE CHILDREN

By MURIEL, VISCOUNTESS HELMSLEY, Chairman of the Council of the National Society of Day Nurseries

THE question of infant mortality is one which affects women very keenly, for in her heart of hearts every woman loves the tiny, helpless little creatures who are framed in the likeness of men and women. I am convinced of the truth of this statement, even with regard to the relatively few women who, we are sometimes told, "can't endure children."

The maternal instinct, I believe, exists in most women's hearts, because we see so often the childless woman devoting a great deal of time to the care of animals—dogs, cats, canaries, and, last, but not least, to the children of other people. It is seen again in the devotion of the maiden aunt, in the nurses whom parents can afford to have for their children, and in the matrons and nurses in the day nurseries. It is the care and trouble required to rear human life, animal life, and plant life, that brings out the maternal spirit and the responsibility which comes from it. It is latent in some women because they deem it rather clever to be masculine, although I do not think that men are hard-hearted towards the weak and unprotected.

The suffering and death of little children, therefore, affects women deeply. It affects the nation in its results, although that is a point into which I do not desire or intend to go at present. When I think of the dreadful waste of infant life there has been in the past, the terrible physical suffering these dead infants have meant for the mothers

who bore them, and the mental anguish which has been the lot of those women, I cannot help being appalled that so many years were allowed to go by without any organised scientific attempt being made to curtail the death-rate.

### Stemming the Tide of Mortality

Babies were born and babies died, almost as a matter of course. Mothers naturally tried to save the life of their little ones, but their attempts were constantly thwarted by their lack of education on this all-important subject, as they are still thwarted by the same cause. Happily, the institution of the schools for mothers which are being started under the direction of the Women's Imperial Health Association, which has her Royal Highness the Princess Louise (the Duchess of Argyll) as its patron, and of which I myself am the president, will do a great deal to change this in the future. We must wait, however, for the best results until the time comes when these and similar institutions are to be found in every part of the country, when every girl is taught the practical management of children, the way they are to be fed, clothed, and taken care of. Then when the time comes when she, in her turn, comes into the full inheritance of her womanhood and has the crowning glory of motherhood placed upon her head, she will know how to take the best care of the blessing of the life which has been vouchsafed to her.



However unfortunate it may be, it is inevitable that some children must die in the early months or years of their life. We have to recognise and be prepared for this fact. It is part of the uncertainty of life. However much we may regret it, we must not be sentimental about it. Indeed, we have to admit it is often a blessing in disguise that these exceedingly weak, frequently deformed and crippled, children do not live, for with their enfeebled vitality they would be a burden to themselves, no matter how gladly their parents ignored the burden on them and devoted their lives to their service, for the sight of weakness always develops the desire for service in us all.

#### How to Begin

Still, although something has been done to mitigate infant suffering and to reduce the death-rate—and statistics show that in this respect we are gradually improving—much remains to be done.

Let me, then, endeavour to show in what directions this result can be achieved, and it is well that we should remember that it is essentially work for women.

It is my strong conviction and firm belief that if, in every district in the towns and in every village in the country, public-spirited women would make themselves acquainted with the method of dealing with these cases, we should save an immense number of babies whose lives are needlessly sacrificed, and the results would be apparent in the returns of the Registrar-General before very long. It only needs a little co-ordinated action to bring this about, and sooner or later it must come.

The care of children and the preservation of their health and life should begin before they are born. No one knows better than I do how impossible it is for the expectant mothers of the poorer classes to be able to take the best care of their health in the interests of the coming child. Still, a great deal can be done. The mother can be taught that alcohol in any form is bad for her and bad for the child, and she can be persuaded not to drink beer and spirits in the mistaken idea that they will keep her strength up. The same lesson will have to be learnt by women of the upper and middle classes, for they are prone to keep their strength up with wine and stout under such conditions. If a mother would take plain, nutritious food and abstain from stimulants she would be amazed at the effect it would have on her baby when the little one comes.

#### The Expectant Mother

Again, the woman of the lower classes is compelled to look after her home, to scrub and wash and keep it clean, and, in most cases, to look after other children as well. The woman of the less poor and richer classes, however, who might devote their whole energies to the developing of the little life which is growing beneath her heart constantly refuses to do this. Women of all

classes do the most rash and unreasonable things at this time; those who can afford it go in for taking long motor trips, riding on horseback and on bicycles, dashing down tubes, and generally going in for all sorts of restlessness. If only those who could would lead a natural life during this time, their children would be far healthier and less nervous than they are.

The result of this lack of care of the mother we see in the children, who are nervous and high-strung, instead of being placid, calm and contented, as all young animals should be. I often think women might take a lesson from the so-called dumb animals, which we say have no sense and cannot reason, yet which show wonderful wisdom in the way in which they prepare themselves for giving birth to vigorous, healthy offspring.

When the child is born, the first essential towards its healthy existence and saving it from an early death is undoubtedly that the mother should nurse it herself. It is the artificially fed babies which weaken and die in thousands to swell the mortality returns. The labouring women—women who are compelled to work in mills and factories and at the thousand and one other employments in order to add to the weekly wage for keeping up the home—are constantly obliged to resort to artificial feeding. This is partly because the unhealthy life they have lived has deprived them of the possibility of furnishing enough sustenance for their children, and partly because they have to be out all day with no opportunity for returning home to nurse their little ones. The women of the middle and upper classes, however, are constantly shirking this necessary duty, to the serious disadvantage of the health of the children and of themselves.

#### Infant Feeding

When, however, circumstances compel artificial feeding, it is impossible to exaggerate the importance of teaching mothers that, for the first nine months of the life of their little one, nothing but cow's milk, properly diluted with water, should be used as food. So many mothers make the mistake of not adding enough water, although it is true that some exceptionally healthy children do well on undiluted, or whole, milk. The result is that the child suffers from indigestion, colic, wind and diarrhoea, and the diarrhoea set up in this way may rapidly become fatal.

I should probably be accused of exaggerating if I were to attempt to tell of the innumerable cases I have seen of mothers who have given bits of their own food to their babies, who should be having nothing but milk-and-water. Then these women are surprised when the children have fits. The only cause for surprise would be if they did not.

While the present health of the infant depends greatly on feeding, the future development of the child may be said to be almost entirely due to it. Improper food



prevents proper development, and as the child grows these defects become magnified, and we see them in exactly the same way as, under the microscope, we are able to see things which are hidden from the naked eye. The seeds of rickets, for instance, which is so frequent a disease of childhood, are laid in the early months of the infant's life, though the disease itself may not be manifested in all its seriousness until the child is two, three, four, or five years old.

#### Pure Milk

How many defective bones, which result in bow-legs and knock-knees, can be traced entirely to wrong feeding I should not like to say; just as I should not like to say how many undersized men and women can be named as the direct result of improper feeding in the earlier years of their life.

By the time the child is five, the mischief due to improper feeding and improper clothing—to leave neglect entirely out of the question—is already done, and the injury will affect that child during the whole of its future life.

It is not only necessary that proper milk should be given, it is essential that the milk itself should be pure and fresh. There is nothing in which germs breed more rapidly than milk. It is easy, therefore, to see that if stale milk is given, myriads of microbes will be introduced into the child's stomach, and these may cause all sorts of digestive disturbances. These germs may also be introduced if sufficient care is not taken to cleanse the baby's bottle, so that not even a small quantity is left to get stale and sour in it. This is quite enough to cause diarrhoea with all its grave consequences. Bottles with long tubes are almost impossible to get clean. They should, therefore, never be used under any consideration whatever. Again, all teats ought to be sterilised between each feed, and the milk should never be allowed to dry on it. The bottle and teats should be boiled after being used, but they can be sufficiently cleaned by using really boiling water. I know these things are difficult when a mother has only a few appliances at her disposal, but the difficulty is well repaid by the saving in the end in the way of sickness, suffering, and expense. In fact, it is the old case of "a stitch in time saves nine."

#### Cleanliness

In order that the milk may be kept and not go sour, it should be sterilised. This, again, involves some time and trouble. While the working mother may not be able to do it, there is not the slightest reason why every reader of EVERY WOMAN'S ENCYCLOPÆDIA should not insist on her baby having its milk protected in this way. I am well aware that this question of sterilising milk is a controversial one, but statistics go to prove that it is the wisest thing to do.

After the question of food, that of cleanliness is of immense importance in relation

to the death-rate. Infants must be kept clean, not only that their skins may act, but because their skin is itself so delicate that, if they are not properly attended to, they chafe, get sore, and suffer tortures which may easily be prevented. These sores must necessarily affect the vitality and growth of the little one, and by lowering its strength render it an easy prey to diseased conditions which it might otherwise have been able to throw off. Included in the cleanliness which the mother sees to, I unhesitatingly place the habits of personal cleanliness which babies should be taught. As the result of a very wide experience, I know that infants can be taught personal cleanliness from the time they are a month old.

I see it constantly being done in the *crèches* of the National Society of Day Nurseries. Even the slum children who go to our *crèches*, and who are only there for a certain number of hours every day, are taught to be perfectly cleanly in the course of two or three months, and, even though they cannot speak, to give a sign when they have to obey the calls of nature, so that proper precautions can be taken with them.

#### Training

This early training is of immense benefit later on. It initiates these children into habits of obedience. The result is that nurses constantly tell me that if accidents happen to such children they are very much easier to nurse than children who have never been taught. They do exactly what they are told, they take their medicine and their food when it is given to them without any trouble, and so they get on much better than the others who have never been taught. Another advantage of this education is that children learn self-control at a very early age, and it develops as they grow.

Personal cleanliness is closely bound up with the question of clothing. That brings me to mention the appalling death-rate which is due entirely to flannelette. It is only within the last year that any organised effort has been made to obtain anything like a full list of deaths due to burning clothing. In January this year the journal "Fire" announced that the deaths from November 20 to December 20, 1911, numbered 128, of whom 119 were women and children, and added that "winter fires, flannelette, and carelessness were responsible for the women and children's deaths in the majority of cases."

As adjuncts to improving the health of the children, I would urge the abolition of "comforters," which, in my opinion, are a potent cause of adenoids as well as of indigestion, for the child is always sucking at the "comforter," and is drawing in germs on the one hand, and constantly exciting its digestive organs on the other, so that they are not able to deal properly with the food when it is given.

Another pernicious thing for every child is the habit of rocking it to keep it quiet or



to send it to sleep. Children treated in this way have their brains shaken up in exactly the same way as men and women do when they go in a ship on a rough sea. The only thing is that the babies' more delicate brains are shaken up very much worse.

The same sort of mistaken kindness occurs later on in life when women try to "educate their children," as they call it, into things which do them harm. I will illustrate what I mean by an incident which recently came under my personal notice. I got into a lift at a tube station, and I saw a woman with a little child of about three who was shaking with nervousness. I asked what was the matter, and the mother told me that he was always nervous when he went into the tube. He had had concussion of the brain, and she felt it was silly for him to be nervous, so he "had to be taught" to get over it. I took the child from her, and I soothed him, but it was piteous to see the state he was in—his eyes wide open and staring, his hands trembling, and his whole condition demonstrating the most abject terror. That woman was probably terrified of a mouse. I wonder what would have happened to her if someone had put her into a room, shut and locked the door, and let loose a dozen mice. She would have realised then what terror meant for herself, but she had not imagination enough to realise it for her little boy. If she had, she would have seen that she was going just the right way

about to make that child mad. That mother's method was not the way to teach her child not to be frightened. It was the way to make him more frightened. It is only by being very gradually accustomed to noises and other similar things that people who are terrified of them can be taught that there is nothing to be afraid of. I should like to make it quite clear, however, that it is not want of heart in these cases, but of applying common-sense, which is the cause of so much suffering in children.

As our schools for mothers increase, I have no doubt that they will do a great deal towards improving these conditions. Already they have had the most satisfactory results in the greater care shown by the parents as well as by the efforts they make to carry out what they have been taught. A marked improvement, too, has already been noticed in the babies born to the mothers who have been taught what to do in the schools.

A similar education is given in the *crèches* of the National Society of Day Nurseries, where in less than a year 500,000 children have been fed properly and also saved from the danger of fire.

There is nothing abstruse or difficult in the care of infant life. Common-sense and intelligence, with the aid of a little trouble, will enable every woman to safeguard the health of her baby and prevent it adding another unit to the already too high mortality returns.

## HEREDITY AND ITS TEACHING

*Continued from page 5705, Part 47*

By MARY WESTAWAY, Associate of the National Health Society

The Terrible Inheritance of Alcoholism—Nature's Benevolent Care—A Curious Hereditary Weakness—Alcoholic Parents and Their Influence on Their Offspring—A Physician's Words of Warning—What is Insanity—A Simple Illustration—Contributory Causes of Insanity—How to Counteract Nervous Tendencies and Help Retain Mind Balance

WHAT are the direct effects of parental alcoholism?

It was formerly believed by medical men that alcoholism brought about degeneration of the germ-plasm, but recent research has shown that Nature takes particular care of this living matter, which accounts for the fact that a large percentage of children of diseased parents are strong and healthy at birth.

Alcohol taken by the mother circulates in the blood, from which the child derives its nourishment, but Nature is careful of the new life, and the new-born babes of alcoholic parents do not appear to be less healthy than the children of sober parents.

More strongly marked ill effects may be noted in the case of children fed by an alcoholic mother. The milk, which is secreted from the blood, contains the alcohol circulating in it, and thus at a tender age, when the nervous balance of all babies, particularly those with an inherited alcoholic taint, is weak and unstable, alcohol acts directly on the nervous system, produces the well-known ill effects, and strengthens the inborn craving.

At first sight it appears that, apart from the morbid inheritance, an alcoholic father is a less

serious menace to a child than an alcoholic mother. But, according to statistics gathered by Professor Bunge during thirty years' investigation, daughters of alcoholic men never have the power of breast-feeding their children. The daughters, too, of these incapable mothers are themselves incapable of the same function.

There is a connection between alcoholism and nervous disorders, and sufferers from the one may pass to their offspring the other form. Alcoholic parents will often beget children liable to mental and nervous disorders, which show themselves in early life in convulsions, meningitis, and nervous debility, and later on in idiocy, suicidal tendency, or complete insanity. Conversely, insanity in parents may occasion dipsomania in the succeeding generation.

### The Alcoholic Tendency

Parental alcoholism does not necessarily result in insane children, but produces children with enfeebled brain power, ranging from idiots and imbeciles down to those who are merely classed as dull in connection with school work. Inebriate mothers have



a much larger percentage of epileptic children than do ordinary mothers.

As Sir Victor Horsley says: "The existence of an alcoholic tendency in a family is not to be regarded as implicating all its members, but merely means that, being forewarned, they should be able to counteract any special dangers which may have been inherited by assiduously cultivating habits of right living and by the careful avoidance of the use of alcohol in any form—this being a danger which they are forbidden to brave."

Children often produce the mannerisms of their parents when too young to have observed the peculiarity in order to mimic it.

This seeming inheritance is due to the fact that all movements are caused by nerve action and are regulated by the brain. As the physical structure of the body is inherited from parents, so also is the system, which controls conduct, derived from them and follows the same laws of heredity. As a strong, well-balanced nervous system is inherited from parents and their ancestors, so an unstable mental equilibrium is handed down from parent to child. Thus if the parent shows a liability to insanity by becoming insane, the child inherits the same liability as the outcome of the inheritance of the unstable nervous equilibrium, but need not necessarily become insane. As Dr. Mercier points out, there are only two factors which make for insanity—viz., heredity and stress.

The term insanity is often applied to peculiarities of conduct of a sane person because the motive of the person is not understood or does not appeal to others. Again, many acts are performed similarly by sane and insane persons, and yet lead to no confusion between them. Thus a person who jumps from a window to escape being burnt to death is not insane, but a person who jumps from a window to escape a wholly imaginary danger is insane.

The difference depends upon whether the conduct is adapted to the circumstances. If there is harmony between conduct and circumstances there is sanity, but if otherwise there is insanity.

#### Heredity

Every person is the product of his ancestry in the matter of nervous balance, and some people carry such sure marks of inherited instability in their face, manner, and conduct as to justify the name of insane temperament. What seems a puzzle is that of two people who inherit in equal degree the insane temperament, one becomes insane and the other escapes.

A simple illustration will explain the cause of the differences. Imagine pieces of string and rope of varying thickness and strength. Each piece will snap, provided sufficient force is applied, but the thin string will snap more easily than the thick rope. Of two pieces of thin string one will not snap if left untouched or only slightly pulled, but the other will snap with any

strain which is heavier than it can bear. Similarly, there is a point with everyone where madness becomes possible, yet a firmly balanced brain can bear a tremendous stress without being over-balanced. The ill-balanced nervous system is easily upset, but may escape, provided that it is not affected by stress.

#### The Danger of Stress

Stress may be described as a contributory cause, and is of two kinds. Certain things affect the brain *directly* and act as stress. Thus a blow on the head affects the working of the brain. Many cases of idiocy are due to injuries to the head in childhood, which have been neglected, or mistakenly treated. Inflammation of the brain-covering, a clot of blood, a growing tumour on the brain, and even sleeplessness are further examples of direct stress which bring about insanity.

Indirectly, the brain may be acted upon by any violent disturbance in the body, whether general or local. Tuberculosis and ulcers of the stomach or intestine may upset an unstable nervous balance; while starvation or anæmia may bring about a similar result, owing to the insufficient supply of good blood to the brain. Again, at special periods of life, the body undergoes great disturbance, and at such times there is special risk of insanity. The more rapid the change, the greater is the danger; thus we find boys, who ripen more slowly than girls, are less liable to nervous derangements.

Besides physical causes of insanity there are also moral causes. Calamities, disappointments, overwork, worry, etc., may lead to the overthrow of the reason, but in this connection it is well to point out that the suddenness of the change as well as its violence is of consequence.

With regard to the inheritance of nervous disorders, what is passed on is not always like that from which it springs, since the heritage is the nervous instability, and the other factor, the stress, may be different. Thus the children of epileptics and hysterical persons may become insane, while the heritage of the children of the insane may be epilepsy or hysteria, or insanity.

Insanity, when inherited, tends to appear at a corresponding period of life in the successive generations. It is generally believed that when inherited insanity appears at an earlier age in the next generation that the disease is becoming stronger, and the reverse when its appearance is postponed.

The chief victims of insanity are those whose lives are empty and aimless. A great purpose earnestly pursued will often ward off insanity by directing the energies into proper channels.

Most can be done during the early life of the individual, not only in grave mental diseases, but in minor nervous ailments, by firmer and stricter home discipline. The child who gets his own way if he screams loud enough is not likely to gain self-control in later life, for what is so often called a strong will is really a lack of will.





The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

#### Professions

*Doctor  
Civil Servant  
Nurse  
Dressmaker  
Actress  
Musician  
Secretary  
Governess  
Dancing Mistress, etc.*

#### Woman's Work in the Colonies

*Canada  
Australia  
South Africa  
New Zealand  
Colonial Nurses  
Colonial Teachers  
Training for Colonies  
Colonial Outfits  
Farming, etc.*

#### Little Ways of Making Pin-Money

*Photography  
Chicken Rearing  
Sweet Making  
China Painting  
Bee Keeping  
Toy Making  
Ticket Writing,  
etc., etc.*

## HOW TO BECOME A WOMAN GARDENER

*Continued from page 5230, Part 43*

### OPENINGS AFTER TRAINING

By HELEN COLT, F.R.H.S.

*Diploma of the Royal Botanic Society*

**The Openings Available—Capital Required—Market and Nursery Work—Private Posts—Teaching in Schools—Garden Design—Jobbing Gardening as an Opening for Women**

THE woman gardener, once her training is completed, will find a good number of different openings among which to make her choice.

As was suggested in the preceding article (page 5227, Vol. 8), she will most probably have decided during her college training which among them she would like to follow, always supposing that financial and other conditions are favourable to her doing this. For it is certain that really to succeed as a gardener she should not be greatly hampered either by lack of means or any other cause. Exceptions may be seen on all sides, but it is wise for the girl who wants, for example, to develop a successful business as a market or as a jobbing gardener to be a person of some private means.

#### Market Gardening

Taking market-gardening first in the list, it will be unnecessary to dwell at length upon this branch, as it has been dealt with elsewhere in *EVERY WOMAN'S ENCYCLOPÆDIA*. (See Vol. 7.) Speaking generally, the woman market-gardener requires good business ability, some capital, and an unlimited capacity for hard work. She should

be prepared to make practically no profits for the first year or two, but if she is of the right stamp, full of resource and energy, and is not pursued by ill-luck, she ought certainly to become a successful market-gardener, and may in time make a fairly large-income. A successful woman gardener of this type worked out a scheme to show that the expenditure for starting a market-garden of moderate size easily absorbs £1,000. Nursery gardening can, of course, be combined with growing for the market, and besides being a fascinating employment, this branch has many advantages. The risk which attends the selling of growing plants is comparatively slight compared with that of disposing of perishable goods, such as fruit, cut flowers, and vegetables.

#### Private Service

The openings for women as gardeners in private posts are very variable both as regards suitability and salary. The ideal post, perhaps, is one in which a large garden is worked by several women gardeners, with a certain amount of male assistance, the women gardeners sharing a cottage provided for them on the place. By this plan there



can be a capable head woman gardener, and women under-gardeners, who will have the opportunity of excellent experience in a well-managed garden, preparatory to wider fields elsewhere, or to positions of trust at the original garden. £75 to £100 per annum, with cottage and vegetables, is considered high remuneration for a head-gardener, who should be a person of first-class experience and capacity; £50 per annum without keep, except garden produce, is a more usual salary for a woman head-gardener; while £25 for an under-gardener, or £30 for a single-handed worker, is as good a salary as can usually be looked for. It cannot be too emphatically stated that the post of head-gardener, for which an ordinary man is prepared by years of work in subordinate posts, and which indeed embodies the results of an experience gathered during a probable ten years or so, must not be looked for by the almost raw recruit from college, nor even in a general way by any but a woman of really wide training.

Posts as companion-gardeners seem to be always plentiful, and to a girl who likes a quiet country life, as companion to a lady who is thoroughly interested in her garden, and requires someone to help her in her own work in it—these are both suitable and attractive, though the salary offered is seldom high. Often the garden is large enough to allow of the interest and profit of selling superfluous produce, and this additional source of income, as in the case of a head or a single-handed worker, should benefit the woman gardener substantially.

A good field, and one which is likely to extend its scope in future as well as to prove satisfactory from the money point of view, is that of the combined teacher of gardening and nature study in schools.

The teaching of gardening has become quite a vogue in girls' schools, and gardening mistresses will be increasingly in demand in future. Some of the training colleges, notably Swanley, give a special course in nature study and gardening in preparation for this.

A very delightful occupation for a girl who has received a good training in gardening is to undertake the management of her father's garden, or to rent a little plot and grow fruit, flowers, etc., for her own pleasure and that of her friends. She may specialise in

any direction—as, for instance, in violet-growing or growing early strawberries—and dispose of any surplus there may be to local shops. Another delightful opportunity for work, and one which will appeal particularly to girls of the leisured class who have received a gardener's training, and in addition are fond of children, is the distribution of plants and seeds to children in poor homes, or at a free kindergarten.

There still remain one or two important openings to be considered in connection with the profession. The first of these has recently become very popular, but its novelty is still sufficient to prevent over-crowding. This is the work of what for a better term is known as jobbing gardening—a term which suggests something rather of casual labour, but which consists primarily in the regular care and upkeep of gardens, with supply of plants and materials required. It is notorious that the town jobbing gardener is most often an



A woman gardener at work trenching the ground for an herbaceous border. Gardening is a healthy and not unremunerative occupation for women  
*Photo, L.N.A.*

unsatisfactory person—is, indeed, usually not a properly trained gardener at all. At best his ideas do not usually go further than keeping the garden tidy and planting it out according to season, with Keizer Kroon tulips or Henry Jacoby geraniums in the stiffest rows, edging the latter with the crudest combination of yellow calceolarias and blue lobelia.

Now this is precisely where the woman jobbing gardener may find her field, if in addition to ability to do the hard work in the garden in her predecessor's place she can bring to its arrangement and care the skill and taste which he has lacked.

In many cases, where her clients are themselves amateurs of considerable knowledge and skill, she will find them desire nothing better than to have a trained and capable gardener to assist them.

In other cases, her clients will possess



more or less definite ideas as to the effect they wish to see produced, but will be at a loss as to how to carry them out, and will welcome the capable person who can do so.

It goes without saying that in dealing with an increasing circle of clients—carrying with it, of course, responsibility towards an increasing number of employees—business capacity, tact, resource, and, above all, an untiring energy, mental and physical, are demanded. The supply of plants, tools, soil, and all other materials for the garden will, of course, be undertaken by the woman gardener, this work forming an important branch of her business—even where she has no nursery—and considerably increasing her profits.

In connection with her work, the jobbing gardener should study as much as possible the art of garden design, both from seeing actual places and from books, in order to widen her knowledge and improve her technique. It can only be after a long time of study and training that a woman gardener will be really fitted for the work of designing gardens on a large scale. To do this she should really possess both the temperament and the technical training of an artist, and the requisite architectural apprenticeship, grafted on to a thorough training in practical horticulture. Given these qualifications, as the beautiful work of Mrs. Dunington-Grubb has shown us, there is a great opening for her work, both here and in America.

## CAREERS FOR UNIVERSITY WOMEN

Being the Opinions of Dr. SOPHIE BRYANT, D.Sc., Litt.D.

The Vital Importance of a University Education—The Prospects of Secondary Teachers—Women's Colleges—The Chivalry of Dublin University—Openings in the Civil Service—Cost of a University Training—Where Women Applicants Fail—University Settlement Work as an Asset

IT is gradually becoming the custom of the day that only women with university education shall be appointed to higher secretarial and educational posts. In many cases important organising, social, and teaching posts are filled by direct application to the women's university colleges, and even when they are filled by open competition, university-trained women are much in demand. Not many girls of the present generation are likely to rise to the higher posts unless they have degrees. Those who have ability should be advised and helped to do so.

### A University Education

University training should not be regarded as a luxury, but as a necessary completion of a girl's training for certain kinds of work. On the other hand, it is foolish for poor girls to go to universities with no definite object in view, in the same haphazard sort of way in which men went in the last generation, and are, to some extent, doing so now. One does not want to see a race of women who are educated "casuals" without any special skill.

The majority of women who take a university training become secondary teachers, and this is certainly one of the safest and most profitable careers now open to women. The field is practically their own, and they are not brought into competition with men.

### Secondary Teachers

A secondary teacher will start at £120, and, taking the L.C.C. scale as a standard, may progress up to £220 per annum. She has also a chance of a lectureship in a training college, for which her salary would rise to £250 a year, or a head-mistress's post, for which she would be paid from £300 to £500 a year, or, in a few cases, even more.

Science degrees are specially important; there is no superfluity of successful women

possessing them, but every year the position changes with regard to the work most in demand.

Besides Bedford College, which is for women only, King's College has a women's department which is staffed by women, University College appoints women as well as men lecturers, and women gain these posts in open competition with men. Again, in Manchester, a distinguished university woman, Dr. Marie Stopes, holds, or held, a post which she gained in open competition with men.

In the London University women are also eligible for chairs, and some do now hold minor posts. These are only a few of the university posts for which women as well as men are eligible. The opportunities offered by Girton College (Cambridge), Lady Margaret's (Oxford), and other special women's colleges are, of course, too obvious to mention.

The London University was, by the way, the first to throw open its doors to women; it was followed by the Royal University of Ireland. Then, as they were created, all the provincial universities followed suit, and finally the Scottish universities fell into line.

### Trinity College, Dublin

Trinity College, Dublin, was, however, the first of the older residential universities to give women degrees, and in connection with this there is a graceful little story. It is well known that there is a mutual arrangement between Oxford, Cambridge, and Trinity College (*i.e.*, the University of Dublin), by which any student passing from one to another may take up his work just where he left off in his last university, and may take his degree just as if he had studied in the same college for it the whole time. When Trinity College opened its doors to women, it also, by an additional act of grace, offered the benefit of this privilege for three years to women who had,



as students in the Cambridge and Oxford women's colleges, passed the same examinations as the men, though not admitted to the degree in those universities. It was the Irishwomen in the English colleges that the authorities had in view, but Englishwomen were admitted also as of course, and many came. The college, however, would not extend the time beyond the stipulated three years, rightly arguing that by that time any woman who wanted to take Trinity degrees could have arranged to study there.

Now comes the story. The college authorities did not use the fees paid by the Englishwomen for ordinary university purposes. This money was used by them to establish a hostel for university women students in Dublin, and a charming residence has been erected on the outskirts, looking towards the mountains. Here the women students live in residence just as do the men within their college walls. The sister of Mr. Stephen Gwynn, M.P., has entire charge of the women's section, and there is, of course, a lady warden at the hostel. Already, too, there are women lecturers as well as students in the college halls.

#### Catholic University of Ireland

In the new Catholic University of Ireland women are on equal terms with men students, and recently, when a new professor was required, a woman was selected. Not only that, but she was considered so capable that two professorships were amalgamated and given to her. The matter created much interest at the time, and questions were raised about it in the House of Commons.

There are also posts for highly trained women under the Government. One of the best is in the Labour Department of the Board of Trade, where women as well as men are eligible for the posts of labour correspondents. A highly trained university woman who entered that department several years ago is now, I believe, earning up to £400 a year, and is better known than many of the men there.

#### The Civil Service

As a general rule, however, the Civil Service cannot as yet be said to offer a satisfactory career to able women. The prospects of promotion are much too limited, and the higher branches are not open to them at all. An ambitious woman with energy and ideas does not find her best chance there—at any rate, not now. In the public service under local authorities things are better. The future may bring many changes. It is encouraging to see that for many of the posts now advertised either men or women are eligible.

Women are specially in demand as medical inspectors, though not so much as they should be. In one of the Official Receiver's departments in Somerset House a woman has sole control, and her work is most difficult and responsible. She is, by the way, Irish.

The point to emphasise is the fact that the standard of qualification is growing steadily higher for all good posts, and that unless a woman's education and training equals or surpasses a man's, she cannot hope to obtain them. The ordinary school-girl's education does not equal her brother's. Parents are often tardy in realising the need. Another point to note is that more and better public service work should be open to women, and given to them when, and only when, they are up to the standard desired.

The cost of a university training is, of course, an important consideration. At Girton the fees are 100 guineas a year, and the course is for three years. Beyond that, of course, the girl has her incidental expenses, travelling, laundry, examination fees, etc.

Take, on the other hand, a non-residential college like Bedford College. To gain a B.A. pass there, including all fees, costs about 84 guineas, and means three years' study. A science degree costs 104 guineas at the same college.

These fees to an ordinary middle-class girl are large amounts, but they are well worth any sacrifice they entail on the parents' part when one considers that they turn out, as the result of their payment, a competent, well-trained worker, instead of a casual professional labourer, for whom nothing can be done because her qualifications do not come up to the market demand.

#### Insurance Commissioners

One of the bitterest tragedies of our times is the number of incompetent though often most worthy and naturally able women who are trying to earn their living in the world. I do not think that women can possibly attain their ambition to be the equals of men in public work until the girls of the nation are trained as efficiently as the boys. Even then they have a most uphill battle to fight.

I remember that at the British Business Exhibition a young Irishwoman was appointed Press manager in preference to a man simply because her qualifications were higher, but the astonishment of the Press representatives was so great that an ardent demand came from all sides for an interview with her. She declined, for she had accepted her appointment in the most matter-of-fact and businesslike way.

The latest post for women, at a salary of £1,000 a year, is the appointment of Miss Mona Wilson as an Insurance Commissioner. Under this scheme there will doubtless be a large number of posts open to competent women workers who are properly trained.

This article would not be complete without a reference to the university settlements for men and women in the poorer parts of London. Nothing gives a woman a better training for organising and social work, and such experience invariably proves an asset when applying for public posts.





## WOMAN'S MEDICAL BOOK

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. This section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects dealt with:

*Home Nursing*  
*Infants' Diseases*  
*Adults' Diseases*  
*Homely Cures*

*Consumption*  
*Health Hints*  
*Hospitals*  
*Health Resorts*

*First Aid*  
*Common Medical Blunders*  
*The Medicine Chest*  
*Simple Remedies, etc., etc.*

## BRAIN BUILDING

*Continued from page 5719, Part 47*

### The Effect of Diet on the Brain—Brain Exercise—Misuse of the Brain—Rest and Recreation

**I**N brain building we must attend first to what we eat, how we eat, and when we eat. But the subject of diet has been fully considered elsewhere. It will be sufficient to say here that for intellectual work, food should be taken in small quantities and more frequently than under other conditions. The person who takes a large meal is unfit for mental work for an hour or two afterwards, whilst, if a tumbler of milk and a few biscuits are taken slowly, the brain can be called upon to work almost immediately.

Sir James Crichton-Browne recommends cheese as a food for brain-workers, because it is the most concentrated form of nourishment, and contains the most suitable proportions of nerve and muscle forming ingredients. Most students find by experience that a meal of milk, bread-and-butter and cheese makes a better preparation for an evening's work than a conventional four-course dinner.

After muscular effort, the body needs food to repair waste and renew energy. Even after mental work, there is a sense of fatigue which can be repaired by a light meal. Brain-workers need less food than those who give out their energy in manual labour, and, contrary to the teaching of the vegetarians, they need a certain amount of animal food. Indeed, those who are anti-vegetarians declare that Herbert Spencer, after having been a vegetarian for two years, destroyed all the work he produced in that time, absolutely dissatisfied with its quality.

#### Brain Exercise

Of even greater importance than nutrition of the brain is the influence of exercise on mental development. It can be proved that muscular exercise will produce a definite development of

muscular fibre. The schoolboy can enlarge his biceps by tennis and dumb-bells. Mind exercise acts in the same way, although in a more delicate form, and regulated mental exercise will develop and strengthen the cells and fibres of the brain. The man who does not use his brain must face the fact that it will definitely degenerate from disuse just as the muscles of his arms would waste if he kept them hanging motionless for a month. The more we use our brains, the more efficient they become, and it has yet to be proved that mental exertion produces nervous ailments such as neurasthenia. It is not *use* of the brain that is responsible in most of these cases, but *misuse*, lack of method in work, and worry—the sign of nerves and inefficiency.

#### What is Brain?

It would take more than one lifetime to grasp all the phenomena connected with the intricate nerve-cells and fibres we call the brain. Brain substance is the most wonderful material it is possible to imagine. It is composed of millions of cells collected on the surface of the brain into what is called the "grey matter." These cells send out branches or fibres in all directions (the "white matter") which are like delicate wires, transmitting messages from the brain to the most distant parts of the body. The difference between one man and another is due to the different quality of these cells and fibres.

Size has very little to do with it. So that even if the average woman's brain is a few ounces lighter than the average man's, it is quality that tells. The brain of an idiot may be far bulkier than the brain of the ablest man of the day. The eye can detect no difference in quality if two brains are examined side by side, although the front area of the brain is well



developed in the higher types. No scientist could say whether a small piece of brain tissue presented to him had been taken from a philosopher, a society dame, or a notorious criminal. But, chemically and microscopically, there are very essential differences between them. The philosopher may or may not be born with a more able brain than the other two. But he has built it up after a different fashion. He has exercised it along certain lines. He has concentrated intellectually with very definite results. The criminal, if he is a clever one, has misused his power, and developed on the wrong lines. The society lady might rise to unimaginable intellectual heights if she concentrated on brain building instead of on the pursuit of pleasure.

#### Brain Foods

There is something infinitely sad in the waste of human capacity in the world, in the force or power that is lying latent because the ordinary, everyday person neglects brain building altogether. Sometimes the idea of what he might have been appeals to a man at the end of life. Self-education, persisted in every day, steadily, will do wonders for the people who think that their brains are of a poor type, and not worth troubling about. So many people settle down with the comfortable conviction that they are "not clever," when the real truth is that they are lazy. Their brains are quite as good as those of their neighbour who has succeeded and made something of his life; who is a big man intellectually amongst his fellows. So many people never use their powers, and as the years go on it becomes more and more difficult for them to make their brains work. The girl who leaves school at eighteen can tackle mental work far more easily than if her mind lies fallow for ten years. Work is the greatest of all factors in brain building. Even muscular work develops the brain, because the centres for muscular action are situated in the brain, although not in the so-called intellectual parts. In the same way ambidexterity makes for brain building; so does every subject we learn, and everything we train ourselves to do well.

There is one practical point we must not forget,

and that is the effect of fresh *versus* impure air on the development of the brain. The open-air life helps to keep the brain healthy, and make it more efficient. If we breathe impure air, our blood is deficient in oxygen, and oxygen is the chief food of the brain. Anyone who listens much to public speaking must have observed how the quality of the matter expressed deteriorates rapidly in stuffy rooms and ill-ventilated halls. The brain becomes torpid whenever we have to breathe bad air, and open windows are a more efficacious stimulant than the strongest coffee or the wettest towels. Every hour lived in a stuffy atmosphere handicaps the brain. Whenever you take up the open-air life in a practical, enthusiastic fashion, you will improve mentally as well as physically.

#### How to Rest the Brain

Then, whatever affects the general health will influence in every way the condition of the brain. We do better mental work if we are fit and well. We work more easily and with more enjoyment. Those who have to live by their brains will find it economical to attend to their health, to work hard, to eat wisely and take the necessary rest and recreation. No building up can be continual. Rest for the brain worker supplies the interval when the brain recuperates just as it does in sleep. The healthy brain works infinitely better after rest. The sick brain absolutely requires rest, which does not necessarily mean idleness. Doing nothing is a form of treatment which need hardly ever be recommended in health.

Rest for the brain worker is best supplied by change of occupation, perhaps in the form of physical exercise. The business woman whose mind has constantly to be concentrated on her work, the student, the public speaker, the writer and teacher who are using their minds every day should try always to get rest in the form of moderate, physical exercise if they wish to keep fit and well. Brain building should not be achieved at the expense of muscular flabbiness and physical neglect. The aim should be all-round physical and mental culture. This will best ensure brain building.

## AWKWARD CHILDREN AND HOW TO MANAGE THEM

Tendencies Showing Need of Special Care—Causes of Awkwardness—Symptoms to Notice—Stammering—Habit Spasms—Encouragement of the Child in its Own Cure—Sympathetic Understanding—Faulty Positions

ONE of the most hopeful signs of this generation is the better understanding of children which the average woman displays. We are all beginning to realise that the health, education, and training of children is woman's chief business, and that it is her duty to learn as much as she can about these all-important questions. Most women at some period of their lives have to do with children, either their own or other people's, and child management is the one subject of which every woman should have a practical grasp.

Those who have read the articles in this section dealing with the health and hygiene of children have an excellent groundwork of information. This, however, can only be utilised if at the same time they are careful to observe different traits and characteristics of the children with whom they are in touch. It is a good thing

to know how to feed children wisely, how to train their muscles, how to deal with them in sickness, but it is a still better thing if at the same time the mother or nurse is observant of tendencies or commencing signs which indicate that the child in one particular direction needs special care.

Let us take the case of the "awkward child." In most large families awkward tendencies can be observed in one child or other. There is the boy who upsets his glass of water at regular intervals on the tablecloth. There is the girl with the spasmodic twitch of the face or a habit of nodding the head whenever she feels shy or self-conscious. Perhaps awkwardness may take the form of stammering or of an ungainly walk, or a perpetual slouching along which brings the child under constant reproof.

Now, a generation or two ago, when even





Carefully examine child to see if one shoulder is higher than the other. The child's clothes should be removed if the spine is to be examined. Then note if the backbone is straight or curved to one side

doctors knew very little about many subjects which the modern mother has at her finger ends, there was some excuse for the constant fault-finding the awkward child had to put up with. The poor unfortunates, handicapped by short sight, impaired hearing, or nervous spasms of different kinds, not only had nothing done for them in the way of treatment, but they must have passed many miserable hours as the result of faultfinding and misunderstanding.

Nowadays, however, we know a little more about health and illness, child development, and child hygiene, and the sensible mother does not waste her energy and spoil her own temper with constant reproofs for awkwardness. She finds out the reason *why*, and deals with that.

#### Causes of Awkwardness

In very many cases, some slight physical deformity is behind the trouble, and this can generally be corrected. The slouching child is not helped by fretful admonishments to keep his back up if his shoulder-blade muscles require toning by physical culture, and his small spine is curved out of place. The ungraceful girl who is all elbows or thumbs may require her muscle sense to be developed by teaching her deportment and physical culture combined. The child who limps should have his hip-joint examined, and the

small boy with a drooping shoulder may require two hours' rest every day on his back.

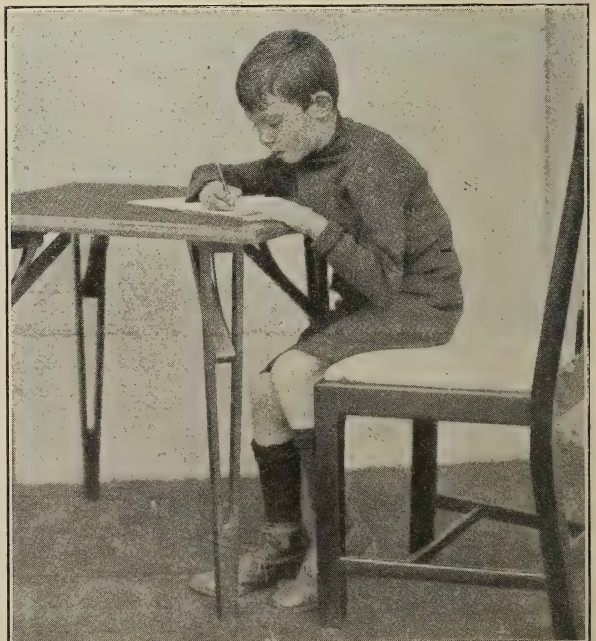
In all cases when the child is not strong and straight, graceful and lithe in movement, the mother should keep in her mind the possibility of a physical explanation of the trouble. If every mother could be prevailed upon to remember this fact, many cases of permanent deformity in after life would be prevented. Because a mother would go to the doctor whenever she noticed the slightest abnormality and have the matter attended to at the beginning.

Defective sight is a very common cause of awkwardness in grown-ups and children too. If parents were less ignorant, scoldings would become less frequent in most homes, and the child with the habit of knocking things over would have his eyes examined for astigmatism. Short sight, double vision, and many other errors of refraction will make children constantly awkward in their movements. The apparent stupidities they commit make them self-conscious, and, consequently, more liable to do the very things they are trying to avoid.

The deaf child can hardly escape the stigma of stupidity if he has ignorant parents, and the reproaches of his teachers if they do not happen to have an elementary knowledge of child hygiene. But in every case the awkwardness could be cured by examination of the eyes and ears, and the correction of any abnormality. The open mouth, dull expression, and slowness of perception associated with adenoids gives the appearance of awkwardness to any child. In such cases removal of the adenoids would make all the difference to the child's health and happiness.

#### Stammering

Nothing makes a boy or girl feel more painfully awkward than a tendency to stammer. The origin of the awkwardness is, in this instance, in the nervous system, and treatment should be directed towards counteracting the neurotic tendency of which the stammering is an evidence. Constant corrections only make the child miserable, and in no way alleviate the condition. Judicious management is necessary. The child



A bad position that encourages spinal curvature. The child is sitting in an unnatural attitude, with backbone and shoulder twisted abnormally



requires in addition systematic education of the muscles of articulation by practice in elocution lessons. Plenty of fresh air, rest, sleep, investigation as to the amount of lessons and any difficulty in accomplishing them, nourishing food, rhythmical exercise indoors and in the fresh air, all help towards complete recovery. The condition should not be allowed to persist for any time with the idea that the child will "grow out of it." Stammering indicates nervous instability which calls for treatment, and if simple domestic measures fail a doctor should be consulted. The stammering child is generally self-conscious and unhappy, and his physical health will suffer very quickly.

In the same way, habit spasms or St. Vitus's Dance, even in its mildest manifestations, require immediate treatment. These awkward habits often make their appearance after a severe illness, especially rheumatic fever. Thus treatment should be anti-rheumatic as well as sedative for the nervous system. Indeed, it is always safe to treat a nervously awkward child on the lines of simple diet and hygienic conditions. Cut down the amount of butcher's meat, give plenty of milk and a certain amount of cream. When a child can digest milk in fairly large quantities it is one of the best methods of improving the nutrition of the nervous system. Meals should be appetising, as the nervous child is very often fastidious about food. The mother should study the articles on children's diet which have appeared in *EVERY WOMAN'S ENCYCLOPEDIA*.

This type of child must be guarded against chill and damp. Underclothing should be made

of light wool, shoes and boots must be of the best make, and kept in first-class condition. Many a serious illness begins with damp feet.

The child who shows any evidence of nervous tricks or habit spasms must be encouraged to cultivate his own will to help to effect a cure. Encouragement helps a child in such cases, as a nervous boy or girl is apt to become depressed and hopeless, especially if constantly reproved.

The great need of the awkward child is sympathetic understanding. The feeling of being misunderstood and disliked makes him withdraw from unnecessary relationship with others. It is the lonely, self-absorbed child who is apt to be out of everything; but with tact and sympathy and kindness the awkward child is very quickly won over, and the feeling that "somebody" cares to help him to overcome his deficiencies makes all the difference.

The fact that these nervous children are very often cleverer and more gifted is apt to be overlooked, and not realised for many years. Better management in childhood would make all the difference to their health as well as happiness.

#### Faulty Positions

Ungainly attitudes should be corrected carefully. Never let a child curl himself into a stooping attitude when reading or writing. Give simple muscular exercises if the shoulder-blade muscles are flabby and the child has a tendency to stoop. Awkward deportment is frequently due to neglect of bad habits and faulty positions at eight, ten, and twelve years of age. The healthy, physically and nervously fit child is not awkward, but graceful, as only a child can be.

## HOW TO GET THE INJURED HOME

WHEN people are hurt out of doors, it often happens that the greatest damage is done after the accident by the unwise handling or moving of a patient who ought to be kept still. It should be an invariable rule that no patient who has injured the back, hips, or ankles must walk.

When a patient is not very heavy, and the injury, to the ankle or knee, for example, is not very serious, an excellent mode of transit can be arranged by a good strong chair. A couple of broomsticks should be lashed to the chair, as in the photograph, to form the poles, by which one person in front and one behind can easily carry the patient to a place of shelter.

But when there is any injury to hips or back, and the patient feels great pain on sitting upright, or is unable to do so without support, he should *never*, under any circumstances, be lifted into the erect position. A stretcher should be improvised, so that he can be carried flat and lifted directly from the stretcher to a couch or bed.

A gate makes an excellent stretcher. Or a

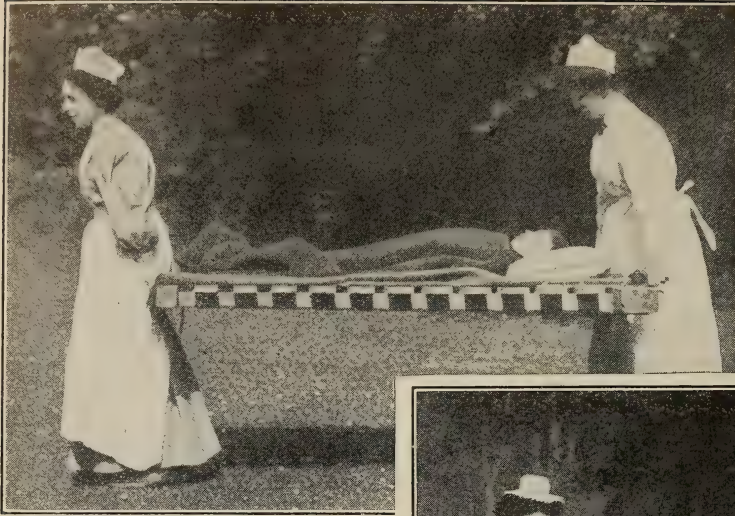
very serviceable one can be made by means of poles and sacks, whilst a strong blanket or a rug can be used with two stout poles rolled up on either side. In this case, the bearers should



How two people can lift a patient on a stretcher improvised from a rug and two broomsticks or poles

stand one on each side, and grasp the middle of the pole with one hand, the other being placed near the end of the pole. They walk sideways, and this method of carrying is often used when a

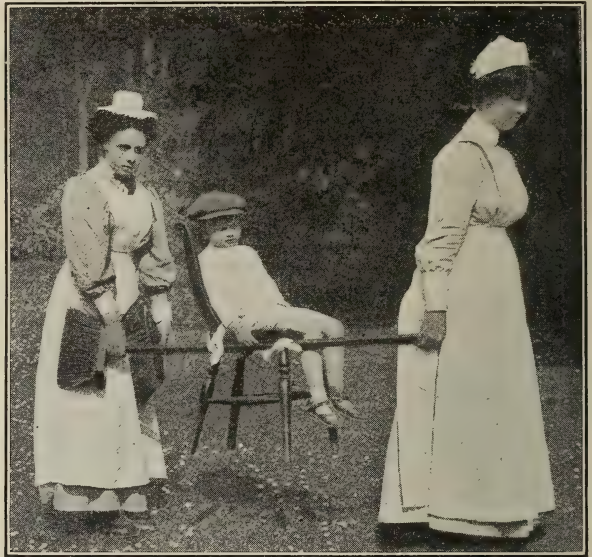




Carrying a patient on a gate used as a stretcher. The patient is carried feet first on the level ground

short distance only has to be traversed. When the patient is able to sit on a stretcher, a coat can be utilised. The sleeves of the coat are turned inside out, and two strong poles are passed through them, the coat being buttoned in front. The patient sits on the back of the coat and rests against the back of the front bearer.

The "stretcher" may be placed on



A chair and two broomsticks make an excellent conveyance and the other at the foot. The one at the head of the stretcher stands with the face towards the patient, and the other with the back towards the patient. As a general rule, the patient should be carried feet foremost, except:

1. When going uphill with a patient whose lower limbs are not injured;
2. In going downhill with a patient whose legs are injured.

#### Injury to the Knee-cap

The knee-cap, the little round, flat bone which protects the front of the knee-joint, may be broken by direct violence, such as a blow or fall, or by indirect violence, when the strong muscles of the leg suddenly pull upon it to save a fall.

After the doctor has been sent for, the great thing is to keep the patient at rest in the proper position. The patient must not be allowed to move the leg, and the wisest plan is to apply a splint reaching from the thigh to beyond the heel, to prevent movement altogether. The splint must, of course, be padded with tow, grass, handkerchiefs, or anything which prevents the hard wood pressing against the skin. Any intelligent person can put on a first-aid splint for such a fracture as this.



If the kneecap is injured, especially if fracture is suspected, raise the foot on a cushion and put a long padded splint behind the leg, reaching to above the knee to keep the joint at rest



## OUGHT CHILDREN TO EAT SWEETS?

The Merits and Demerits of Sweets in Childhood—Moderation Probably the Solution of the Question—The Bad Habit of Eating Sweets Late at Night—Sweets *versus* Fruit—The Danger of Eating Cheap Sweets

EVERY now and again medical men and dentists engage in an animated discussion as to the merits and demerits of sweets eaten during childhood.

On the one hand, we have the authorities who emphatically state that the eating of sweets is the chief cause of bad teeth, whilst the opposite school advocates just as strongly the usefulness of sugar as a heat and energy producing food in childhood, and say that it is in no way injurious to the teeth.

### Preserving the Teeth

Most dentists believe that if sugars and starches are allowed to lie about the teeth and ferment they will cause decay. Especially harmful are the soft, pappy milk puddings which do not require to be chewed, chocolates, sticky sweets of all kinds which tend to adhere to the teeth and set up all sorts of evil effects. Remember that the fact that these sweets do not require to be chewed may be the real reason of their bad influence on the teeth.

The mother who wishes to preserve her children's teeth will supply them with a certain amount of hard food and compel them to masticate it. Rusks, toast, nut biscuit, and crusts of all sorts are best for this purpose. Whenever the teeth become unemployed they tend to decay. This fact indicates to us that sweets that need to be chewed should be preferred to those which melt away by sucking in the mouth. But we have to remember that the very hard, brittle sweets may be injurious to the enamel and cause it to chip. One of the chief reasons urged against sweets in childhood is that they have a bad effect upon the health as well as the teeth.

It is a well-known fact that sugars and starches taken in excess have harmful effects upon the health. Mothers as well as doctors are beginning to realise that too much starchy food is responsible for many ills in childhood, from anæmia and indigestion to bad temper. Sugars and starches are closely allied, and excess of sugar, we are told, is just as harmful as excess of starch. On the other hand, it could be stated just as truly that too much butcher's meat is exceedingly bad for children, and the aim should be to supply various types of food in the proper amount.

### Do Not Forbid Sweets Altogether

Then is there any health reason for depriving children of their sweets? Some doctors say "Yes." Others emphatically protest against the exclusion of sweets in the dietary. Over thirty years ago Mr. Herbert Spencer came to the conclusion that the instinctive wants of children for certain articles of food ought not to be discouraged. "The love of sweets," he said, "is conspicuous and almost universal among them." And he believed that this indicated certain needs of the child's constitution which should be, to some extent at any rate, gratified.

There is a good deal of truth in this idea. The child must have a certain amount of sugar in the diet to supply heat and energy. Sweets represent sugar in a very palatable form, and she would be a hard-hearted mother who would forbid them altogether at the present

time, when evidence is not sufficiently strong against them.

At the same time, a great many children would be all the better if their allowance of sweets was cut down by one half. In certain families the children are allowed to eat sweets at all hours, with disastrous effects upon their appetites for plain, simple fare. All their pocket-money is spent in the sweet-shop. They develop a craving for candies, and it is not until they become markedly anæmic, suffering from dyspepsia and apparently far from thriving, that the family doctor is consulted. In these cases sweets have to be given up altogether for a time, and the wise physician also makes strict examination of the teeth. But such a condition of affairs is, fortunately, not common in the average family of girls and boys, who are not allowed self-indulgence to such an extent.

What of the moderate consumption of sweets? Sweets may be good or bad in childhood, and the mother may be fairly certain that she is working on the right lines if she insists that chocolates or other sweets should be eaten at the end of a meal and the teeth brushed afterwards. The child who takes his bag of sweets to bed with him and sucks them up to the very portals of sleep has very little chance of growing up with good teeth. Sugary, fermenting material lies in contact with the crowns of the teeth at night, and any benefit that the absorbed sugar may do the system is counteracted by its evil influence upon the teeth.

### Sweets *versus* Fruit

According to the present system, most children's meals finish with sweetstuffs. A pudding composed of sugar and starch is, say the anti-sweet people, the worst conclusion to a meal. Then what should be taken instead? Fruit of some sort, we are told.

The apple is the ideal method of finishing a meal. Doctors are advocating that a little fruit of some sort should always be taken after the sweets. Expense may be used as an argument against this idea, but it is not an insurmountable one, because when fruit is added to the menu less food of other kind is necessary. Also people who can afford to conclude a meal with pudding would not find the additional expense of an apple or an orange divided amongst two or three children a serious consideration. The value of the fruit lies in the cleansing effect of its juice upon the teeth surfaces, and chemically, also, it is supposed to counteract any tendency to fermentation in the mouth.

So the conclusion seems to be that children may have sweets in moderation at least: first, if the teeth are cleansed after eating them; secondly, if they are given after a meal; thirdly, if the sweets are of good quality.

Cheap sweets are undesirable, and children should always be discouraged from spending their money promiscuously on highly coloured sweets of poor quality. Let the sweet distribution be undertaken by the mother, who can safely give the children one or even two sweets after dinner and tea, in the former case before the conclusion of the meal with fruit. Whenever possible, the children should be made to wash their teeth after meals.





## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities are described, as well as home and foreign missions. The chief headings are :

### Woman's Work in Religion

*Missionaries*  
*Zenana Missions*  
*Home Missions, etc.*

**Great Leaders of Religious Thought**

### Charities

*How to Work for Great Charities*

*Great Charity Organisations*  
*Local Charities, etc.*

**The Women of the Bible**

### Bazaars

*How to Manage a Church Bazaar*

*What to Make for Bazaars*  
*Garden Bazaars, etc.*

**How to Manage a Sunday-School**

## WOMEN OF THE BIBLE

### QUEEN JEZEBEL AND DELILAH

By SARAH A. TOOLEY

IN Biblical history the characters are mingled as in life, and we have sinners as well as saints amongst its women.

The very names of Jezebel and Delilah have become synonymous with cruelty and treachery, but these women of the Bible should be viewed from the standpoint of the time in which they lived, and in relation to the special circumstances of their lives.

Of Queen Jezebel, Dr. Alexander Maclaren has said : "This woman is magnificent in sin. . . . Ahab was wicked and weak, Jezebel was wicked and strong." One has more respect for Jezebel in her sincere idolatry than for Ahab in his vacillation between the worship of the true God and the false deity.

#### A Proud Phœnician

Queen Jezebel came of a proud and powerful race. She was the daughter of Ethbaal, a mighty potentate who seized the throne of Tyre, in Phœnicia, after murdering his predecessor, Phelles.

Ahab sought the goodwill of this powerful ruler by forming an alliance with his daughter Jezebel, and the marriage exercised a great influence over the destinies of Israel.

When the proud Phœnician princess came as the bride of the King of Israel, she was no mere pawn in a *mariage de convenance*. Jezebel had made up her mind to convert her husband's people to her religion. She was full of the fierce fanaticism of the Royal house of Tyre. Her father united with his kingly office that of the priesthood of the

goddess Astarte. Jezebel signalled her arrival at the Court of Ahab by establishing her own worship on a grand scale. This might have formed part of the marriage contract, as it did in the union of our own Charles I. with Henrietta Maria, who filled the Friary of St. James's Palace with her priests and retainers until the king was forced to drive them forth to appease the wrath of the people. Ahab was not equal to such stringent measures with his imperious queen, and so four hundred and fifty prophets of Baal, and four hundred prophets of the groves, the priests of Astarte, ate "daily at Jezebel's table."

#### The Zealous Queen

The new queen had determined to abolish the worship of Jehovah and to rid the land of his prophets. Ahab was a mere tool in her hands. Having weakly allowed altars to be erected to Baal, he could not restrain his proselytising queen from slaying the prophets of the Lord.

But Queen Jezebel had reckoned without Elijah. We picture him arriving at the royal palace in Samaria, and the wrathful contempt with which Jezebel would eye the stern denunciatory prophet of Israel's God. The idolatrous queen had, however, met her match in the prophet of the Lord, and henceforth the drama moves in brisk conflict between these two strong, resolute natures, each stirred by religious fervour.

Famine falls upon the land, as Elijah had predicted, because of the countenance



given by Ahab to the worship of Baal. In the third year of the famine the prophet again seeks the king at Samaria. "Art thou he that troubleth Israel?" demands Ahab, and the prophet returns answer: "I have not troubled Israel, but thou and thy father's house in that ye have forsaken the commandments of the Lord and followed Baalim."

Elijah then throws out the challenge that a sacrifice shall be offered by the priests of Baal and by himself, as the only remaining prophet of the Lord, and the God who answers by fire shall be judged to be the true God. All the people are summoned to Mount Carmel to witness the test.

It must be admitted that Jezebel shows a fair spirit in accepting the challenge. She had supreme faith in the god of her country, and believed that he would manifest his power before these doubting Israelites and their prophet.

#### The Challenge

Jezebel reposes confidently in the luxurious palace at Jezreel. She has sent forth the prophets of Baal with her benediction, and waits with supercilious unconcern for their triumphant return.

On Carmel's height those same prophets are calling wildly all day long in vain, "Ah, Baal, hear us." But the sacrificial bullock remains unconsumed by fire. "There was no voice nor any that answered," even though they leapt upon the altar and cut themselves with knives. Thus the frenzied priests supplicate until the evening.

Then Elijah summons the people around the altar which he has erected to the Lord; and in the name of the fathers of Israel prays that Jehovah will manifest himself. The fire from heaven falls and consumes the sacrifice. The true God is vindicated, and Elijah takes the false prophets and slays them by the brook Kishon.

Jezebel waits long in her palace for the news. At length when the evening falls she hears the welcome sound of rain. She is exultant. It must portend that Baal has triumphed.

But as she exults there is a commotion in Jezreel; the king is returning and Elijah runs before his chariot. Ahab enters the palace and tells the queen the result of the contest.

#### Naboth's Vineyard

The proud daughter of Tyre waxes terrible in her wrath. She utters her vendetta with no uncertain sound: "Then Jezebel sent a messenger unto Elijah, saying, 'So let the gods do to me, and more also, if I make not thy life as the life of one of them by to-morrow about this time.'" And Elijah fled for his life, and came to Beersheba, and under the sheltering juniper tree doubtless reflected on the religious fanaticism of the queen, who still was unshaken in her idolatrous faith.

Jezebel next appears before us as the

indulgent wife of the despicable Ahab. Like many strong and clever women she has a vein of tenderness in her nature for her weak husband. Ahab is making himself miserable because he desires to have the vineyard of Naboth, and cannot devise means by which to attain his wish. Like a future Lady Macbeth, Jezebel panders to her husband's lawless covetousness and devises a plan. "Dost thou govern the kingdom of Israel?" she cries in scorn to Ahab. "Arise, and eat bread and let thy heart be merry; I will give thee the vineyard of Naboth the Jezreelite."

She writes letters in the king's name, and seals them with his seal, proclaiming a fast at which her victim shall be set on high among the people.

False witnesses, the unscrupulous queen also provides, who at the required moment accuse Naboth of blasphemy, and with swift punishment he is taken away and stoned. Then triumphantly she seeks her husband and bids him arise and take possession of the murdered man's vineyard.

#### The Doom Falls

But again Jezebel has reckoned without Elijah. Even as Ahab is walking in his ill-gotten vineyard, the prophet meets him and pronounces the curse which shall fall upon his head and upon that of Jezebel.

Ahab is slain in battle at Ramoth Gilead, and the dogs lick the blood left upon his chariot when they convey his body to Samaria.

Jezebel has been twenty-two years queen of Israel, and her power is not yet ended, for she survives Ahab for fourteen years, and exercises her baneful influence during the reigns of her sons Ahaziah and Joram.

The nemesis of the queen-mother comes in terrible fulfilment of the curse of Elijah. She is the mark for the final vengeance of Jehu, when he has conquered the kingdom and cut off the dynasty of the house of Ahab, and banished the worship of Baal.

To the last the old queen retains her indomitable spirit. She knows that the conqueror is approaching to Jezreel, and that her days will soon be numbered. She prepares to meet her death with dignity, and dresses for the last scene even as did Marie Antoinette and Mary Queen of Scots. Her sons have followed their father Ahab to the grave, and none of his kindred have survived the anger of Jehovah.

The queen-mother alone remains of the Royal house to face the conquering Jehu. In this supreme hour her spirit rises for the final issue, and as Jehu enters the gate she leans her painted face from the palace window and mockingly queries: "Had Zimri peace, who slew his master?" There are eunuchs standing by her side, and at Jehu's word of command, "Throw her down," they seize Jezebel and cast her to the ground.

Over the dead body of the once mighty queen, the conqueror enters the palace to feast, while outside the dogs "eat the flesh



of Jezebel," even as Elijah the Tishbite had foretold. Thus perished the proud daughter of Tyre, who for thirty-six years had striven to establish idolatry in the land of Israel, and had largely succeeded by sheer stress of a strong, resolute nature and a supreme faith in the god she worshipped.

#### Delilah

The character of Delilah bears no comparison with that of Jezebel. The one is a beautiful woman with a genius for artifice, who uses the seductive arts of sex for the accomplishment of her purpose, while the other is a powerful queen who carries her purposes with a regal hand. Both, however, are actuated by patriotism and devotion to the religion of their native countries. Jezebel was a devotee of Baal, and Delilah of the god Dagon.

Strange to say, Delilah has found an apologist in Milton, that stern Puritan whose matrimonial ventures were so far from happy, and who seems to have misunderstood most lamentably the true character of womankind.

In his noble poem "Samson Agonistes" he imputes the apparently treacherous infidelity of Delilah to the same motives of patriotism which made the equally cruel and treacherous act of Jael the admiration of her countrymen. He puts this plausible defence into her mouth:

It was not gold, as to my charge thou lay'st,  
That wrought with me. Thou know'st the  
magistrates

And princes of my country came in person,  
Solicited, commanded, threatened, urged,  
Adjured by all the bonds of civil duty  
And of religion, pressed how just it was,  
How honourable, how glorious, to entrap  
A common enemy, who had destroyed  
Such numbers of our nation; and the  
Priest was not behind, but ever at my ear,  
Preaching how meritorious with the gods  
It would be to ensnare an irreligious  
Dishonourer of Dagon. What had I  
To oppose against such powerful arguments?  
Only my love of thee held long debate,  
And combatted in silence all these reasons  
With hard contest: at length that ground  
maxim,

So rife and celebrated in the mouths  
Of wisest men, that to the public good  
Private respects must yield, with grave  
authority

Took full possession of me and prevailed;  
Virtue, as I thought, truth, duty so enjoining.

Milton grants Delilah the honourable position of wife to Samson, as also do Chrysostom and other of the Fathers, but Josephus takes a lower view of her character. The Bible narrative introduces Delilah as a woman whom Samson loved.

She was a Philistine and an ardent patriot, and when the lords of her country, desirous of prevailing against the invincible Samson, came to Delilah and said, "Entice him and see wherein his great strength lieth . . . that we may bind him," she thought, according to the fancy of Milton,

that she would save her country from a fierce destroyer, and that her tomb would be honoured, and become the place of pious pilgrimage even as was that of Jael. Still, the lords of the Philistines did not consider Delilah above taking a bribe. "We will give thee, every one of us, eleven hundred pieces of silver," they urged.

Delilah accepted their offer, and began her attack on Samson by the direct method. "Tell me, I pray thee," she says winningly, "wherein thy great strength lieth," feeling the confidence of a beloved and beautiful woman that her request would be granted.

Samson played with her curiosity. First she was to bind him with green withes, and then with new ropes, but neither was able to resist his strength. Then she was to fasten his locks to the pins of the beam, but only with the effect that when the lords of the Philistines came to gloat over the captured strong man, he awoke from his sleep and carried away the beam.

Delilah had plenty of patience. She still played upon the soft side of her powerful spouse; pleaded her love, and finally, by cajoling and importunity, broke down the will even of Samson, and extracted the secret that his strength lay in his unshaven locks. With full confidence she now summoned the princes of her people for yet the fourth time to the capture of the destroyer of their nation. They find the invincible hero lulled to sleep in the lap of Delilah, with his locks shorn. . . . And she said: "The Philistines be upon thee, Samson."

#### The Death of Samson

This is the last that we hear of Delilah. But she must have witnessed the capture and torture of Samson by the lords into whose hand she had betrayed him. We picture her, too, as the lauded heroine at the great sacrifice which her compatriots made to the god Dagon, for they said, "Our God hath delivered Samson our enemy into our hand."

We would like to think that Delilah visited Samson in prison as Milton has depicted. The act would redeem her character from utter heartlessness, and give the betrayed and stricken hero, with his sightless eyes, the opportunity to bring home remorse to her treacherous heart. Delilah cannot obtain the indulgence she craves on account of her devotion to her people and her gods.

Milton gives the moral to her life when he makes Samson say:

Love-quarrels oft in pleasing concord end;  
Not wedlock-treachery endangering life.

We are left to surmise from the Bible narrative that Delilah perished along with the lords of the Philistines and the men and women who filled the house when Samson, brought out to be mocked, clasped the pillars with his sinewy arms, and pulled the dwelling to the ground. That ending to the fair and false Delilah would at least be poetic justice.



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